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64 PAGES

HORSE BETS IN FILM HOUSES

Old N. Y. Speakeasy Bldg. Donated As Permanent HQ For Runyon Fund

By ROBIN HARRIS

The five-story mansion at 33 West 56th St., which has probably been the scene of more glamour and excitement than any building the size in New York, has been presented to the Damon Runyon Memorial Fund for use as its permanent headquarters by Dr. Frank Stanton, president of CBS, and realtor E. M. (Mike) Simon, who owned it in partnership.

With an estimated worth of about \$500,000, the gift is the most valuable real estate parcel the Fund has ever received. Now located at 730 Fifth Ave., the Fund will move into the new offices in '64, after completion of necessary alterations.

No more fitting site could be found in the city to house the charity bearing the name of Damon Runyon, the town's best known chronicler since O. Henry, for this building has encompassed the full range of Gotham night life, from the highest of high society entertaining to the murder of gangster Larry Fay. Runyon himself spent many a night there, as did his pal Walter Winchell, the Fund's founder and present Treasurer.

There are so many legends surrounding the address that it is impossible today to separate the truth from the Broadway folk-lore, but it is known that the dime store Wolfworth family erected it for their city residence around the turn of the century. Appropriately for a place that was to see so much

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Ask House Seat Buyers For Contributions To New Dramatists Group

Several Broadway managers are now sending out house seat orders with accompanying envelopes for contributions to the New Dramatists Committee Inc., Broadway producer Alexander H. Cohen and Harold Friedlander, head of Artcraft Lithograph & Printing Co. Inc., were instrumental in getting this program started as a means of securing funds for the playwrights' program.

The contribution envelopes bear the management's statement, "There is no charge to you other than payment of the boxoffice price of the tickets. However, the theatre as a whole will benefit through a contribution to the New Dramatists Committee, an organization for developing and training new American playwrights."

Main Stem producers currently participating in this phase of the New Dramatists' fund-raising program include Alfred de Liagre Jr. ("The Irregular Verb to Love"), Cohen ("Beyond the Fringe"), Morton Gottlieb ("Enter Laughing") and "Chips With Everything" and Stuart Ostrow ("Here's Love").

Jessel Makes It

You name the past U.S. Presidents since World War I and George Jessel has met them—with the exception of Dwight D. Eisenhower. He's had conversations with Warren Harding, Woodrow Wilson, Calvin Coolidge, Herbert Hoover, Franklin D. Roosevelt, Harry Truman and John F. Kennedy.

Comes Nov. 25 and Jessel will complete his person-to-person record with the country's chief execs. This will be at the annual Motion Picture Pioneers dinner in New York which he'll toastmaster and which will spotlight Darryl F. Zanuck as Pioneer of the Year. Special guest of honor and principal speaker will be former Pres. Eisenhower.

Eased Situation For U.S. Film Biz With Egyptians

Rome, Nov. 5.

Substantial improvements of a previously worrisome (to Yank film interests) situation in Egypt have been revealed here by Leo Hochstetter, Motion Picture Export Assn.'s Mediterranean topper. He is back from a month-long stay in Cairo.

Though word was expected momentarily that negotiations agreed upon verbally and in writing had reached fruition, three main areas of tension appear to have been eased, Hochstetter said. These concern dollar transfers of accumulated revenue; a clarification of changes in the 70-40 to 60-40 percentage arrangement; and abolition of recently-

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'MFL,' Tired Lady Indeed, Closing After 8 Years

"My Fair Lady," which has been showing her age on the road recently, will close Dec. 14 at the end of a three-week stand at the O'Keefe Centre, Toronto. The touring production, in which Leland Howard and Gaylea Byrne are now costarring at the Auditorium, Winnipeg, began its road trek March 18, 1957.

The closing of the presentation will be less than two months short of the date eight years ago when the Broadway original made its out-of-town debut Feb. 4, 1956 in New Haven. That production, in which Rex Harrison and Julie Andrews were the original costars, ran in New York from March 15, 1956, to Sept. 29, 1962, establishing

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READE'S SLANT; WAGNER MUM

By GENE ARNEEL

Walter Reade-Sterling Inc., a publicly-owned corporation engaged in theatrical exhibition and production-distribution of theatrical and television films, wants in on off-track betting. Walter Reade Jr., chairman, revealed last week that the company proposes to invest \$7,500,000 to convert 14 theatres and auditoriums around New York's five boroughs to betting parlors with the added accommodation of showing the flat and trotting races from N. Y. tracks on closed-circuit television.

Reade, of course, is figuring on off-track wagering as a thing of the legalistic future. The matter was put before the city's voters yesterday (Tues.) in the form of an advisory referendum. Mayor Robert Wagner's idea was to dramatize to the state legislature just where the public's sympathies lie so far as the issue is concerned, and in this way induce legislation which would enable N. Y. C. to move ahead with some kind of legal off-track operation.

At a meeting of city and state (Continued on page 18)

'The Singing Nun' Disk Biz's Latest Surprise Hit LP

Hollywood, Nov. 5.

Disclinks are full of surprises, many offbeat, out-of-left-field skyrocketing hits. Latest in the pop vein is unique to date—"The Singing Nun," literally.

Philips Records (Holland-based waxery whose product is distributed by Mercury in U.S.) is on the receiving end with an album of that title, and a companion single, "Dominique," both appearing likely to duplicate their European success here. They've just been released locally.

Western Record Distributors, which handles Philips' platters hereabouts, reluctantly took 25 of the albums two weeks ago, hoping to sell them to Catholic institutions. There's now a back order of 5,000 for the album and the single has sold 13,000 in Los Angeles—with orders piling up.

Reggie Tobin, Western's operation manager, reports 200,000 album orders nationally have accumulated at Philips' Richmond, Va., pressing plant. "Dominique," he adds, racked up sales of 46,000 last week in N.Y., and 20,000 in New Orleans.

"The Singing Nun" is from a Dominican convent in Fichermont, Belgium. The 12 folk-styled, re-

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54.6% of U.S. Sales Now Overseas; Rentals of \$310,000,000 Outside U.S.

'Huckleberry Fink'

Pubrelator Jack Perlis feels the time is right for a latterday "Pal Joey," dedicated to "today's amoral adolescent with his nicotineage values, beady eye on the main chance, looking down his runny nose at traditional standards of morality," to quote him.

Also to quote Perlis, he has a title for it: "Huckleberry Fink"

American film companies last year earned more money abroad than ever in the history of the business, according to Ralph Hetzel, exec v.p. of the Motion Picture Assn. of America. The totals, he said, showed that the Yank companies drew 54.6% of their total incomes from territories outside the confines of the United States and Canada.

Specific dollar figures were withheld by Hetzel, but MPAA member company sources estimated that \$310,000,000 accrued to the American distributors from overseas outlets, while domestically they drew about \$275,000,000.

The 1962 income represented an increase of about 4.3% over 1961.

These figures relate only to theatrical features, as apart from television film licensing, which doubtless would add to the dollar volume from the foreign markets.

MPAA's Hetzel said that American films take up 60% of the screen time in theatres in free areas around the world and income has more than doubled since World War II.

Jazz-Folk Units Going to College Via Ford 'Tuition'

By LEONARD L. LEVINSON

Unique participation in show biz by Ford Motor got off to a jackrabbit start with turnaway attendance and enthusiastic acceptance Friday night (1) at Carnegie Hall, N.Y. when Ford guaranteed against loss a campus-aimed folk-jazz concert unit. Later performs nine pre-Thanksgiving college dates from Maryland to Vermont. If warm reaction of New York students is contagious along the Atlantic seaboard, a concert circuit of 75 to 350 college dates a year is in the offing.

Unusual in such projects is the soft sell and casual product mention, the heavy load of collegiate favorites presented, and the new fiscal approach. Ford isn't giving the show away, but is enabling the students to see the show at a reasonably lower scale and guaranteeing student auspices against loss, plus giving event a big pub-ad buildup, and splitting the take over the first \$500.

Carnegie concert would have cost a one-shot promoter around \$7,000 in talent alone. Ford pushed with a heavy ad-exploitation campaign, paid for hall and other expenses. There was a \$2 to \$3.30 scale and the date will literally set Ford back "about 40

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Umberto of Italy At Top-of-Fair Dinner

Former King Umberto of Italy, winding up a U.S. tour, is the draw at tonight's (Wed.) \$100-a-head "Top of the Fair" dinner at the N.Y. World's Fairgrounds for benefit of the American Committee for Italian Migration.

Premier ballerina Maria Gambarelli, an old friend of the former monarch, coordinated the show which will include Licia Albanese, Salvatore Baccaloni, Mario Braggiotti and Adriana Delamare.

Mpls. Shopping Centres Using More Top Names Than Area's Nightclubs

Minneapolis, Nov. 5.

When it comes to bringing in top name acts, shopping centres here are eclipsing Twin Cities niteries. What's more, the public doesn't have to pay anything to see the headliners in the centres' special shows designed to lure potential customers for the shops.

With names conspicuous by their absence in local night clubs, the Southtown shopping centre here, for example, booked the Four Lads for a heavily advertised free show last week. The recordbreaking public turnout undoubtedly benefitted the centre's shopkeepers, many of whom enjoyed brisk patronage before and after the show.

Shopping centres are mushrooming here and, as part of their layouts, most have theatres of a sort. The competition to attract the public is increasing and, trying to outdo one another in gratis entertainment, they're digging deeper into their jeans for drawing cards.

Local show circles point out that if this situation, or something akin to it, also prevails in many other cities it may prove to be a boon for niterie name acts. For they would win additional show-cases, thus spelling an increased demand for their services.

As far as Twin Cities nightclubs are concerned there has been considerable act retrenchment the past year. Whereas as recent as 1962 there were two supper clubs, both in Minneapolis, playing important name acts regularly, there's only one now.

Sheraton's Thunderbird Deal Augurs New Era of Hotel Chains in Vegas

Las Vegas, Nov. 5. Chain hotel operation is on its way to Las Vegas. Deal is presently being negotiated for the takeover of the Thunderbird Hotel by the Sheraton chain. Contracts are being drawn up and it's likely that the deal will be finalized within a few days. The Sheraton will lease the hotel, while present owners Joe Wells, Cliff Jones et al will retain the property. It's said to be a seven-year and options lease. Casino, however, will be leased back 100% to Wells & Co.

While the Sheraton Hotel Corp. is on its way to a successful consummation of a Vegas deal, it's been learned that the Hilton Hotel chain has been dickered for the Dunes Hotel and also with Beldon Kaffman for rebuilding and operation of the now defunct El Rancho. No agreement had been reached in either case.

Also in the negotiating stages is a possible deal for the Old Frontier by the Holiday Inn chain.

The entry of the chains into Las Vegas is being greeted with mixed reactions. To some it means the end of the rough-and-ready frontier spirit which prevades the town. They feel that an aseptic character enters when a chain gets a grip on a hotel. The end of the

(Continued on page 52)

MME. NHU VISITED MGM JUST BEFORE PUTSCH

Hollywood, Nov. 5. Hollywood blew hot and cold over the presence of Mme. Ngo Dinh Nhu last week, when studio tours were suggested. This was prior to the coup in South Vietnam that made her a widow.

Metro, after Warner Bros. nixed the stormy spokeswoman of South Vietnam visiting set of "My Fair Lady," immediately invited her to be its guest, and she was hosted by studio topper Robert M. Weitman both at luncheon and a tour through the studio.

After her stopover at Metro, Mme. Nhu said her visit there was "one of the most enjoyable I've had since being in the U.S."

A WB spokesman, in denying the Asian and her party access to the "Fair Lady" set, said that set had been closed since film was launched and that there were no exceptions to this policy. He said it had nothing to do with Mme. Nhu or her politics.

While a spokesman for Audrey Hepburn denied printed reports in L.A. papers that she had threatened to walk off set if Mme. Nhu visited it, it was asserted on good authority that the cast was unanimously adverse to the idea of her visit.

George Cukor, pic's director, was quoted as saying, "I don't think I'd have been happy with her visit at all."

Int'l Film Fest For Britain Still Muddled

London, Nov. 5. Attempts to get an international film festival going in Britain are still being pursued. And after an all-industry meeting at the Board of Trade last week, the ball has been passed to the various trade associations for consideration.

The meeting at the BOT held the view that an international festival would be highly beneficial to the industry and the nation, but recognized that such an event could not be launched without necessary finance.

Ovation for Marlene Climaxes Performances At Royal Variety Gala

London, Nov. 5. Marlene Dietrich's sparkling performance highlighted the Royal Command Variety Gala held last night (Mon.) at the Prince of Wales theatre. She received a prolonged ovation while the orchestra played her trademarked "Falling in Love Again."

Buddy Greco made a solid impression with his warbling while the Clark Bros. terping routine clocked solidly. The Beatles, British "beat" group, reaped an enthusiastic reception and had entire audience participating in their numbers.

Artists appearing at the Royal Variety Gala were: The Beatles, Wilfrid Brambell & Harry H. Corbett as "Steptoe & Son," Max Bygraves, Marlene Dietrich, Charlie Drake, Michael Flanders & Donald Swann, Buddy Greco, Dickie Henderson, Joe Loss Orch, Susan Maughan, Nadia Nerina with Desmond Doyle, Christopher Newton, Keith Rosson & Ronald Plaisted, Luis Alberto Del Parana & Los

(Continued on page 14)

Berle (NBC) to Guest On Sullivan (CBS) Show

Milton Berle, longtime contract performer of NBC-TV, comes over to CBS-TV for an Ed Sullivan outing on Dec. 15. He will have a good amount of time on the outing and, in return, Sullivan has agreed to guest on a Berle special for NBC-TV, if invited and if the NBC-TV special comes off.

This inter-network bit appears surprising on the surface in light of the CBS-TV edict on quiz-game shows barring performers of other networks on such CBS-TV shows. The edict, though, is limited to those CBS-TV shows in the quiz-game category.



JACK E. LEONARD

GLIADLIBCOMEDIAN says: My associates and I came up the hardway—this PAUL ANKA 'sea-luckykid' born with that goldstar of talent and genius over his crib and has kept it brilliant through his ascending career. It's a great pleasure working with PAUL ANKA and I thoroughly enjoyed burping him after every show.

Habimah Still Unsure If It'll Produce 'Deputy'

By JOSEPH LAPID

Tel Aviv, Nov. 5.

Habimah's Advisory Committee, made up of people prominent in the political and cultural life of the country, will decide, probably next month, whether the Israel National Theatre should or should not present Rolf Hochhut's controversial play, "The Deputy". Chairman of the committee is Deputy Prime Minister Abba Eban, former Israel ambassador to Washington.

Since Habimah is government subsidized, the theatre's management is obliged to present in advance to the Advisory Committee its forthcoming repertoire. However, only on rare occasions does the Committee interfere. Last time it happened with "Irma la Duce" when some committee-members objected on the premise that the dignity of the National Theatre would suffer if it presented a sexy French musical. Despite these objections, the committee okayed "Irma" (Continued on page 14)

N.Y. World's Fair Makes for Anxiety

Flushing Meadows, Queens, presents a bewildering picture of workmen's inactivity and shapeless buildings which reflect a lick and a promise. A big, white structure housing General Motors' exhibit looks like it could be opened almost momentarily but, other than this, along with the posh restaurant already in operation, an observer easily gets to wondering just how the N.Y. World's Fair will be ready to do business next April, as per the Robert Moses schedule.

Ground is broken all over the place. Somebody obviously has done something. But for the most part it looks like the ruins of Pompey, with all its suggestions of buildings but without actual formation.

This appraisal is based upon a visit last Wednesday (30) when VARIETY's man (and about 40 other

(Continued on page 62)

Groucho: 'Mangy Lover'

In the same zany and madcap manner which has been Groucho Marx's lifetime trademark in humor, his newest tome, "Memoirs of a Mangy Lover" (Geis, \$3.95) is a bizarre recall of highlights from a rich career. This is not a "show biz" book save for the subjective approach and some of

(Continued on page 18)

Claude Philippe Exits Americana, N. Y., In Policy Tiff With Loew's Bob Tisch

Chevalier Pulls Big Biz In 5-Wk. Paris 1-Man Show

Paris, Nov. 5. Maurice Chevalier's one-man show at the Theatre Des Champs-Elysees was a solid hit. It was extended one week and wound Sunday (3). It began Sept. 27.

Chevalier played to over 80,000 customers at an average daily take of \$3,400. He now heads for Yank tv stints, then returns to rest a month. He previously did his one-man show in New York, London, Buenos Aires and Rio De Janeiro.

Jack Benny Fiddles For Pitt Symphony & Burns B.O. to Red Hot \$35,095

Pittsburgh, Nov. 5. Jack Benny fiddled last night (Mon.) at the Syria Mosque here to the tune of \$35,095, a new record gross for a single concert by the Pittsburgh Symphony Orchestra. Benny made his concert debut in Pittsburgh to benefit the Pitt Symp's pension and maintenance funds. Dr. William Steinberg, music director of the orchestra, conducted the performance attended by 3,200 people.

The Benny appearance was given saturation coverage by all Pittsburgh area media. The event took the place of the annual symphony ball and from the standpoint of gross business was twice as successful.

Benny played a program which consisted of the works of Sarasate, Wieniewski and others. He brought down the house from the moment he stepped on the stage until he tossed a final kiss to the audience more than an hour later.

Following the concert, nearly 500 people who had paid the top price of \$50 for the event, adjourned to Carnegie Institute for a supper-dance. Benny and Dr. Steinberg were the honored guests. The Pittsburgh Symphony presented Benny with leather-bound editions of six famous violin concerti and a massive cake topped with a life-size violin.

Palace Again 'Live' As World's Fair Come-On?

It's on-off with RKO prexy Harry Mandel about another stageshow try at the Palace, on Broadway, in 1964 with the World's Fair influx in view.

While he is still exploring a revue idea, rather than the previously essayed Judy Garland-Danny Kaye type of headliners, some "big" pictures are also on the horizon and the Broadway house may remain a straight filmery.

Claude C. Philippe, v.p. and g.m. of the new Americana Hotel, New York, has exited the Loew's Hotels (Tisch) operation two months ahead of expiration of his three-year contract in January. Policy differences with Preston Robert (Bob) Tisch have figured for some time and, reportedly, were capped by the Tisches bringing in Larry Gengo as talent buyer for all Loew's hotels. Initially latter was to have excepted the Americana, the Gotham flagship of the chain, whose talent negotiations were individually handled by Philippe as he did when buying talent for the Waldorf-Astoria's Empire Room some time ago.

Philippe left over the weekend for 10 days in Paris in company of Maurice Carrere, the Paris innkeeper and aide to Chez Maxim's Louis and Maggie Vaudable who, incidentally, are opening their first American branch, in Chicago, within the next few weeks.

Philippe, in turn, has been heading a syndicate now planning a new 800-room hotel atop the Gare d'Orsay, overlooking the Seine, and within walking distance of the Ritz and kindred Palace Vendome and rue de la Paix smart shops.

Philippe, who was groomed by the late "Oscar (Tchirsky) of the Waldorf" as his successor, left to become exec veepee and g.m. of the Zeckendorf Hotels which planned a plushery in Rockefeller Center on what is now the site of the Sperry-Rand Bldg. When that fell through he continued with the chain until the Loew's-Tisch organization hired him three years ago to supervise first the opening

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NITERY COMIC KIRBY SET FOR FEATURE BOW

Kansas City, Nov. 5. George Kirby, Negro night club singer-comedian, has been set to play in his first motion picture, "Mr. Moses" to be produced abroad by Frank Ross. Flying in from London where he had auditioned for the part of Ubi in the picture, Kirby made it with just an hour to spare before his opening for a two-week stand at Eddys' Restaurant here.

Robert Mitchum has the title role in the picture, an adaptation of the book by Max Catto. Kirby's part of the educated native African is to be revamped into that of a lovable rogue from the books' more starkly villainous character, Kirby said.

Shooting on the picture is to begin Jan. 3 in Africa, with an 8-10 week shooting schedule. In order to keep the commitment, Kirby's manager, George Carpenter, is rearranging several night club bookings previously set. The picture is scheduled for United Artists release.

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EXHIBS' PRO & CON-F-U-S-I-O-N

Tax Angles Vital to Any Syndication: Paramount Likes Own TV Film Setup

After a review of the tax situation involved and other factors, Paramount Pictures has now decided to go back to a plan it had devised a while ago to distribute its post-1948 features to tv itself. Not only that, it is expected that Par will begin this distribution soon, within the next couple of months perhaps.

The company has no mechanism to handle such distribution at present but this is being worked on now and some details of the plan are expected to be forthcoming in the next couple of weeks. Paramount had said it was close to such a move once before but that never happened. Now the company is believed ready to follow the plan through.

For the past several months, Par has been talking with various tv distribs but made no deal. The company had seriously considered making an outside deal for the release of its post-48s to tv but the present tax situation involved in making such arrangements opposes such a plan, it is felt. This hasn't stopped the deal-makers from stopping by with offers though, only now they come with all kinds of tax angles in addition to the usual dickering provisos.

As one Par exec put it: "They send a tax man, not just an attorney, when they come to talk these days."

Paramount has the last remaining large film library of post-48s around, totalling over 200 pix. The only other such package, Universal's 215 features, went to Seven Arts some months ago for a tidy sum. U was forced to deal outside its own realm by the government which had ruled accordingly when MCA took over Universal-Decca a while back.

In addition to its decision to handle distribution of the pix itself, Par is planning to undertake such a move in the near future, it is believed. Company is understood seriously considering beginning tv distribution during the buying season for the upcoming tv semester, which usually swings into high gear at the start of the new year, now less than two months hence.

Msgr. Little Puts Onus on Ad Copy

The film industry got a scolding during last week's Theatre Owners of America national convention in New York for not creating the proper public image of itself with its advertising policies. Speaker was Msgr. Thomas F. Little, exec secretary of the National Legion of Decency.

He remarked that if there is a lot of talk about the film biz these days not all of it is flattering. He said that there is widespread opinion among the public that pix are "worse than ever" and this is because "parents of all faiths are forever bitterly complaining about present-day film content and exploitation."

Little told exhibs "American films provide the world community with the best of well-tailored entertainment but it is distressing that some American producers are content to fiddle with romanticism, puerile sex and glamorized brutality while the world around them burns with confusion, fear and incipient despair." He said that there is considerable interest in Yank pix but that this interest isn't always accompanied by admiration.

He told exhibs that although the Legion found 85% of last year's domestic films morally unobjectionable for some segment of the audience, there is still widespread criticism of the sell. Monsignor said that it is evident "that the average theatre man deliberately debauches the young and innocent in his unscrupulous pursuit of the almighty dollar." He advised that "your first step in building a

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LAURENCE M. JANIFER
who is a prolific author himself dwells on why and how writers waste their lives chasing that

One Right Perfect Sentence

another interesting feature in the upcoming

58th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

But Columbia Pics Barely Takes Note Life Begins at 40

Columbia is celebrating its 40th anniversary currently—it being in 1923 that Jack and Harry Cohn, both deceased, founded the film corporation—but there's little focusing on the past "40 years of service" in the promotion. This gets a mention but Col, says its spokesmen, would much rather draw attention to 1963 as a "banner year."

Col execs from president Abe Schneider and his top-echelon associates on down prefer to spotlight the present and the immediate future. They insist that 40-year-old Col is in better shape than it ever has been, both financially and product-wise.

Beaucoup pride is being shown in such productions as "The Cardinal," "The Victors," "Dr. Strangelove," "Straight Jacket," "The Long Ships" and "Behold a Pale Horse."

These are but a few on the line-up and there's no telling as to which will be boxoffice right or possible, boxoffice wrong. The historic facts are that Col in the years gone by has evolved into a major producer, according to the most critical of film production appraisers, the exhibitors.

Col in the past was counted on to provide perhaps one outstanding picture a year—or maybe two. Like "Lost Horizon" or "From Here to Eternity." And now and again a Rita Hayworth starrer. Now the Schneider-Leo Jaffe-Mike Frankovich, et al., regime antes up strong in new production each of those 12 months in the calendar year.

Importantly to be noted is that Screen Gems used to be a minor unit engaged in the making of short subjects. SG is now a corporate title giving identity to a powerhouse television enterprise which is majority-owned by Col.

Feeling at Col is that a fortieth anni is rich in sentimental values but it's today that genuinely matters in the fiscal scheme of things.

THAT GLOBAL GLOSS: HOLLYWOOD'S GOT IT

Hollywood, Nov. 5. Returning here from a trip through European film producing centres agent George Chasin commented that Hollywood alone, despite all downbeat stories of recent years, has maintained production leadership. Fewer films, yes. But loss of initiative in the world film market, no.

Chasin remarked that Britain faces troubles, Germany has been in a slump for two years or more, France is dependent upon the 14% subsidy money from the national government, Italy is still busy but less the boom spot it was.

The European failure lies in product that lacks universal audience appeal. Hollywood still is the most consistently expert in turning out entertainment that will click in nearly all markets.

ALLIED-TOA DATE --BUT NOT STEADY

By EDDIE KALISH

That possible merger of Theatre Owners of America and Allied States Assn. was in the air throughout the TOA convention last week. Some Allied execs stayed after their own convention which ended just a few days before TOA's started and there were some informal discussions between them and TOA execs on the subject.

Net result was no result. Some high-ranking TOA execs want it and most Allied toppers are for waiting longer before making such a move. The spirit seems to be one of mutual cooperation but not to the point of actual alignment.

One realignment was made during the convention. Allied Theatre Owners of Indiana voted to affiliate with TOA.

Board chairman of TOA, John H. Stembler, considers a merger among his major objectives. He has long advocated such a move and reiterated at informal sessions with Allied leaders. His view: "It is the fault of poor management on the part of both organizations that nothing has been done about it until now."

Milt London of Detroit, one of the Allied execs who remained after his convention was over and who participated in the sessions, said that he doesn't see fusion soon. He, like Stembler, stressed the cooperation between the organizations on vital issues facing exhibition. He also said that it was unfortunate, at least from the Allied point of view, that there has been so much talk about the merger possibility because it tends to overlook all the cooperation between the two associations.

Swallowable? One basic fear of Allied's is that it will be swallowed whole by TOA, which has among its ranks the large circuits and major exhibs. While Allied has some, too, it is made up mostly of grassroots independents who wouldn't want their interests sidetracked by big shots. Until recently, Allied has been the "rabble-rouser" of the two. TOA tends to be more conservative.

Certain basic differences evidenced themselves during the recent back-to-back New York conventions in the very same rooms at the Americana Hotel. Allied

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Arthur Tolchin: 'Loew's Theatres Not Making With Showcase Experiments'

Author-Comedian

PETER LIND HAYES

decided to do some editorial research along the 3d Avenue bistros and came to the conclusion that

Some Saloons Are Very Unliterary

another bright feature in the upcoming

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Snaper's Buying Togetherness In Step to Reality

Allied States Assn. proposal introduced by Wilbur Snaper at the organization's recent national convention that Allied form a buying committee to represent a block of several thousand theatres when dickering for major productions took a step forward last week when New York Allied "unanimously" voted to back the idea.

This per Sidney J. Cohen, N.Y. Allied prez, who predicted that Allied already has 1,000 theatres behind the plan. His first order of business upon his return to Buffalo was to summon his membership for a poll, he said, and expressed his surprise that the notion was received without opposition. He had expected some fight from at least a few exhibs but said that there was none.

In holding his regional meeting, Cohen was heeding the advice of Allied officials who, during the convention, had suggested that the best way to put Snaper's plan in motion was to get regional support from all the Allied units and thereby empower the board to act.

Milt London, Allied exec director (Detroit) who also attended the Theatre Owners of America con-

(Continued on page 14)

National Boxoffice Survey

Trade Holds Stoutly; 'Mary' New Champion, 'Cleo' 2d, 'West' 3d, 'Love' 4th; 'V.I.P.s,' 'Irma' Next

Some new, strong product plus more normal fall weather is helping biz generally across the country this session. While all the fresh fare is not blockbuster by any means, enough of it is showing real strength.

"Mary, Mary" (WB) (2d wk), just out in circulation to any extent this week, is taking over first place. "Cleopatra" (20th) (19th wk) is dropping back to second position against this strong newcomer.

"How West Was Won" (MGM) (45th wk) is winding up a strong third. It was second last week. "New Kind of Love" (Par) (5th wk), is finishing fourth, with some new openings a help.

"V.I.P.s" (MGM) (7th wk), fourth a week ago, is landing fifth place. "Irma La Douce" (UA) (22d wk) again is capturing sixth position, same as last session in key cities covered by VARIETY.

"Fantasia" (BV) (reissue) (3d wk) is moving up to seventh spot. It was ninth last round. "Twilight of Honor" (MGM) (3d wk) will take eighth position. It was a runner-up last week.

"Lilies of Field" (UA) (3d wk), seventh a week ago, is finishing ninth. "20,000 Leagues Under Sea" (BV) (reissue) (5th wk) is taking 10th place. It was eighth last round.

"Leopard" (20th) (12th wk) is capturing 11th place while "Lord of Flies" (Cont) (6th wk) rounds out the Top 12 pictures. It was 12th last week, also. "Conjugal Bed" (Embassy) and "8½," also from Embassy, are the two runner-up films. Last-named hints possibilities of going higher.

"All Way Home" (Par) turned in a big first week in N.Y. "Twice Told Tales" (UA), also new, looms mild in L.A. "Wuthering Heights" (Cont), back on reissue, shapes good in Providence and fine in N.Y.

"Lawrence of Arabia" (Col), which is doing excellent trade on continuous-run in N.Y., also is hotly in Toronto. "French Style" (Col), mild in Boston, shapes okay in K.C. and good in L.A. "Cry of Battle" (AA) continues very sluggish this round.

"Under Yum Yum Tree" (Col) is bearing out the great promise of teeoff engagement in L.A., with smash sessions in Toronto and Chi. "Sporting Life" (Cont) is doing well in some five keys this session.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-10).

"We have enjoyed our best summer in three years. We have no need for and no interest in any plan similar to Premiere Showcase."

The above statement approximates the comment offered VARIETY which inquired as to Loew's circuit policy and attitude. The spokesman was Arthur M. Tolchin, executive assistant to president Lawrence A. Tisch and himself a member of the board.

Significance lies in the fact that Loew's, like the RKO chain, has refused to go along with the Premiere Showcase idea initiated by United Artists and joined in, somewhat, by 20th-Fox. Under this, perhaps 17 outlying theatres play first-run on a day-date basis with a Broadway showcase. They play the first-run films at advanced admissions.

Loew's, it's evident, will continue aloof from showcase, preferring to remain with the traditional status quo; which is now paying off so nicely. Distributors other than UA and 20th-Fox, such as Paramount, have talked about new approaches to the very important N. Y. market but so far have not changed their ways discernibly. They open on Broadway and one or two off-Broadway houses concurrently but the Loew's-RKO split of product substantially remains the same.

The Loew's feeling is that showcase has had neither positive nor negative effect on Loew's.

Loew's had a good season in the summer sun via the product from Columbia, Paramount and Metro. Among the better grossers were "Bye Bye Birdie," "Come Blow Your Horn," "Wonderful World of Brothers Grimm," "Jason and the Argonauts," "Duel of the Titans," "Flipper" and, now, "Lawrence of Arabia."

It's understood further that Loew's rebels against charging upped scales at a neighborhood house. This situation was particularly in evidence with a so-called Golden Showcase of 20th-Fox's "Longest Day" after this production had played Broadway first-run. Century Theatres' Kingsway, a Flatbush (Brooklyn) nabe, charged \$2 top for this one, and provided a six-week run guarantee. This sort of thing just doesn't fit in with the Loew's scheme of things. Latter chain also notes it has a network of "class" houses around the N. Y. area, compared with some of the minor situations (but not the Kingsway) participating in either Premiere or Golden Showcase.

Loew's Equal 38c, Plus Capital Gain

Loew's Theatres for the year ended Aug. 31 had an operation profit of \$933,384, equal to 38c per share, and capital gains of \$1,581,098, or 63c per share, for a total of \$2,514,482, equal to \$1.01 per share.

Preceding year brought operating profits of \$1,339,209, or 50c a share, capital gains of \$706,057, or 28c a share, for totals of \$2,045,262, and 76c per share. Latter figures do not include a net profit of \$7,647,626, equal to \$2.85 per share, on the sale of radio station WMGM in New York.

In his annual report, Laurence A. Tisch, chairman, noted a "long-drought in the supply of audience-attracting motion picture productions" but added that in the summer months (June through August) this situation was alleviated with better product. Receipts during this period helped considerably.

Tisch said the year ahead points to a more evenly flow of boxoffice product.

Chief exec said the policy continues to call for expansion "into new and fertile areas" and at the same time divestiture of unprofitable theatres. Eight "marginal" houses were dropped since the last

(Continued on page 18)

Mad World's \$280,000 Junket; National & World Press Impressed, If L.A.'s Not; Cinerama Goes Comic

By VINCENT CANBY

Hollywood, Nov. 5.

"Hollywood is not what it used to be—I think it's a lot better." Thus producer-director Stanley Kramer themed his massive, international press junket here last weekend for the world premiere of his "It's A Mad, Mad, Mad, Mad World." Pic, a wild slapstick comedy presented in the gigantic proportions of Cinerama, was an appropriate peg on which to build the press party—fusing, as the film does, Hollywood's great comedy heritage with today's Think Big processes.

The visitors, who arrived Thursday (30) to begin a fast four days of sightseeing and briefings (which only occasionally approached outright brainwashings) were obviously impressed. Oddly, however, the affair was given a fast brush by the local Los Angeles press. Latter apparently didn't see the junket as the great hometown promotion it really was—to the 200-plus visiting journalists (including about 80 from Europe, Asia and South America), as well as to California's Gov. Pat Brown, who was much in evidence at the various festivities.

Logistics of the junket were almost as impressive as those involved in the shooting of the \$9,000,000 pic being premed. Total cost was originally blueprinted at \$250,000 (or, approximately, the cost of the first two pix Kramer ever made, "So This Is New York" and "Champion"). However, as the party was nearing its Monday (4) windup, it looked as if the budget would go to \$280,000 and perhaps higher. Major expense item: transportation (including \$40,000 for the two jet charters from New York) and hotel (the Beverly Hilton tab is estimated at close to \$100,000, not including

the climactic \$30,000 "Mad World" ball Sunday (3) night).

Thanks, Ethel

For all that dough, United Artists and Kramer obviously expect to get something a little more tangible than goodwill—and the chances are that they'll succeed. A major break was the two-hour Jerry Lewis ABC telecast Saturday (3) night, devoted entirely to tubthumping the film and to presenting its stars. It may have been an uneven show for the home viewers, but, at the theatre, the hour or so of tedium was made suddenly bearable by an Ethel Merman stint which earned her a standing ovation from the all press audience.

According to one UA exec, the junket can be expected to result in an estimated \$3,000,000 in free tv time for "Mad World." This would include the Lewis show exposure, a Canadian Broadcasting Corp. documentary on the launching of a spectacular Hollywood film, plus innumerable filmed interviews done by the visiting newsmen, a large proportion of which repped tv outlets.

Smooth-running junket, mapped by UA execs, allowed visitors to get a good cross-section view of contemporary Hollywood in a comparatively brief time. Friday (1), for example, was devoted almost entirely to Universal City, where ironically, four tv series were underway, but no features (four, however, are due to start before the weekend). But even this dramatized to the offshore folk the shape of the "new" Hollywood—twintegrated for survival and neto prosperity.

The U City visit was topped by a giant soundstage feed, at which almost as many absent—as well

(Continued on page 20)

Velde the Valiant

Although "Who's Minding the Store?" is the title of a Paramount upcoming release, it was also a question being asked around United Artists Gotham homeoffice last week. With the 14th floor virtually empty of its usual echelon, all on the Coast for the "Mad World" festivities, it looked for most of the week like the remaining publicity staffers were the company's top-ranking officers.

Jim Velde, UA sales v.p., was the only ranking officer around and when he was out of the building, the pub staff held sway.

Opens the Album To Show Par '20s As Today's Model

George Weltner, Paramount exec v.p., flatly told salesmen gathered in New York last Monday (4) for the first of three regional sales meetings that the company is on the verge of the greatest year in its history. He said that Par "is spending time, money and effort like there's no tomorrow because we believe there is a tomorrow."

He recalled for the salesmen the 1920s when, he said, Paramount had "absolute command" of the film market. "I am convinced that we are on the biggest 'up' since that time," Weltner said. He also commented that Par "is the talk of exhibitors throughout the world" who acknowledge it as the "hot company."

Weltner stressed deals made with producers and said that Par's production, sales, marketing and merchandising facilities were in top form. "Your entire company is imbued with an exhilarating enthusiasm," he said. "You are faced with the greatest opportunity in the history of our company," Weltner told the sales force. "Knowing our organization, I have no doubt that our high optimism will be realized."

Gotham phase of the sales meetings ended yesterday (Tues.). Similar sessions will be held at the Roosevelt Hotel, New Orleans, tomorrow (Thurs.) and Friday and at the Water Tower Inn, Chicago, Nov. 11-12.

U.S. to Europe

Charles Bowden
Samuel Bronston
Martin Carr
Maurice Carrere
Tom Chianti
Pierre Galante
Buddy Greco
Olivia de Havilland
Hans Hoehn
Greta Keller
Jack Kuehn
Philip Langner
Boris Leven
Ann-Margret
Armina Marshal
Claude C. Philippe
Vincent Price
Ethel Linder Reiver
Mike Stern
Herb Tobias
Al Wilde
Robert Wise
Saul Wurtzel

N.Y. to L.A.

Lewis John Carlino
Morton Gottlieb
Ernie Hecksher

Europe to U. S.

Ralph Alswang
Enid Bagnold
Charles Boyer
Alexander H. Cohen
Herb Copelan
Angela Cuthbertson
Edward J. Danziger
John Davis
Jane Downs
Arnold B. Horwitt
Barry Justice
Geoffrey Keen
Leslie Linder
Arthur L. Mayer
Bill Meikle
Gian-Carlo Menotti
Ernest Pintoff
Robert Rossen
William Smithers
Louise Sorel
Dorothy Squires
Austin Willis

L.A. to N.Y.

Charles Boasberg
Vincent Canby
Johnny Carson
Phil Cohan
Sid Cooper
Harry Guardino
Arch Hall Sr.
Henry Koster
B. G. Kranze
Mori Krushen
Lloyd Leipzig
Edwin Lester
Robert Q. Lewis
David A. Lipton
Jake Mogulesco
Helen Rose
Tommy Sands
Nancy Sinatra
Lawrence Turman

Sober In 'Mad World' of Hollywood

Hollywood, Nov. 5.

Several members of the United Artists press party crashed Mme. Nga Dinh Nhu's own press conference Saturday (2) at the Beverly Wilshire. Her competition: a tour of Disneyland... United Artists veep Eric Pleasow unable to attend most of the press frivolities—too busy holding meetings with his 33 foreign branch and ad-pub managers who came in to catch "Mad World" and other upcoming UA releases... A hot rumor: Walt Disney's next feature-length cartoon will be based on A. A. Milne's modern classic, "Winnie The Pooh."

A visitor who made an unscheduled pilgrimage to the 20th Malibu ranch property, site of the projected 20th-Col-Metro studio coop, reported no signs of life other than a couple of rabbits frolicking in high grass. But, then, it was Saturday... Terry-Thomas' answer to a query as to whether he wants to do serious drama: "I'm sure nobody has ever written on a tombstone: 'He was versatile.'"

The Mad Mad World of Milton Berle: Re his upcoming film plans: "I'm doing two for Polaroid and one for Kodak"... Re comedians who emcee their own variety shows: "A couple of them act like they were hosting telethons"... Re the new, geodesic-domed Cinerama Theatre: "After the run of 'Mad World,' it's going to be turned into a synagogue, featuring the first rabbi-in-the-round"... Berle, who could not appear on Jerry Lewis' "Mad World," telecast on ABC, because of the NBC commitments, reportedly did watch the show—well, part of it, anyway. His old film, "Let's Make Love," was on a competing channel and there was a good deal of dial-switching.

On the ride in from L.A.'s International Airport, one offshore reporter, dazzled by all the crowded freeways, used car lots, filling stations, drive-in snackaterias (and the complete dearth of sidewalks), announced triumphantly: "I just saw three pedestrians!"... At Stanley Kramer's welcoming luau Thursday (30) night, held at his lovely Hombly Hills home, one unidentified woman to an unidentified man: "I just love this old house. You must tell me where it is."

The elaborate Beverly Hilton press room, set up by UA for visiting reporters, outshone comparable facilities at most international film fests, what with all the special typewriters, special switch board to handle long distance calls, and wire services. According to one jaundiced middle westerner, the only thing missing was some good hard news.

Reporters-as-celebs: Among the almost 200 junketeers, there were a number of journalists who are also "names" in their own right, for one reason and another: Penelope Gilliat (Daily Observer), in private life the wife of playwright John Osborne; Roderick Mann, British writer recently publicized as a good friend of Kim Novak; Pierre Galante (Paris Match); columnist Earl Wilson, etc., etc.

Femme writers who are interested in such things were intrigued by Edie Adams' outfit at the "Mad World" preem—a sort of low cut sailor suit, complete with bellbottom pants, and all made out of mink.

The Pickers—Arnold, Gene and David—staying on here for a few days after the departure of the junketeers... Russian delegation to the Frisco-film fest here for a four-day visit as guests of Stanley Kramer... Johnathan Winters' answer to a reporter's question about contemporary comedians: "There should be room for sick comedians in a sick world... but who's to say who's sick?"

According to Milton E. Cohen, UA's director of roadshows, advance ticket sale for "Mad World" here topped that for "West Side Story" a month ago—pic opens here officially tomorrow (Thurs.). He also predicts that by the time pic opens in New York, Nov. 17, the advance sale will have topped that for "West Side" in Big Town.

Kramer Touts His One-Eyed Cinerama And 'Vexes' Metro, Reisini, Stevens

Hollywood, Nov. 5.

Producer-director Stanley Kramer's repeated emphasis, at various press confabs here, that his single-print "It's A Mad, Mad, Mad, Mad World" finally eliminates the previous Cinerama drawbacks (lines between panels, jiggling, etc.), is proving embarrassing to Cinerama and United Artists execs.

It's understood that the Cinerama people originally asked Kramer and the UA publicity people not to call attention to the elimination of old Cinerama "bugs" in the tubthumping of the "Mad World" presentation. The reason was not only to avoid embarrassing Metro's current three-panel Cinerama release, "How the West Was Won," but also to protect George Stevens' upcoming "The Greatest Story Ever Told," also UA, which is now expected to go out in the three-print system.

Should Stevens' pic, which is to be released next June, go out in the three-panel system, Cinerama and UA don't want it to look like a "throwback" to earlier techniques, or for the public to get the idea that the picture hasn't utilized all the latest Cinerama developments. Kramer, nevertheless, has repeatedly called atten-

tion to his one-panel, non-jiggle "Mad World" system.

According to Cinerama prez, Nicholas Reisini, he's completely happy with George Stevens' decision. Stevens, says Reisini, is an artist who has conceived his pic much as a painter conceives and executes a painting.

Unknown at the present time is what effect news of the Stevens projected three-panel presentation will have on exhibs who have to convert to the one-panel system for "Mad World," and then go back to the three-projector bit if they want to play "Greatest Story."

And, to complicate matters further, following "Greatest Story" in release will be another single-projector Cinerama production, "Milly Goes to Budapest." Latter actually will be the first pic to have been photographed in single-negative Cinerama. ("Mad World" was shot in Ultra Panavision and later, in the labs, the negative was "adjusted" to single-projector Cinerama projection.) At the moment, you need a scorecard to keep all the various Cinerama systems straight.

Metro's 'Prize' Into Hall

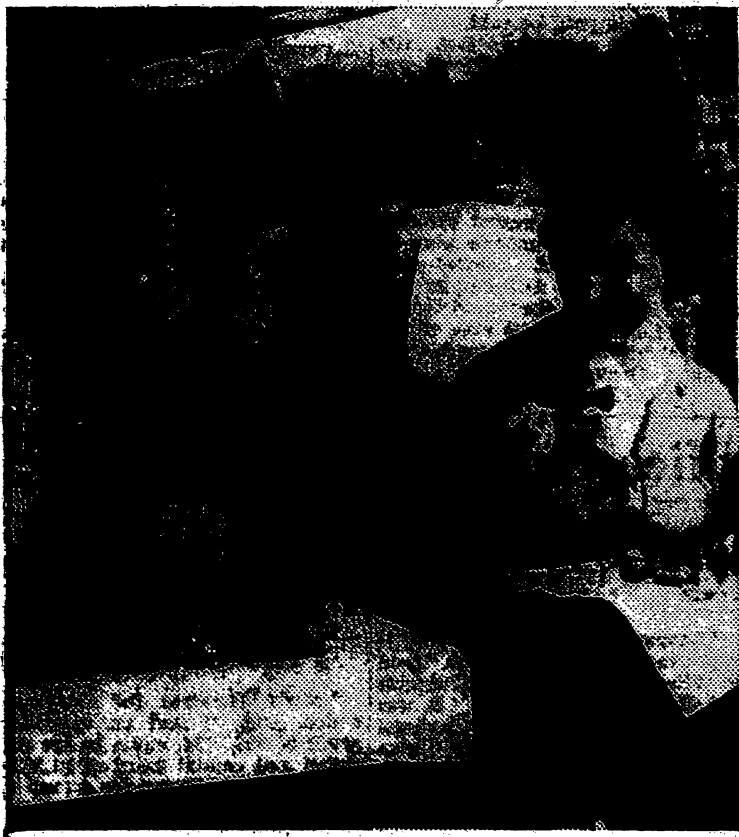
"The Prize" (meaning the Nobel Prize) with Paul Newman, Edward G. Robinson and Diane Baker, has been booked for Radio City Music Hall as its first picture of 1964 and the third MGM entry to play the big Manhattan house since the end of the summer.

MGM's "V.I.P.s" played the house five weeks beginning Sept. 19 and "Wheeler Dealers" goes in shortly, probably Nov. 14.

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BEIRUT: KEY TO ARAB MARKETS

They Come Bearing (Former) Prizes

Beirut, Nov. 5. Beirut will next year probably be competitive and bestow awards of some sort. Meanwhile this year's third International Film Festival here offered no prizes but presented many features which has won prizes elsewhere. Among them were two Cannes grand prix pictures, the Brazilian "The Given Word," (62) and the Italo "The Leopard" (63). Moscow's top pic this year, "8½," and the French-Venice jury prize winner of this year "The Will-O'-The-Wisp" and the Moscow special prized pic "The Suitor" were unreleased.

There was also the Cannes jury prize garnerer of this year with the Czech "One Day a Cat" and the Italo direction award pic from Mara Del Plata "Il Sorpasso" (The Passing). All the above got respectful reviews in the local French lingoed, English and Arab papers as well as fine attendance.

Also rating applause was the French commercial hit "Any Number Can Win" and the Yank comedy "Take Her, She's Mine" (20th). Turkey, India and Portugal were mainly of interest as countries that are only intermittently seen as fests with Turkey very rarely.

The Turkish "This Book Should Be Burned" was an all out melodrama, about the terrible fate of a young orphan till love, but was sincere in treatment and with solid technical aspects. Portugal's "Memoirs of a Doctor" displayed a feeling for country outlooks, towards doctors and an economy of style and film language with acceptable acting.

The Indian "Aarti" was mainly one of those social class dramas full of songs and dances. But Egypt showed one shorn of the traditional songs to weave a solid, if sometimes stilted, drama of female emancipation with "The Open Door."

Eastern countries fell far behind Czechoslovakia with Hungary's "The Bus Did Not Stop," a slight situation comedy, Rumania's "Vacation By the Sea," a simple musical in the U.S. vein without the means, Poland's "On the White Road" an only passable adventure melodrama, and Russia's "To the Four Winds" another tale of war's ravages and love's transcending of it without the lyric bravura and technical knowhow of its predecessors.

Cameramen: Their Skills and Sins

Kept Away from Writers—Best of 'Em Fight Producers—Worst of 'Em Apple-Polish Stars

Hollywood, Nov. 5. The cause of "irreverence" in filmmaking was expounded by producer Sy Bartlett and associate producer-scripter Stewart Stern last week in talks before the American Society of Cinematographers, but their approaches to the manner in which lenses should employ this elusive quality were considerably different.

Bartlett's comments contained both bricks and bouquets for the assembled cinematographers. Although he admittedly missed the days of silent films, "when we had no dialog and the only recourse we had was the cameraman," he was particularly emphatic on subject of the highly-paid craftsman "who ingratiates himself with the star because he'll ask for him again. There are any number of guys guilty of this today."

He also accused some of only "having their eye on the Academy award. They think that if they get it up there by playing footsy with a new director, they've got the job done."

Stressing importance of the lens to the success of a motion picture, Bartlett feels "that the induction of a cameraman into the problems of a picture is necessary. There are no geniuses. It takes a team of eight or nine men to get a picture even started."

The producer, who is prepping "A Taste of Glory" for production at Paramount, also flailed some of the badly-trained newcomers to the directing and producing field. "When you pay a man four figures, you pay him that because he knows his craft. It's the same with hiring a cameraman as hiring a composer. I know nothing about either of their crafts. That's why I hire them. But day after day I walk on a set and see some young guy, some 30-to-60-day wonder from television, who isn't dry behind the ears, telling a cameraman what to do."

He praised the masters of the camera craft, listing many with whom he had worked and said that there were many others he couldn't think of at the moment. "Some of them were hard to work with, but it was because they knew their business. They were right in fighting with me when it came to their work. Now I feel that we are losing ground. We need more irreverence, the kind that Leon Shamroy, who'll fight you all the way when he knows he's right and he usually is, has for the producer and director. Give me that kind every time."

Stern, who considers himself a

"newcomer" to the business although as a nephew of Adolph Zukor he could certainly claim that he was born into it, cited the "irreverence" to the craft of cinematography that has become the "stamp" of certain European filmmakers. Associate producer with Bartlett on "A Taste of Glory," he also did the script. He has, as he told the assembly, written seven scripts that have reached the screen. They include "Teresa," "Benjy" (a documentary for the L.A. Orthopedic Hospital), "Rebel Without a Cause," "James Dean Story," "The

(Continued on page 20)

HOLDS FESTIVAL DESPITE FIFPA

By GENE MOSKOWITZ

Beirut, Nov. 5. A third Beirut International Film Festival has been held here despite and against the opposition of the Federation of International Film Producers Assn. But many members of the latter participated on their own. The United States had last minute representation. Great Britain remained aloof. The event ran from Oct. 19 to 27.

British are reported irate by the "betrayal" of their fellow-members in the Federation. The British alone abided by the common decision to shun Lebanon. On the contrary France and Italy sent large delegations. The participation of the U.S. was probably reluctant. The American ambassador, Armand Mayer, here applied the eloquence in Washington which budged the Motion Picture Export Assn.

A top ranking French governmental spokesman pointed out that Beirut is the leading centre for contacts with Arab film markets. Besides hurting the feelings of the representatives of this ex-French protectorate, which still has close cultural and political ties with France, it seemed only polite to accept the invitation.

He also stated that since there were no prizes it was somewhat petty on the part of the Federation to draw the line in the first instance. He declared it was due to carelessness when FIFPA headquarters were moved to Paris and the Beirut request for backing was displaced.

Federation is trying to cut down number of fests so as not to devalue the worth of existing prizes. But here was a sort of fest of fests in the New York, London and Acapulco manner and the only one in the Arab sphere.

Italy which did not show in Beirut last year when other Fed members did, was not to be caught again out on a limb and came on strong for this session. Ditto Eastern Bloc countries, with films shown from Russia, Rumania,

(Continued on page 14)

UNESCO Chairs Post-Festival Discussion of Arab Lands' Needs In Film & Television Growth

Beirut, Nov. 5.

The 47th biennial convention of the International Alliance of Theatrical Stage Employees will be held in Louisville, Ky., beginning July 20. The pre-convention general exec board meeting will be conducted there July 13.

The Louisville Sheraton Hotel will be convention headquarters and the meetings will be held in Louisville Convention Center.

Beirut For Sure; Cairo, Too, Wants A Film Festival

Beirut, Nov. 5. Lebanon has made up its mind to keep on with its Beirut Film Festival even if the Federation of International Film Producer Associations persists in its snub. In fact next year Beirut will have prizes come what may.

So says Bechara Menassa, head of the Beirut Fest. Menassa points out that the whole Near East and African regions have only the Lebanon caper as their own fest. The only worry on the horizon is the recent intimation of Egypt that it will have its own film fest, in March of 1964. But Menassa opines that Lebanon is much more restrained in its nationalistic outlooks and its prizes would remain more international while Egypt's could become primarily a Pan-Arabianism.

Menassa sees no reason why the emerging Arab states should not have their own festival. He also points to the October date of his fest which does not interfere with others. Fine weather here is also an asset.

Film and television spokesmen for the various Arab nations convened here following the termination last week of the third Beirut film festival. A main desire is to exchange information and experience. All the Arabian countries are conscious of their communications problems. This has its reference to those with a grudge against Israel but its far broader than threat issue. The Arab community is on the upsurge after the long colonial period.

Arabs are especially conscious of their ancient Moslem culture and of the failure of the west to realize the scope and age of this culture. Lebanon, of course, is fairly well known to Europeans. Although Arabic, it is at least half-Christian. Its fine climate, combining sea and mountains with antiquity, ruins, wealth and a thriving tourism makes it a natural for an international festival of film and the government proposes (see separate stories) to persevere against the Federation which feels there exist already too many film festivals.

A meeting of Arab states to discuss both film and tv was organized and handled by UNESCO. It sat three days, Oct. 28-30. What emerged mainly, in re film, was that an Arab film usually meant an Egyptian film. But Lebanon itself made 30 films since 1930 and other features had been made in Iran and Iraq. Egypt turns out 30 to 40 features per year.

Egyptian films mainly deal with family and social dramas plus historical themes. Songs and dances carry a large part of their appeal. But recently more pertinent examination of modern problems, such as the emancipation of women and the Suez crisis, were being treated in Egyptian films without recourse to songs or terping.

Films remain local or for Arab appeal. Yet in Lebanon, one of the more advanced countries, where French and English are widely spoken, the Arab film represents only 8% of the playing time. Over 50% of screen time is U. S. pix; 30% goes to British and Italian, 10% to French films and 2% divided.

148 Hardtops
Lebanon has 148 hardtops in a country of 1,500,000 inhabitants with 48 in Beirut alone. About \$10,000,000 was the capital investment. It was found that about 60% of city folk went to pix at least twice a week. Foreign pix were mainly desired. Lebanese films, rarely made, as indicated at about one a year, got only reasonable attendance. A pic cost from \$15,000 to \$25,000 to make.

Conference talked of upgrading public taste by film clubs, showing of more offbeat films on tv. Lebanon is practically 100% literate but general audience tastes favors lightweight entertainment, which explains the lead of American films.

Another practical problem is modernization of the Arab language. On the educated level this is a "literary" mode of expression, (Continued on page 20)

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See Page 41

It's a Mad, Mad, Mad, Mad World

(CINERAMA-COLOR-ULTRA PANAVISION)

Spectacular film with some classic comedy sequences. Overdone in spots but on whole an explosive entertainment and sizzling h.s. prospect.

Hollywood, Oct. 29.

United Artists release of Stanley Kramer production. Stars: Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, Ethel Merman, Mickey Rooney, Dick Shawn, Phil Silvers, Terry-Thomas, Jonathan Winters, Edie Adams, Dorothy Provine. Others: Jimmy Durante, Eddie "Rochester" Anderson, Jim Backus, Ben Blue, Alan Carter, Barrie Chase, William Demarest, Peter Falk, Paul Ford, Leo Gorcey, Edward Everett Horton, Buster Keaton, Don Knotts, Carl Reiner, The Three Stooges (Moe Howard, Larry Fine, Joe De Rita), Joe E. Brown, Andy Devine, Sterling Holloway, Marvin Kaplan, Charles Lane, Charles McGraw, ZaSu Pitts, Madlyn Rhue, Arnold Stang, Jesse White, Lloyd Corrigan, Selma Diamond, Stan Freberg, Lesley Glenn, Ben Leary, Bobo Lewis, Mike Mazurki, Nick Stewart, Sammee Tong, Norman Fell, Nicholas Georgiade. Directed by Kramer. Screenplay, William and Tania Rose; camera (Technicolor), Ernest Laszlo; editor, Fred Knudtson; music, Ernest Gold; asst. director, Ivan Velkman. Reviewed at the Forum, Oct. 29, '63. Running time, 179 MINS. plus intermission.

Cast: C. C. Culpepper Spencer Tracy
J. Russell Finch Milton Berle
Melville Crump Sid Caesar
Benjamin Benjamin Buddy Hackett
Mrs. Marcus Ethel Merman
Ding Bell Mickey Rooney
Sylvester Marcus Dick Shawn
Otto Meyer Phil Silvers
J. Algernon Hawthorne Terry-Thomas
Lennie Pike Jonathan Winters
Mona Crump Edie Adams
Eunice Finch Dorothy Provine
Tyler Cab Driver Eddie Adams
The Three Stooges The Three Stooges
Moe Howard Moe Howard
Larry Fine Larry Fine
Joe De Rita Joe De Rita
Union Official Joe E. Brown
Sheriff Mason Andy Devine
Fire Chief Sterling Holloway
Irwin Marvin Kaplan
Airport Manager Charles Lane
Lieutenant Charles McGraw
Switchboard Operator ZaSu Pitts
Police Secretary Madlyn Rhue
Ray Arnold Stang
Radio Tower Operator Jesse White
Mayer Lloyd Corrigan
Culpepper's Wife (Voice) Selma Diamond
Deputy Sheriff Stan Freberg
Billie Sue (Voice) Louise Glenn
George, The Steward Ben Leary
Pilot's Wife Bobo Lewis
Miner Mike Mazurki
Truck Driver Nick Stewart
Chinese Laundryman Sammee Tong
Detective Norman Fell
Detective Nicholas Georgiade
Smiler Grogan Jimmy Durante

It's a mad, mad, mad, mad picture, and it's going to make a lot of money. The Stanley Kramer production for United Artists, lavishly filmed in Ultra Panavision and Technicolor and released in Cinerama of the more efficient, less distorted single lens variety, is a spectacular achievement in cinematic architecture, a significant addition to Hollywood film comedy and a potential boxoffice blockbuster. Being a picture of extravagant proportions, even its few flaws are king-sized, but the plusses outweigh by far the minuses.

There was method to producer-director Kramer's "Mad"ness. Springing from a cinematically fertile story and comically ripe and maneuverable screenplay by William and Tania Rose, the film is both a throwback and a milestone.

It is a throwback to the wild, wacky and wondrous time of the silent screen comedy, a kind of Keystone Kop Kaper with modern conveniences.

It is a milestone for the manner in which it has taken these primitive comedy techniques, fortified them with staggering sensations of sight and sound that represent modern filmmaking at its technically slickest, and emerged not an overstuffed anachronism, but a blend of the best of two eras—the innocent simplicity of the golden age of slapstick and the satirical "message" approach popular in these uneasy times of disenchantment and self-examination and moral reevaluation.

The plot is disarmingly simple. A group of people are given a clue by a dying man (Jimmy Durante) as to the whereabouts of a huge sum of money he has stolen and buried. Unable to come to a compromise in apportionment of the anticipated loot, each sets out for the roughly specified site of the buried cash, breaking his back to beat the others there. All are unaware that they are under secret surveillance by state police authorities, who are allowing them simply to lead the way to the money.

When eventually the greedy parties assemble and manage to unearth the loot, they are politely apprehended by an aged and disillusioned police captain (Spencer Tracy) who herds them together

for a trip to jail and proceeds to abscond with the treasure. He is detected, however, in his flight, resulting in a madcap chase and a shattering, slam-bang, Harold Lloydish climax in which the suitcaseful of C-notes showers down on a mob of onlookers witnessing the precarious predicament of the principals, who are dangling en masse from a skyscraper fire escape which has been ripped loose from its hinges by their collective weight. Ultimately they are transferred to the ladder of a fire truck which, equally unable to support their total bulk, proceeds to hurtle each member of the party through the air to an undignified landing place.

The film concludes in a hospital ward. Each thwarted fortune-hunter is in traction, each suffering from fractures of every conceivable bone in his anatomy and totally dismal disposition to match, when along comes Ethel Merman, an "old hag" mother-in-law detested by all parties present. On the floor, that most appropriate object and symbolic prop—a banana peel. Miss Merman flops head over heels, landing with a resounding thud on her derriere. The room is instantly filled with convulsive laughter, and the picture ends on this optimistic note. Even under the more dire circumstances, the indomitable human spirit will find a way to amuse itself. For every banana peel, human nature has a laugh in readiness.

Nothing is done in moderation in this picture. All the stops are out. Nobody goes around what they can go over, under, through or into. There are a number of truly spectacular action sequences, and the stunts that have been performed seem incredible. The automobile capers are some of the most thrilling and daring on record, Mack Sennett notwithstanding. The airplane gyrations are frequently breathtaking. And it is to Kramer's great credit that he has not resorted to such obvious trickery as variable speed gimmicks. He appears to have eschewed cinematic artificiality wherever the real McCoy was safe and feasible.

Yet, as noted, the film is not without its flaws and oversights. Too often it tries to throw a wild haymaker where a simple left jab would be more apt to locate the desired target. Certain pratfalls and sequences are unnecessarily overdone to the point where they begin to grow tedious and reduce the impact of the whole. There are a few too many haymakers that don't connect and tend to minimize the force of the ones that do. It is also somewhat unfortunate that one is able to sense far in advance Tracy's devious intentions. And certain moves by the characters, such as Tracy's ultimate stupidity in enabling himself to be caught in the act of absconding after he has already proven himself to be quite a perfectionist, are terribly inconsistent, and cannot be excused simply on the grounds that this is farce. Cleverer, more adroit scriptwork was required in these areas.

An array of top-ranking comics has been rounded up by Kramer, making this one of the most unorthodox and memorable casts on screen record. The comic competition is so keen that it is impossible to single out any one participant as outstanding, but there are a number of characterizations that are dominant and exude a special, indelible flavor and personality.

Among these are Sid Caesar as an inept escape artist who gets himself and his jittery wife (Edie Adams) sealed up in the cellar of a hardware store; Phil Silvers as an opportunist who runs out of opportunities; Jonathan Winters as a powerful, but glib, truck driver who singlehandedly batters a desert garage down to its foundations in a devastating sight gag sequence, and Terry-Thomas in his patented caricature—the outrageous personification of the Yankee notion of what the average Britisher is like.

Tracy gives another of his irresistibly natural performances, but is involved in some of the film's weaker interludes. Milton Berle is firm and persuasive as a meek, henpecked husband, surprisingly subdued in his approach, in contrast to most of the others, who make little attempt to veil their own comic identities behind the masks of characterization. Mickey Rooney and Buddy Hackett score in a runaway aircraft sequence. Dick Shawn has an overly exaggerated role to contend with, including some distorted twist business with Barrie Chase.

The three femme leads are fine: Miss Merman as a distastefully

shrewish mother-in-law (though her portrayal begins to get monotonously shrill and grating after a while); Miss Adams as a nervous wife (who can't decipher a simple road map) and Dorothy Provine as Berle's holier-than-thou spouse.

Durante registers strongly as the perpetrator of all the mayhem who literally kicks the bucket to start things rolling. Solid in key support are Ben Blue, Jim Backus, Eddie "Rochester" Anderson, William Demarest, Peter Falk, Paul Ford, Mike Mazurki, Madlyn Rhue, Marvin Kaplan and Arnold Stang, latter pair in that tellingly destructive garage leveling scene with Winters.

Satisfactory in somewhat lesser assignments are Alan Carney, Edward Everett Horton, Buster Keaton, Don Knotts, Andy Devine and Charles McGraw. Others are in the cast, some with considerable name value, have merely bits, silent reactions or voice roles to deliver. There are surprise appearances by Jack Benny and Jerry Lewis. And the stuntmen and women rate special praise for their intrepid maneuvers.

The artistic and technical work on this production is of a high order. The adroit, resourceful and often panoramically spectacular photography of Ernest Laszlo is a major contribution. So is the razzle-dazzle editing of Fred Knudtson, a masterpiece of comedy molding. Rudolph Sternad's production design has personality and authenticity. Sound by Jean Kean contains a veritable symphony of automobile disasters and packs a tremendous wallop in that delicious climactic sequence on the firetruck ladder. Ernest Gold has composed a lively and lilting score, bulk of it variations on the melody of the title theme, a catchy and meaningful tune with a set of ironical lyrics by Mack David. Titles by Saul Bass are clever and dizzying, aptly igniting the fuse for an explosive motion picture experience. Tube.

Palm Springs Weekend

Imitation, but good one, of Metro's "Where The Boys Are." Color, fun, action, beaucoup romance. For those who think young market.

Hollywood, Sept. 27.

Warner Bros. release of a Michael A. Hoey production. Stars: Troy Donahue, Connie Stevens, Ty Hardin, Stefanie Powers, Robert Conrad, Andrew Duggan, Jack Weston, Carole Cook, Jerry Van Dyke. Screenplay by Norman Blangsted; art director, LeRoy Deane; set decorator, George James Hopkins; sound, Stanley Jones; music, Frank Perkins; asst. directors, Chuck Hansen, Stanley Goldsmith. Reviewed at Wilshire Theatre, Sept. 27, '63. Running time, 99 MINS.

Jim Muir Troy Donahue
Gail Lewis (Jane Hoover) Connie Stevens
Stretch Farnum Ty Hardin
Bunny Dixon Stefanie Powers
Eric Dean Robert Conrad
Chief Dixon Andrew Duggan
Coach Campbell Jack Weston
Mrs. Yates Carole Cook
Buff Roberts Jerry Van Dyke
Amanda North Zeme North
Becky Boom Bill Mumy
Cora Dixon Dorothy Green
Gabby Robert Gohie
Hap Greg Benedict
Fred Gary Kincaid
Mike Mark Dempsey
Dave Jim Shane

Similar in format and aimed at the same market as "Where The Boys Are," Warner Bros. "Palm Springs Weekend" is a serio-comic Western version of the 1960 Metro release. The plot similarity—here, it's the Easter invasion of Palm Springs by students—makes it a natural for the teenager market.

The film exposure it provides for a lot of bright-eyed young thespians, many of whom are already familiar to tv addicts, comes off pretty well as a hymn to spring and romance but, as a social document, it's a piece of hokum. How this film will sit with the citizens of its locale should make an interesting study as "Palm Springs Weekend" makes the visitors as good clean fun-seekers while the wrecking crews are purely local.

Director Norman Taurog throws lots of activity—mostly comedy, music and instant romance—into his 99-minute epic. There's unlimited kissing and necking, most of it is just spring juices beginning to flow, and an occasional dollop of true, true love. The picture is so clean, actually, that one seamy citizen—spoiled rich lad Robert Conrad—sticks out like a searchlight at midnight. His comeuppance is clearly telegraphed but many viewers will figure that his intentions towards target Connie Stevens were more than invited. Incredibly cast as a Hollywood High School student, she puts so much minx into the role that she arouses little sympathy, making

her final scene with Ty Hardin more silly than sincere.

Visitors to Palm Springs pair off with local lasses. Stefanie Powers, chick chosen by Troy Donahue, turns out to be the daughter of chief of police Andrew Duggan but this obstacle is nothing for heroic character Donahue portrays—a medical student going through college on an athletic scholarship. Ty Hardin, a Hollywood stuntman, playing goodie to Conrad's baddie for Miss Stevens' affections, is quite impressive.

Comedy, broad and plentiful, owes much to the strong second team—particularly Zeme North as the perennial plain Jane; Jerry Van Dyke, as her male counterpart; and Jack Weston and Carole Cook, who have a more glandular approach to romance than do their youthful charges. Biggest waste of talent is Mark Dempsey, one of screen's better young actors, on a nothing role as a hiccupping basketball player.

Earl Hammer Jr.'s script is laden with all the old familiar phaset: detergent in the pool, bratty kid, ugly duckling into pretty duckling, switched glass business (this one's used twice), but most of them pay off in hearty laughs. Taurog's stress on action and editor Folmar Blangsted's quick cuts make for fast but occasional sloppy antic. Item—Conrad picks up Miss Stevens at a bus rest-stop. Her bags are on bus but he says they can be picked up at station. He delivers her to hotel in next scene, complete with bags, before bus arrives.

Location shooting in Palm Springs is pleasurable in Harold Lipstein's Technicolor photography, a tremendous asset to the pic, not to say a topnotch visual aid for the resort. One studio-made scene at a purported casino outside town is, by contrast, glaringly fake. An important sequence, it is kept on screen so long that the unrealistic setting is accentuated.

Frank Perkins' music, adequately sprightly and young-folkish, gets vocal assets from cast members Donahue, who sings Larry Kusik and Paul Evans' "Live Young" behind the credits, and Van Dyke and Hardin, who team up for "Bye Bye Blackbird." The Modern Folk Quartet, used in a casino scene, are musically impressive but ridiculous in scene as no serious poker player would put up with such caterwauling. Tube.

Vacances Portugaises (Portuguese Vacation)

(FRENCH)

Paris, Oct. 29.

Cocinor release of Jac Films production. With: Françoise Prevost, Jean-Pierre Aumont, Michel Auclair, Catherine Deneuve, Françoise Arnoul, Daniel Gelin, Françoise Brion, Jean-Marc Bory. Directed by Pierre Kast. Screenplay, Kast, Alain Aptekman, Jacques Doniol-Valcroze, Robert Scipion; camera, Raoul Coutard; editor, Yannick Bellon. At Lord-Byron, Paris. Running time, 94 MINS.

Françoise Françoise Prevost
Jean-Pierre Jean-Pierre Aumont
Michel Michel Auclair
Catherine Catherine Deneuve
Mathilde Françoise Arnoul
Daniel Daniel Gelin
Eleanor Françoise Brion
Jean-Marc Jean-Marc Bory
Jacques Jacques Doniol-Valcroze
Pierre Pierre Vaneck
Genevieve Michele Girardon
Bernard Bernard Willa
Barbara Barbara Laage

Elegance is striven for in this tale of assorted couples at a weekend villa, but only intermittently achieved. It depends too much on surface patter and subtle nuances about worldly couples doing and undoing their relations. Result is a fairly glib and plodding affair that is mainly for some specialized or arty situations abroad, and limited at that.

A chic Parisian couple, holed up in a Portuguese chateau, has the woman inviting friends down from Paris for a weekend. This brings in an estranged couple, a pornographic editor and ex-Marxist, a scientist and his latest whining conquest, two friends and a girl playing them against each other, a noted writer and an exalted 17-year-old girl in love with him.

This is mixed into a series of scenes as each couple reaches a height or consummation, or not, and then things are shifted. But epigrams and literary-styled dialog rarely bring any of these characters to life.

The landscape is beautiful, so are some of the players. And there is some cleverness in characterization at times. But it finally bogs down into a passionless, cerebral round of ultimately futile love affairs. More depth is needed either to present it as a comedy of manners or a look at the problems of love and communication. It is technically okay with the location shooting a help. Mosk.

Elm Fast

Anstadendiges Maedchen (A Nearly Decent Girl) (GERMAN-SPANISH-COLOR)

Berlin, Oct. 22.

Columbia release of Fono (Berlin) and Chamar (Madrid) production. Stars: Liselotte Pulver, Martin Held, Alberto de Mendoza. Directed by Ladislao Vajda. Screenplay, Hans Jacoby and Irvin Bekked, after story by Bekked and Inge Jonet; camera (Eastmancolor), Guenther Anders; editor, Antonio Ramirez. At Marmarhaus, Berlin. Running time, 92 MINS.

Liselotte Pulver Liselotte Pulver
Martin Held Martin Held
Carlos Alberto de Mendoza
Rodriguez Gila
Alvarez Manuela Moran
Rosita Alicia Altabella

Ladislao Vajda, Hungarian-born Spanish film director, has quite a number of fine pix to his credit. But this latest, a German-Spanish coproduction, "A Nearly Decent Girl," is on the disappointing side. It lacks charm and imagination for which a rather superficial script is chiefly to blame. However, the director here must share part of the responsibility for the shortcomings. Many sequences could have stood directorial polishing. Commercially, the film's prospects apply mainly to the German-language market where the Liselotte Pulver name means the most. Otherwise, the film isn't too much of a bargain.

The thin story concerns Herr Steckler (Martin Held), general manager of a big industrial firm in Dusseldorf, Germany, who goes to Madrid on a business trip. He takes Miss Lili Steiner (Liselotte Pulver), one of the company's secretaries, along because of her mastery of the Spanish language.

The best thing about this pic is Held as the general manager. He handles his role with skill. This prototype of a virile actor is always good, even in a mediocre film. As long as he's on the screen, this is never dull.

The same can't be said of Miss Pulver and Alberto de Mendoza. The latter's performance is too pat while Miss Pulver is a bit too routine. Support is generally okay.

Pic was shot in both the German and Spanish language. The German dialog is rather frank at times. Hans.

A L'Aube Du

Troisième Jour (Dawn On The Third Day) (FRENCH-GREEK)

Paris, Oct. 29.

Disifrance release of Films Lodice-Carayannis Film production. With: Vassilis, Frixos, Aleka Paidi, Thanos Canelis, Marianne Kouracou, George Foundas. Directed by Claude Bernard-Aubert. Screenplay, Claude Accursi, Bernard-Aubert; camera, Jean Collobat, Dinos Katsouridis; editor, Gabriel Rougier. At Studio Logos, Paris. Running time, 100 MINS.

Stelios Tito Vandi
Clopidis Frixos
Popi Aleka Paidi
Costas Thanos Canelis
Myrio Marianne Kouracou
Resistant George Foundas

A tale of a small isolated Greek town besieged by soldiers during some war gets a feeling for people under pressure and adequately surveys their bravery, reticence, cowardice, honor and dishonor. Without flamboyance, this makes a comment with the help of simple if telling treatment. It appears a definite language possibility abroad with chances for payoff on its theme. Arty chances are also inherent in it if skimpier.

Made by a French director in Greece, film keeps the lingo of the country intact and uses only local thespes. This keeps it from being hybrid. Director Claude Bernard-Aubert displays an insight for the people and the theme. There is perhaps too skimpy characterization to make its denouncement of war and violence, and its irony, as dynamic and shattering as it should be.

Unidentified soldiers come in to the town with one of their number dead. They claim a townsman did it and they will block their entrance to the mainland for food and sustenance, over a bridge, until a guilty man is given up. Actually, the soldier had been killed by a partisan.

So the people panic and even decide to give up a newcomer among them, though he is innocent, only to have somebody else confess.

It has fine sun-drenched lensing. The players all have a ring of authenticity. It is just that the many different types, if acceptable, rarely bring the human pitch and intensity to make it more than a good, solid pic with commendable pacificist overtones. For the record, original title of the pic was "Les Moutons De Polioria" (The Sheep of Polioria). Mosk.

CHEW-AND-VIEW EXHIBITOR BIZ

Peter Lawford Film's Stunt Invitation Asks Cosa Nostra Come See 'Cool'

A stunt pulled by United Artists' Coast promotion staff on behalf of "Johnny Cool" a few weeks ago had the boys a little worried when they invited "any interested Cosa Nostra members" to a private screening of the pic and got a few acceptances.

Promotion started with a series of teaser ads inviting past or present members of the Crime Club to write a post office box to get the info about the private showing of the pic, which was said to contain a special message for them. First ad in the L.A. Times and the Herald-Examiner elicited seven replies. The Times refused the ads after the first insertion so UA doubled up on the Herald and ended up with 32 requests.

Meanwhile, police and various news outlets began to get interested in the story, particularly in the place of the screening which UA had heralded as being secret. It was decided that it better keep it that way just in case so the Goldwyn Studio site wasn't revealed. UA also refused to let the police see the replies or attend the screening in plain cloths.

About 25 persons showed up, mostly jokesters but two or three who might have been for real. Although the screening room remained a secret, the story got covered via press release on several tv news broadcasts and by UPI. The Herald, which was to have an exclusive on the thing, couldn't cover in the end because of a rash of local news breaks.

At any rate, the combination of the teaser ads and all the news coverage of the stunt created quite a local stir and a nifty plug for the picture which, incidentally, is the first producing effort by Peter Lawford and which got a nice plug from Attorney General Robert F. Kennedy at the Theatre Owners of America convention which he addressed last week.

Convicted Molester Was Theatre Mgr.'s Husband; Mothers Sue Landlord

Atlanta, Nov. 5.

Two \$40,000 damage suits have been filed against Mrs. Emily Chapman, of Chamblee, Ga., owner of the property upon which the Temple Theatre, on Cherokee Ave., S.E., Atlanta, is located, growing out of charges of molesting two girls in June, 1963.

According to the suit James C. Stansell, husband of Evelyn Stansell, manager of theatre, "tortuously mistreated" the girls while they attended a double feature at theatre.

Stansell is serving two to three-year consecutive sentences in the cases. State Pardon and Parole Board reported their records show the sentenced man's name to be James Stanson, alias James C. Stansell. Suit, however, names him as Stansell.

According to board he is at the Georgia State Prison in Reidsville. Suits were filed in DeKalb Superior Court by mothers of the two girls as "next friends."

FILM HOUSE BUILT FOR CONCERTS ALSO

Akron, O., Nov. 5.

Construction on the 800-seat Village Theater in Fairlawn district will start by December 1. Theater has been leased to Edward J. Rabb, owner of the Ascot and Starlight Drive-In Theaters, and will open next spring.

Policy will be foreign films and American product. Air-conditioned house will have a platform stage, and will also be available for concerts, lectures, and similar events.

A 300-car paved parking lot will be built adjoining the theater. Akron Homes Inc., is the contractor and owner.

Yet Columnist
WALTER WINCHELL
has some discerning mathematics on
Broadway Arithmetic

another Editorial Feature
in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles

Maine, Too, Feels New Thea. Thrust

Westbrook, Me., Nov. 5.

A double indoor theatre building and an ozoner are under construction at the Bradlee Plaza shopping center here.

The new building in this Portland suburb is the first new theatre construction in the state in about a quarter of a century. Last month two first-run houses in Portland shuttered because of poor business.

Developer Saul Coppelman said the arrangement is the only one of its type in New England. Each of the theatres will be housed in a single building with a common lobby. Each will seat 350. Ticket purchasers will be able to see either or both pictures.

The ozoner will be built on a nine-acre site adjacent to the shopping center. The indoor house will be completed by mid-December. The ozoner will be completed next year. Both will be owned and operated by the same firm which operate the Cinema and Kenmore Theatres in Boston.

PARKING LOT PUT UNDER TWIN HOUSES

A new twin theatre in Chicago's regional Evergreen Shopping Center exemplifies the modern trend in theatre construction. Called Evergreen Theatres I & II, the project is being built by M & R Amus. Co., with construction due to start this month.

The two auditoriums will offer a combined seating capacity of around 2,700. Theatre's two screens will provide the opportunity of holding over a successful feature in one section while introducing new product in another. Stills will support the complex, thereby providing parking directly under the house, accessible to the lobby. This under-theatre parking plus the space provided from the shopping center itself will allow free accommodation for 5,000 cars.

Co-owners of M & R are Raymond J. Marks and Martin G. Rosenfield who also operate two twin-screen drive-ins in the Chicago area, as well as another shopping center house. Architect is Sidney Morris & Associates and target date for completion is May, 1964.

Hub Goes 'Mad' Nov. 19

Boston, Nov. 5.

United Artists has set Nov. 19 as opening date of "Mad, Mad, Mad, Mad World." It will follow "How the West Was Won," current at the cinerama house.

Meeting to arrange details were Burton Topal, UA branch manager; Joe Mansfield, UA New England publicity chief; Jim Tibbetts, theatre manager; Joe DeCarlo, group sales rep.; Gerry Servant, managing director of the house.

RISE OF 7-CENT NICKEL ITEM

By GENE ARNEEL

They're called film showman but they might well be dubbed candy, popcorn, soft drink and short order countermen. A strong impression of what the concession stands mean to the modern U.S. exhibitor was obtained this week at the Americana Hotel in N.Y. where the annual tradeshow is running in conjunction with the convention of the Theatre Owners of America. More revealing on current operating economics is that concessionaires will sometimes supply part of the capital necessary to erect a new house. In short, some exhibs couldn't go, or stay, in the film biz without edibles and potables.

It works this way. An exhib wants to acquire a theatre on lease or in fee but lacks the necessary capital. A second party, in exchange for the concession rights, will gladly put up part or all of the money.

The uninitiated roaming the theatre conventions in New York this week (TOA) found an eye-opener in the handsome and elaborate displays put on by the manufacturers, wholesalers and jobbers in the concession business. It's big business, for sure.

And for the most part missing, as it is from theatres, is the 5c candy bar or the nickel drink. A roast chicken can be had for the drive-ins, but old nickel merchandise is of the past. New York nabes run to 25c items, but that's described as over-average for U.S.

The margin of profit for the concessionaire is 35% on the 5c item, 41 or 42% on the 10c item, and 50% on the 15c item. The higher priced the item the more net return for the vendor.

Commented Ben Newman of Newman & Weissman Associates: "They (the concessionaires) don't want to monkey with nickels anymore; they want to handle only higher unit items." Newman is sales agent for many candy concerns and deals only with theatres. For many a concessionaire, Newman is the man to see.

The Seven-Cent Nickel As for the nickel item, it still exists but it's packaged differently just for theatres and carries the cost price of 7c or 10c on the label. In some cases the candy bar selling at 10c in theatres is the same weight as the 5c item in a local store but it's shaped differently.

Popcorn is still on the stands in theatres, of course, but has come to be almost obscured by the vast assortment of other confections on view. An observer needn't be of vintage years to recall the days when popcorn was the principal dish.

Roadshows are the bane of many a concessionaire. It seems the patrons at these higher-priced features don't go for the lure of candy, although they will buy the soft drinks.

A roaming reporter at the TOA meeting didn't dig the significance of this, but it was established that some conventional theatres sell pickles and just about all the ozoners peddle aspirin.

David Miller, to launch indie operations under his Liber-filmco with "The Praying Mantis," purchased "The Silver Nutmeg," tome by Nora Loftis, for production late next year.

Liz-Dick in 'V.I.P.s' Tops October; Indian Summer Wilts Boxoffice; 'Cool,' 'Lilies,' 'Flies' Among the 12

By MIKE WEAR

Ex-Editor
RAY RUSSELL
dwells on the segue from Chicago to Hollywood, in a discerning piece
On Scripting In Hollywood
another Editorial Feature
in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

Although eight new pictures were among the 12 strongest boxoffice pacers last month, a heavy dose of Indian Summer temperatures crimped first-run biz in October in key cities covered by VARIETY. Along with the attendance-discouraging weather, some exhibitors also blamed the new product for the slipping b.o. take. And there obviously were not enough top-flight pictures to go around, with reissues making their appearance on a larger scale. The three leading grossers did consistently big biz, but they there followed a string of films which fell below the \$400,000 total gross category.

"V.I.P.s" (MGM), a new pic starring the Taylor-Burton combo, won the October boxoffice sweepstakes, total gross topping "Cleopatra" (20th) although the latter was on hardticket. "Cleopatra," which was No. 1 in September, wound up a strong second, being in first place a couple of weeks during the month.

"How the West Was Won," another from Metro, topped third position, having finished second two different weeks in October. Pic was in second place in September. "New Kind of Love" (Par), a newcomer, captured fourth place although out in circulation only three weeks to any extent.

"Irma La Douce" (UA), which was third in the preceding month, wound up in fifth position, attesting to its stamina. It had been fourth in July and August, too. "The Leopard" (20th), a new entrant, topped sixth place although playing in numerous smaller cinemas.

"Lawrence of Arabia" (Col), fifth in September and August after being on top for many months, was seventh. "20,000 Leagues Under Sea" (BV), back on reissue, finished eighth. It was launched during the month. "Johnny Cool" (UA), a newcomer, took ninth place by a healthy margin.

"Lilies of Field" (UA), a new entrant, topped 10th spot though out in distribution only two weeks. "Lord of Flies" (Cont), which took 11th position, made its showing almost strictly in smaller houses. "Rampage" (WB) rounds out the Top 12 pic.

"8-1/2" (Embassy), which was ninth in September, "Running Man" (Col) and "In French Style" (Col) were the runnerup films in that order.

"Mary, Mary" (WB), which was big on opening week at the N.Y. Music Hall, shapes as a potentially strong grosser among the newcomers. "Under the Yum Yum Tree" (Col), too, was boff on initial week in L.A.

"Tom Jones" (UA) shapes as a new high grosser predicted on its mighty showings in N.Y. and L.A., only keys where it has been launched. "Fantasia" (BV), brought back again on reissue, also is rated as having nice possibilities, winning ninth spot in the weekly survey the final round of October. "Conjugal Bed" (Embassy), also new, was still big in N.Y. on long-run and lofty in Washington. "Stolen Hours" (UA), just getting around, was a bit spotty the final week of October but good enough to finish sixth the previous week. "Wuthering Heights" (Cont), brought back by Continental, came through with several fancy grossing weeks the last part of the month.

San Antonio Twins Due Next Spring

San Antonio, Nov. 5.

A Twin Cinema Theatre, both served by a common lobby, is tentatively set for a spring 1964 opening in the new addition of the North Star Mall, a local shopping centre.

One theatre will seat people, while the other will be able to accommodate 1,200.

Ned Daniels, vicepres of Community Research & Development Inc. of Baltimore, said that the theatre is part of Phase II in the North Star Mall by the company and will be located in the east section of the mall. He pointed out that the arrangement will permit the showing of the same film on both sides or, alternately, the showing of an art film on one side and a regular release in the larger theatre.

MEISELMAN GOING INTO STORE CENTRE; IT'S 22

Atlanta, Nov. 5.

H. B. Meiselman, president of a circuit based in Charlotte, N. C., plans to build a third theatre in the Atlanta area in a new nine-acre shopping centre to be called Columbia Village. House No. 22 for chain, will cost "around" \$200,000 and will be named the Belvedere.

Meiselman is a pioneer in the theatre-in-a-shopping-centre field. In 1947 he included Manor in a Charlotte shopping centre he built in that town. Since that time he has built up a circuit of 21 houses by building and purchase and all of his new ones are located in centres of that type.

Belvedere will be added to his Atlanta string, which includes Atlantic (in Atlantic Discount Centre) and Cherokee, in centre bearing that name. These are 935-seat houses and Belvedere will be duplicate both these locations.

Meiselman circuit operates in Florida, North and South Carolina and Georgia. President of company added to his Belvedere announcement information that he is negotiating with other Atlanta business establishments and stores in the development of another shopping centre.

October's Top Dozen

1. "V.I.P.s" (MGM) (6th wk).
2. "Cleopatra" (20th) (19th wk).
3. "How the West Was Won" (MGM) (46th wk).
4. "New Kind of Love" (Par) (4th wk).
5. "Irma La Douce" (UA) (21st wk).
6. "The Leopard" (20th) (11th wk).
7. "Lawrence of Arabia" (Col) (42d wk).
8. "20,000 Leagues Under Sea" (BV) (3d wk).
9. "Johnny Cool" (UA) (4th wk).
10. "Lilies of Field" (UA) (2d wk).
11. "Lord of Flies" (Cont) (5th wk).
12. "Rampage" (WB) (4th wk).

New Films Fail to Boost L.A. Biz;

**'Mary' Okay \$10,500; 'Irma' Hot 26G,
'Jones' Great 25G, 'Tree' Big 24G**

Los Angeles, Nov. 5.

First-run biz is down slightly this stanza compared with last week's torrid take but several strong holdovers are helping. Newcomers generally are mild. "Mary, Mary" looks okay at Warner Beverly but is on disappointing side. "Twice Told Tales" is mild on opener in two houses.

"Wives and Lovers" is rated fair on initial round daydating two theatres while "Old Dark House" shapes dull in first for two locations. "In French Style" looks fairly good at Music Hall.

"Irma La Douce," in second lap, is soaring to a torrid \$26,000 in three locations. "Tom Jones" looks great \$25,000 in second round at Beverly, and is ahead of opener. "Under Yum Yum Tree" shapes bonito \$24,000 in second at the Chinese.

"How West Was Won" looms big in 37th session at Warner Hollywood. "Cleopatra" remains staunch in 20th Pantages stanza.

Estimates for This Week

Warner Beverly (SW) (1,316; \$2-\$2.40)—"Mary, Mary" (WB). Okay \$10,500 or over. Last week, "Lawrence of Arabia" (Col) (45th wk-4 days), \$7,600.

Music Hall (Ros) (729; \$2-\$2.40)—"French Style" (Col). Good \$8,000. Last week, "L-Shaped Room" (Col) (19th wk), \$3,000.

Warren's, Pix (Metropolitan-Prim) (1,757; 75¢; \$1-\$1.49)—"Twice Told Tales" (UA) and "Trauma" (Parade). Mild \$12,200. Last week, Warren's with Vogue, Wilkern, "Twilight of Honor" (MGM), various 2d feature pix, \$11,400. Pix with Hillstreet, "Johnny Cool" (UA). "Love Me or Leave Me" (MGM) (reissue), \$12,700.

Hillstreet, Iris (Metropolitan-FWC) (2,752; 82¢; \$1-\$1.49)—"Old Dark House" (Col) and "Maniac" (Col). Dull \$8,800. Last week, Iris with El Rey, "Mondo Cane" (Emery), "Sky Above" (Emb) (reissues), \$5,000.

Vogue, Wilkern (FWC-SW) (810; 75¢; \$1-\$1.49)—"Wives and Lovers" (Par) (1st general release) and "Come Blow Your Horn" (Par) (m.o.). Fair \$11,000.

Chinese (FWC) (1,408; \$2-\$2.40)—"Under Yum Yum Tree" (Col) (2d wk). Great \$24,000. Last week, \$23,000.

Beverly (State) (1,150; \$2-\$2.40)—"Tom Jones" (UA) (2d wk). Great \$25,000. Last week, \$22,500.

Los Angeles, Loyola, Village (Metropolitan-FWC) (2,049; 1,298; 1,535; \$1-\$1.49)—"Irma La Douce" (UA) and "Third of a Man" (UA) (2d wk). Torrid \$26,000. Last week, \$36,500.

El Rey (FWC) (856; \$1-\$1.49)—"The Leopard" (20th) and "Condemned of Altona" (20th) (m.o.). Dima \$2,160.

Baldwin (State) (1,800; \$1-\$1.49)—"Brothers Grimm" (MGM) (reissue) and "Flipper" (MGM) (repeat). So-so \$3,200. Last week, (Continued on page 10)

'Honor' Slow \$6,000, Prov.: 'Love' 5G, 2d

Providence, Nov. 5.

State's "Twilight of Honor" shapes slow on opener. Elmwood's 14th round of "Cleopatra" is nice. RKO Albee's "Wuthering Heights" out on reissue looks good. Both "New Kind of Love" at Strand and "20,000 Leagues Under Sea" at Majestic are nice in second weeks.

Estimates for This Week

Albee (RKO) (2,200; 75¢-1)—"Wuthering Heights" (Cont) (reissue) and "Our Very Own" (SG). Good \$5,500. Last week, "Cry of Battle" (AA) and "Gun Hawk" (AA), \$2,500.

Elmwood (Snider) (2,200; \$2.50-\$3)—"Cleopatra" (20th) (14th wk). Still nice at \$8,000. Last week, \$9,000.

Majestic (SW) (2,000; 75¢-1)—"20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Neat \$5,000. First was \$6,500.

State (Loew) (3,200; 75¢-1)—"Twilight of Honor" (MGM). Slow \$6,000. Last week, "Johnny Cool" (UA) and "Fastest Gun Alive" (MGM), \$7,000 in nine days.

Strand (National Realty) (2,200; 75¢-1)—"New Kind of Love" (Par) (2d wk). Fine \$5,000. First was \$6,000.

Key City Grosses

Estimated Total Gross

Last Year\$2,945,500
(Based on 25 cities and 280 theatres).

This Week\$2,551,500
(Based on 23 cities and 261 theatres, chiefly first runs including N.Y.).

'Sea' Smooth 11G, Pitt; 'Bed' Big 7G

Pittsburgh, Nov. 5.

"20,000 Leagues Under Sea" out on reissue at Stanley, is leading grosser here with biz uneven generally. Another bright spot is the sock showing of "Conjugal Bed" in first round at the Squirrel Hill. "Rampage," another newie, is weak at Gateway.

"How West Was Won" closed its 33-week run on high note Sunday (3), with over \$9,000 for last five days. "Cleopatra," getting help from bad weather, is running ahead of last week.

Estimates for This Week

Forum (Assoc.) (380; \$1.75)—"Murder at Gallop" (MGM) (7th wk). Slow \$1,800, with help of "Murder, She Said" (MGM) (reissue) for final week. Last week, \$2,260.

Fulton (Assoc.) (1,900; \$1-\$1.50)—"Twilight of Honor" (MGM) (2nd wk). Sad \$5,000. Last week, \$5,500.

Gateway (Assoc.) (1,900; \$1-\$1.50)—"Rampage" (WB). Tepid \$6,000. Last week, "Running Man" (Col), \$5,000.

Penn (UATC) (2,003; \$2-\$3.50)—"Cleopatra" (20th) (19th wk). Excellent \$9,000 and ahead of last week's \$7,000.

Shadyside (MOTC) (623; \$1.75)—"Heaven's Above" (Janus) (4th wk). Neat \$2,200. Last week, \$2,000.

Squirrel Hill (SW) (823; \$1.75)—"Conjugal Bed" (Embassy). Big \$7,000 or close. Last week, "Lord of Flies" (Cont) (4th wk), \$2,900.

Stanley (SW) (3,700; \$1-\$1.50)—"20,000 Leagues Under Sea" (BV) (reissue). Lofly \$11,000. Last week, "New Kind of Love" (Par) (2d wk), \$7,600.

Warner (SW) (1,260; \$1-\$1.50)—"How West Was Won" (MGM) (33d wk-5 days). Big \$9,000. Fantasia" (BV) (reissue) opens Wednesday (6).

'Mary' Good \$9,000 In Balto; 'Escape' Boffo 11G, 2d; 'Love' 8G, 3d

Baltimore, Nov. 5.

New films here are putting life into the downtown boxoffice. "Mary, Mary" shapes fairly good in opener at Stanton, "Conjugal Bed" is lively in first act at the Charles while "Rampage" is rated pleasing in bow at the New.

Leading holdover is "Great Escape," socko in second week at the suburban Senator. "Irma La Douce" is holding strongly in 17th week at the Little. "Sporting Life" is nice in second at the Five West. "New Kind of Love" is fine in third round at the Town. "Toys in the Attic" looks fair in third week at Ambassador. "Sparrows Can't Sing" is okay in second at the Playhouse.

Estimates for This Week

Ambassador (Durkee) (800; 50¢-1.50)—"Toys in Attic" (UA) (3d wk). Fair \$5,000. Last week, \$6,000.

Charles (Fruchtman) (500; 50¢-1.50)—"Conjugal Bed" (Embassy). Socko \$8,000. Last week, "Condemned of Altona" (20th) (2d wk), \$3,000.

Five West (Schwaber) (435; 90¢-1.50)—"Sporting Life" (Cont) (2d wk). Nice \$2,500. Last week, \$2,800.

Hippodrome (T-L) (2,200; \$1.50-\$3.50)—"Cleopatra" (20th) (19th wk). Good \$12,000. Last week, same.

Little (T-L) (300; 50¢-1.65)—(Continued on page 10)

'Mary' Rousing \$13,000, Cleve.; 'Lord' Boff 10G

Cleveland, Nov. 5.

Some new screen fare is helping biz at firstruns this round. Pacing newcomers is "Mary, Mary," rated smart at the Alken. "Lord of Flies," daydating two arty theatres, looms torrid on opener. "New Kind of Love" is offish in second at Palace. "Cleopatra" is excellent in 19th session at the Ohio.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1.25-\$1.50)—"Mary, Mary" (WB). Smart \$13,000. Last week, "Rampage" (WB), \$3,000.

Colony Art (Stanley-Warner) (1,354; \$1.50)—"Conjugal Bed" (Embassy) (4th wk). Okay \$2,600. Last week, \$3,100.

Heights Art (Art Theatre Guild) (925; \$1.50)—"Lord of Flies" (Cont). Solid \$5,000. Last week, "French Style" (Col) (2d wk), \$2,400.

Hippodrome (Hipp Bldg. Co.) (3,500; \$1.25-\$1.50)—"Tarzan's Three Challenges" (MGM) and "Hootenanny Hoot" (MGM). Dull \$5,000. Last week, "Mondo Cane" (Times) (2d wk), \$4,800.

Ohio (Loew) (1,020; \$1.80-\$3.50)—"Cleopatra" (20th) (19th wk). Excellent \$10,000. Last week, \$11,000.

Palace (F&A Theatres) (1,254; \$1.25-\$1.50)—"New Kind of Love" (Par) (2d wk). Weak \$6,500. Last week, \$8,500.

Westwood Art (Art Theatre Guild) (955; \$1.50)—"Lord of Flies" (Cont). Hotly \$5,000 or near. Last week, "French Style" (Col) (2d wk), \$1,900.

'West' Big \$8,500, Cincy; 'Irma' 8G

Cincinnati, Nov. 5.

Cincy firstruns got a weekend bracer from belated arrival of autumn chills. Countdowns of long-runs also shape as stimulants for "How West Was Won" in 34th week at Capitol, "Irma La Douce" in 14th frame at Valley and sixth session for "V.I.P.s" at flagship Albee. "Cleopatra" looks steady in 19th round at Grand.

"Running Man" entry at Keith's rates fairish. Reissued "To Hell and Back" and "Battle Hymn" bid okay at Palace. Twin ooner dueler "Ballad of Gunfighter" and "Johnny Guitar" shapes so-so. "Lord of Flies" holds favorably in second week of daydating at Esquire and Hyde Park arties. "Greenwich Village Story" looks dreary at Guild.

Estimates for This Week

Albee (RKO) (3,100; \$1.25-\$1.80)—"V.I.P.s" (MGM) (6th wk-6 days). Firm \$7,000 finale of this theatre's longest run in a year. Last week, \$7,500.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"How West Was Won" (MGM) (34th wk). Big \$8,500 during countdown of final days. Last week, \$8,300.

Esquire Art (Cin-T-Co) (500; \$1.25)—"Lord of Flies" (Cont) (2d wk). Swell \$1,900 after \$2,500 preem. Daydating with Hyde Park Art.

Grand (RKO) (1,396; \$1.80-\$3)—"Cleopatra" (20th) (19th wk). Steady \$8,500, same as last week.

Guild (Vance) (272; \$1.25)—"Greenwich Village Story" (Indie). Dreary \$1,200. Last week, "Suitor" (Indie) (2d wk), \$900.

Hyde Park Art (Cin-T-Co) (700; \$1.25)—"Lord of Flies" (Cont) (2d wk). Fine \$1,600 after \$1,800 opener.

Keith's (Cin-T-Co) (1,500; \$1.25-\$1.50)—"Running Man" (Col). Fair \$5,000. Last week, "20,000 Leagues Under Sea" (BV) (reissue) (3d wk), \$4,000.

Palace (RKO) (2,600; \$1-\$1.25)—"To Hell and Back" (U) and "Battle Hymn" (U) (reissues). Okay \$7,000. Last week, "Twilight of Honor" (MGM), \$8,000.

Twin Drive-In (Cin-T-Co) (West side only, 800 cars; \$1)—"Old Dark House" (Col) and "Maniac" (Col). So-so \$5,000. Last week, "Ballad of Gunfighter" (Indie) and "Johnny Guitar" (Indie) (reissues), \$4,000.

Valley (Cin-T-Co) (1,275; \$1.50-\$1.80)—"Irma La Douce" (UA) (14th wk). Pickup in final fortnight to sturdy \$8,000 or near after \$7,000 for 13th round.

'Mary' Smart \$16,000 in Hub; 'Honor' Sockeroo 20G; 'West' Great 15G, 32d

Boston, Nov. 5.

Biz looks better this week, with rain and cold snap ending heat wave which had sloughed biz. Some big new entries are helping. "Mary, Mary" looks trim at Paramount. "Twilight of Honor" looks loud at the Memorial. "Dementia" is okay at the Center. "Heavens Above" is hep at Exeter.

"How West Was Won" zoomed up in 32d week at Boston with "last weeks" announcements. "Leopard" is fast in third at Gary. "V.I.P.s" holds stout in sixth at Orpheum. "Irma La Douce" is still big in 17th round at Saxon. "Fantasia" is nice in second at Beacon Hill. "Lord of Flies" continues solid at the Cinema in its seventh week. "Lilies of Field" is fine in fourth at the Capri.

Estimates for This Week

Astor (B&Q) (1,117; 90¢-\$1.50)—"French Style" (Col) (3d wk). Mild \$4,000. Last week, \$7,000.

Beacon Hill (Sack) (900; \$1-\$1.80)—"Fantasia" (BV) (reissue) (2d wk). Socko \$8,000. Last week, \$7,600.

Boston (Beacon Ent.) (1,345; \$1.20-\$2.95)—"How West Was Won" (MGM) (32d wk). Great \$15,000. Last week, \$16,000, and over estimate.

Capri (Sack) (850; 90¢-\$1.50)—"Lilies of Field" (UA) (4th wk). Fast \$6,000. Last week, \$6,200.

Center (F. M. Loew) (1,250; 90¢-\$1.25)—"Dementia" (AI) and "Terror" (AI). Neat \$6,000. Last week, "Playgirls and Vampire" (Indie) and "Sinners Go to Hell" (Indie), \$6,000.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90)—"Lord of Flies" (Cont) (7th wk). Smash \$6,000. Last week, \$3,200.

Exeter (Indie) (1,300; 90¢-\$1.49)—"Heavens Above" (Janus). Fine \$8,000. Last week, "Murder at Gallop" (MGM) (9th wk), \$4,000.

Fenway (Indie) (1,300; 90¢-\$1.49)—"Meet Me Tonight For Sure" (Indie) and "Naked in Night" (Indie) (2d wk). Oke \$3,500. Last week, \$4,000.

Gary (Sack) (1,277; 75¢-\$1.90)—"Leopard" (20th) (3d wk). Fast \$9,000. Last week, \$12,000.

Mayflower (ATC) (680; 90¢-\$1.50)—"Johnny Cool" (UA) and "Call Me Bwana" (UA) (rerun). Fair \$3,000. Last week, "L-Shaped Room" (Cont) and "Beauty and Body" (Indie) (subruns), \$4,000.

Memorial (RKO) (3,000; 90¢-\$1.50)—"Twilight of Honor" (MGM) and "Raiders of Leyte Gulf" (Indie). Sockeroo \$20,000 or more, hyped by personal by Richard Chamberlain.

Orpheum (Loew) (2,900; 90¢-\$1.65)—"V.I.P.s" (MGM) (6th wk). Fine \$8,000. Last week, \$10,000.

Paramount (NET) (2,357; 90¢-\$1.65)—"Mary, Mary" (WB) and "Castilian" (WB). Torrid \$16,000. Last week, "New Kind of Love" (Par) (2d wk), \$12,000.

Pilgrim (ATC) (1,909; 75¢-\$1.25)—"Old Dark House" (Col) and "Maniac" (Col). Okay \$11,000. Last week, "Twice Told Tales" (UA) and "Girl in Silk Stockings" (Indie), \$8,000.

Park Square (Indie) (300; \$1.80)—"8½" (Embassy) (15th wk). Good \$3,000. Last week, same.

Saxon (Sack) (1,000; \$1.50-\$2.75)—"Irma La Douce" (UA) (17th wk). Stout \$8,000. Last week, same.

State (Trans-Lux) (730; 90¢-\$1.25)—"Sin You Sinners" (Indie) and "Tease for Two" (Indie) (2d wk). Hot \$9,000. Last week, \$12,000.

'Mary' Tall \$13,000 In Denver; 'West' 12G, 34th

Denver, Nov. 5.

Biz is down somewhat this session but generally okay considering that there are only three newcomers, and they are not blockbusters. However, "Mary, Mary" shapes big in first at Centre. "Shock Corridor" is mild at the Denver on opener. "Running Man" is barely okay on preem at Paramount. "How West Was Won" shapes socko in 34th stanza at Cooper.

Estimates for This Week

Aladdin (Fox) (900; \$1.45)—"Fantasia" (BV) (reissue) (4th wk). Good \$5,000. Last week, \$7,500.

Center (Fox) (1,290; \$1.25-\$1.45)—"Mary, Mary" (WB). Big \$13,000. (Continued on page 10)

Broadway Grosses

Estimated Total Gross

This Week\$485,000
(Based on 32 theatres)

Last Year\$577,100
(Based on 30 theatres)

'Mary' Lively 8G, Indpls.; 'West' 12G

Indianapolis, Nov. 5.

Business is moderately good at firstruns here this stanza. First substantial rain in weeks after long, dry fall seems to have helped. "Mary, Mary" shapes solid in first at Keith's. "Running Man" is fair. "How West Was Won" in 21st week at Indiana, continues to set pace and may hold until after the holidays.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Running Man" (Col). Fair \$8,000. Last week, "Maniac" (Col) and "Old Dark House" (Col), \$5,000.

Indiana (Cockrill-Dolle) (1,100; \$1.25-\$2.50)—"How West Was Won" (M-G) (21st wk). Great \$12,000. Last week, \$13,000.

Keith's (Cockrill-Dolle) (1,300; \$1-\$1.25)—"Mary, Mary" (WB). Solid \$8,000 or over. Last week, "Vertigo" (Par) and "To Catch Thief" (Par) (reissues), \$5,500.

Loew's (Loew) (2,472; \$1-\$1.25)—"Gypsy" (WB) and "Days of Wine and Roses" (WB) (reissues). Mild \$4,000. Last week, "V.I.P.s" (MGM) (4th wk), \$4,500.

Lyric (Cockrill-Dolle) (1,000; \$1.50-\$3)—"Cleopatra" (20th) (18th wk). Big \$10,000 or near. Last week, \$11,000.

'Mary' Paces St. Louis New Pix, Sock \$13,000; 'West' Big 14G, 30th

St. Louis, Nov. 5.

City is loaded with reissues this round, with biz reflecting the tame returns most of these are garnering. "Mary, Mary" shapes smooth on opener at Esquire. Reissued "Fantasia" looks fine at Loew's Mid-City.

"To Catch a Thief" and "Vertigo," back on reissue, is okay for initial round at the Fox. "How West Was Won" still is big in 30th week at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1.50-\$3.50)—"Cleopatra" (20th) (19th wk). Nice \$14,000. Last week, \$15,000.

Apollo Art (Grace) (700; 90¢-\$1.25)—"Murder at Gallop" (MGM) (3d wk). Okay \$2,000. Last week, \$2,400.

Esquire (Jablonow-Komm) (1,470; 90¢-\$1.25)—"Mary, Mary" (WB). Sturdy \$13,000. Last week, "Running Man" (Col) (2d wk), \$8,000.

Fox (Arthur) (5,000; 90¢-\$1.25)—"To Catch a Thief" (Par) and "Vertigo" (Par) (reissues). Okay \$9,000. Last week, "New Kind of Love" (Par) (3d wk), \$8,000.

Loew's Mid-City (Loew) (1,160; 60¢-90¢)—"Fantasia" (BV) (reissue). Fine \$11,000. Last week, "Stolen Hours" (UA), \$6,000.

State (Loew) (3,600; 60¢-90¢)—"V.I.P.s" (MGM) (6th wk). Okay \$6,500. Last week, \$8,500.

Martin Cinerama (Martin) (913; \$1.25-\$2.50)—"How West Was Won" (MGM) (30th wk). Big \$14,000. Last week, \$14,300.

Pageant (Arthur) (1,000; 90¢-\$1.25)—"Leopard" (20th) (2d wk). Average \$2,000. Last week, \$3,500.

Paris Art (Chernoff) (800; \$1.50)—"Balcony" (Indie) (3d wk). Neat \$2,000. Last week, \$2,500.

St. Louis (Arthur) (3,800; 75¢-90¢)—"Please Turn Over" (Indie) and "Mouse That Roared" (Indie) (reissues). Okay \$8,000. Last week, "Get On With It" (Indie) (reissues), \$7,700.

Shady Oak (Arthur) (760; 90¢-\$1.25)—"8½" (Embassy) (4th wk). Fine \$2,300. Last week, \$2,500.

'Tree' Wham \$32,000, Chi: 'Sammy' Big 12G, 'Leopard' Socko 13G, 'Love' Smart 14G; 'West' Mighty 24G, 36th

Chicago, Nov. 5. Two hot newbies are sizzling in what shapes as another tepid Chi first-run round. "Under Yum Yum Tree" is bowing to a wow \$32,000 at the United Artists while "Small World of Sammy Lee" is copping a big \$12,000 at Loop in first.

"The Leopard" is pulling a sock second Esquire session. "Lilies of the Field" looks moderate in same Oriental lap. "Running Man" shapes sluggish in its Roosevelt second. Monroe tandem of "Playgirls and Vampire" and re-issued "Paradiso" is bright in first holdover round.

"A New Kind of Love" is posting a frisky third Woods stanza and "The Sutor" looks happy in its Surf third. "V.I.P.s" is nailing a fat sixth Chicago frame. "Lord of Flies" looks nifty in Cinema sixth session.

"Cleopatra" is copping another hardy week in its 19th hardticket stanza at the State-Lake. "How West Was Won" is soaring to a wow total in McVickers 36th round.

Estimates for This Week

Carnegie (Brotman) (495; \$1.25-\$1.80) — "Winter Light" (Indie) (2d wk). Fine \$4,000. Last week, \$5,000.

Chicago (B&K) (3,900; 90-\$1.80) — "V.I.P.s" (MGM) (6th wk). Good \$15,000. Last week, \$18,000.

Cinema (Stern) (500; \$1.50) — "Lord of Flies" (Con) (6th wk). Nifty \$6,000. Last week, \$6,500.

Esquire (H&E Balaban) (1,236; \$1.25-\$1.80) — "The Leopard" (20th) (2d wk). Socko \$13,000. Last week, \$17,000.

Loop (Brotman) (606; 90-\$1.80) — "Small World of Sammy Lee" (Indie). Big \$12,000. Last week, "Gentle Art of Murder" (Embassy) and "Passionate Thief" (Embassy), \$4,500.

McVickers (Beacon) (1,100; \$1.75-\$3.50) — "How West Was Won" (MGM) (36th wk). Wham \$24,000. Last week, \$18,000.

Monroe (Jovan) (1,000; 65-90) — "Playgirls and Vampire" (Indie) and "Paradiso" (Indie) (reissue) (2d wk). Snappy \$4,700. Last week, \$6,500.

Oriental (Indie) (3,400; 90-\$1.80) — "Lilies of Field" (UA) (2d wk). Moderate \$14,000. Last week, \$17,000.

Roosevelt (B&K) (1,400; 90-\$1.80) — "Running Man" (Col) (2d wk). Sluggish \$10,000 or close. Last week, \$13,000.

State-Lake (B&K) (2,400; \$2-\$4) — "Cleopatra" (20th) (19th wk). Sturdy \$24,000. Last week, \$25,000.

Surf (H&E Balaban) (684; \$1.50-\$1.80) — "The Sutor" (Atl) (3d wk). \$4,000. Last week, \$4,300.

Town (Teitel) (640; \$1.25-\$1.80) — "The Witch" (Indie) (2d wk). Trim \$5,500. Last week, \$5,000.

United Artists (B&K) (1,700; 90-\$1.80) — "Under Yum Yum Tree" (Col). Boffo \$32,000. Last week, "Twilight of Honor" (MGM) (2d wk), \$11,000.

Woods (Essaness) (1,200; 90-\$1.80) — "New Kind of Love" (Par) (3d wk). Smart \$14,000. Last week, \$16,500.

World (Teitel) (608; 90-\$1.80) — "La Traviata" (Indie) and "Pagliacci" (Indie) (reissues). Okay \$4,000. Last week, "Prelude to Ecstasy" (Indie) (2d wk), \$4,000.

'Mary' Rugged \$8,000, Port.; 'Irma' 5G, 14th

Portland, Ore., Nov. 5. City is bogged down by a surplus of longruns and holdovers this round. One of few newcomers, "Mary, Mary" is rated bright at the Fox. "V.I.P.s" looks lusty in sixth round at Broadway. "Irma La Douce" continues socko in 14th week at the Irvington.

Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50) — "V.I.P." (MGM) (6th wk). Lusty \$5,000. Last week, \$6,500.

Fox (Evergreen) (1,600; \$1-\$1.49) — "Mary, Mary" (WB) and "Tunnel of Love" (WB) (reissue). Bright \$8,000 or near. Last week, "Stooges Around World in Daze" (Col) and "13 Frightened Girls" (Col), \$3,800.

Hollywood (Evergreen) (1,890; \$1.49-\$2) — "South Sea Island Adventure" (Cinerama) (9th wk). Neat \$5,100. Last week, \$5,900.

Irvington (Smith) (650; \$1.50) — (Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include U. S. amusement tax.

'Mary' Bright 7G, L'ville; 'V.I.P.s' 5G

Louisville, Nov. 5.

One newcomer, "Mary, Mary" at the Kentucky is brisk on opener. A pair of horror films, "Old Dark House" and "Maniac" at the Mary Ann looks fairly good.

"20,000 Leagues Under Sea" in 4th week at the Ohio, looks fair. "Cleopatra" in 19th at the Penthouse is rated okay. "How West Was Won" in 21st at the Rialto shapes big. "V.I.P.s" is fairish in fifth.

Estimates for This Week

Kentucky (Switow) (900; 75-\$1.25) — "Mary, Mary" (WB). Bright \$7,000. Last week, "David and Lisa" (Cont) and "View From Bridge" (Cont), \$2,000.

Mary Ann (People's) (1,100; 75-\$1.25) — "Old Dark House" (Col) and "Maniac" (Col). Fairly good \$5,500. Last week, "Tiki-Tiki" (MGM) and "Cattle King" (MGM), \$5,000.

Ohio (Settos) (900; 75-\$1.25) — "20,000 Leagues Under Sea" (BV) (reissue) (4th wk). Light \$3,000. Third week, \$3,500.

Penthouse (Fourth Ave.) (900; \$1.50-\$3) — "Cleopatra" (20th) (19th wk). Slight pickup to good \$7,000 after last week's \$6,000.

Rialto (Fourth Ave.) (1,100; \$1.25-\$1.75) — "How West Was Won" (MGM) (21st wk). Big \$7,000 or near. Last week, \$7,200.

United Artists (Fourth Ave.) (1,000; 75-\$1.25) — "V.I.P.s" (MGM) (5th wk). Fairish \$5,000. Last week, \$6,000.

Too Many Holdovers Hit Philly; 'Mary' Nice 15G; 'V.I.P.s' Fancy 9G, 6th

Philadelphia, Nov. 5.

Pre-mayorally election biz is spotty for this session, but weekend showed some hopes for full week. "Mary, Mary" while rated disappointing, still is coming through with a nice take in first round at Randolph. Otherwise, city is nearly 100% holdover or long-run.

"New Kind of Love" shapes good in fourth Fox stanza while "Johnny Cool" looks fine in second at Goldman. "8½" still is in the chips in fourth round, daydating two spot. "V.I.P.s" continues hotly in sixth session at Arcadia. "Lord of Flies" is wow in second round at Lane.

Estimates for This Week

Arcadia (S&S) (623; \$1.20-\$1.80) — "V.I.P.s" (MGM) (6th wk). Fat \$9,000. Last week, \$10,000.

Boyd (SW) (1,536; \$2-\$2.75) — "How West Was Won" (MGM) (35th wk). Nice \$7,800. Last week, \$8,000.

Bryn Mawr (Goldman) (680; \$1.49) — "8½" (Embassy) (4th wk). Fair \$2,500. Last week, \$4,000.

Fox (Milgram) (2,400; 95-\$1.80) — "New Kind of Love" (Par) (4th wk). Good \$9,000. Last week, \$11,000.

Goldman (Goldman) (1,000; 95-\$1.80) — "Johnny Cool" (UA) (2d wk). Fine \$8,000. Last week, \$12,000.

Lane (SW) (1,000; \$1.49) — "Lord of Flies" (Cont) (2d wk). Wham \$8,000. Last week, \$9,000.

Midtown (Goldman) (1,200; 95-\$1.80) — "Fantasia" (BV) (reissue) (2d wk). Fair \$7,000 or near. Last week, \$10,000.

Randolph (Goldman) (2,200; 95-\$1.80) — "Mary, Mary" (WB). Nice (Continued on page 10)

'Fantasia' Solid \$7,500, Omaha; 'West' 9½G, 23d

Omaha, Nov. 5.

Two Disney reissues are shaping strongly here this round. "Fantasia," one of them, is very good at the Cooper while "20,000 Leagues Under Sea" looks okay at State. "How West Was Won" still is big in 23d session at the Indian Hills. "The Terror" paired with "Dementia," is rated good, playing three Ralph Blank spots.

Estimates for This Week

Cooper (Cooper) (687; \$1.55) — "Fantasia" (BV). Very good \$7,500 for reissue. Last week, "V.I.P.s" (MGM) (4th wk), \$3,500.

State (Cooper) (752; \$1.25) — "20,000 Leagues Under Sea" (BV) (reissue). Above average \$6,000. Last week, "Square of Violence" (MGM), \$2,000.

Indian Hills (Cooper) (804; \$2.20) — "How West Was Won" (MGM) (23d wk). Big \$9,500. Last week, \$10,000.

Admiral (1,000), Chief (1,234), Skyview (1,122 cars; \$1.25) (Blank) — "The Terror" (AI) and "Dementia" (AI). Good \$10,000 or near. Last week, "Mondo Cane" (Emerson), \$9,000.

Orpheum (Tri-States) (2,870; \$1.25) — "New Kind of Love" (Par) (2d wk). Sad \$4,500. Last week, \$7,000.

Omaha (Tri-States) (2,066; \$1.25) — "L-Shaped Room" (Col). Thin \$3,000. Last week, "Running Man" (Col), \$4,000.

'Mary' Good 10G, D.C.; 'Lilies' 13G

Washington, Nov. 5.

Washington had its first rain and cool weather in a month and it seemed to perk up film trade. Initially, "Mary, Mary" looks good at Ambassador and Metropolitan. "Lilies of Field" shapes sock at Keith's. Reissued "20,000 Leagues Under Sea" figures boffo in first at Town.

"Conjugal Bed" looks busy in third at Apex. "V.I.P.s" shapes sturdy in sixth round at Palace. "Fantasia" looks hefty in second round at Playhouse.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — "Mary, Mary" (WB). Good at \$19,000 or near. Last week, "Shock Corridor" (AA), \$6,200.

Apex (KB) (940; \$1.25-\$1.40) — "Conjugal Bed" (Embassy) (3d wk). Busy \$7,500. Last week, \$7,600.

Calvert (Mann) (900; \$1.25-\$1.50) — "Three Fables of Love" (Janus). Fair \$4,000 or close. Last week, "Name Is Ivan" (Indie) (3d wk), \$2,000.

Dupont (Mann) (400; 90-\$1.55) — "Leopard" (20th) (4th wk). Fast \$4,000. Last week, \$5,500.

Embassy (Loew) (567; \$1.25-\$2) — "New Kind of Love" (Par) (4th wk). Good \$6,000. Last week, \$7,000.

Keith's (RKO) (1,838; \$1-\$1.49) — "Lilies of Field" (UA). Sock \$13,000. Last week, "Stolen Hours" (UA) (2d wk), \$8,500.

McArthur (KB) (900; \$1.25-\$1.40) — "Heavens Above" (Janus) (5th wk). Trim \$5,000. Last week, \$5,200.

Ontario (KB) (1,240; \$1.75-\$3) — "Sporting Life" (Cont) (2d wk). Slow \$3,500 after initialing at \$3,800.

Palace (Loew) (2,360; \$1.25-\$1.80) — "V.I.P.s" (MGM) (6th wk). Sturdy \$8,500. Last week, \$11,000.

Playhouse (TL) (459; \$1.25-\$1.80) — "Fantasia" (BV) (reissue) (2d wk). Hefty \$8,000 or over after \$9,300 opener.

Piazza (TL) (278; \$1.25-\$1.80) — "Promises, Promises" (Indie) (5th wk). Quick \$5,000. Last week, \$5,500.

Town (King) (800; \$1.25-\$1.80) — "20,000 Leagues Under Sea" (BV) (reissue). Sock \$15,000. Last week, "For Love Or Money" (U) (3d wk), \$4,200.

Trans-Lux (TL) (899; \$1.49-\$2) — "Running Man" (Col) (4th wk). Slow \$3,500. Last week, \$3,000.

Uptown (SW) (1,300; \$1.65-\$2.75) — "How West Was Won" (MGM) (34th wk). Big \$9,500. Last week, \$10,000.

Warner (SW) (1,250; \$1.50-\$2.75) — "Cleopatra" (20th) (19th wk). Lusty \$12,000. Last week, \$12,500.

Fresh Product Helping B'way Biz; 'Love' Great 50G, 'Altona' Good \$16,000, 'Home' 11G; 'Mary' 150G

Some new, strong product is helping brighten biz at Broadway deluxers this stanza. In addition, the end of the unseasonably warm weather with some rain is proving an added booster. Election Day yesterday (Tues.) is figured as a plus factor by some theatres.

"New Kind of Love" hit a great \$50,000 or close opening session, daydating the DeMille and Coronet. Pic looks to be in for a healthy run. "Condemned of Altona" hit a fairly good \$16,000 or thereabouts on initial week at the Astor.

"All the Way Home" climbed to a big \$11,000 opening round at Trans-Lux East. "Muriel" landed a good \$7,000 or close in opener at the Plaza.

"Mary Mary" with stageshow is heading for a big \$150,000 in second week at the Music Hall, with a third week to start tomorrow (Thurs.). "Wuthering Heights" is doing nicely in first round of moveover to the Baronet with \$7,000 or near. "Knife in Water" hit a sharp \$10,500 on initial stanza at the Beekman.

"Lawrence of Arabia" held at socko \$26,000 in second session at the State, and stays on. "Conjugal Bed" still is very big with \$15,500 in seventh round, daydating the Forum and Fine Arts.

"Tom Jones" continued to amaze even the most optimistic exhibitor by holding with a wow \$36,000 in fourth stanza at the Cinema One. The Palace launched "Palm Springs Weekend" yesterday (Tues.) to take advantage of the Election Day semi-holiday. The Victoria brought in "Tiara Tahiti" also yesterday, for the same reason. Paramount is bringing in "Twilight of Honor" on Nov. 13. "Rampage" finished its third week at this house with mild \$17,000 or close.

Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2) — "Condemned of Altona" (20th) (2d wk). First round ended yesterday (Tues.) was fairly good \$16,000. Likely only in for two weeks.

Cinema (Loew) (1,552; \$1.50-\$3.50) — "How West Was Won" (MGM) (33d wk). The 32d session ended yesterday (5) was boffo \$23,500 on 12 performances after \$24,000 for 31st week and 11 shows.

DeMille (Reade) (1,463; 90-\$2.50) — "New Kind of Love" (Par) (2d wk). First week completed yesterday (Tues.) was sock \$28,000 or near. Daydating with Coronet.

Embassy Guild Enterprises (500; \$1.50-\$2.50) — "8½" (Emb) (20th wk). The 19th stanza ended Monday (4) was okay \$6,500 after \$6,800 for 18th week. Daydating with the Festival.

Palace (RKO) (1,642; \$1.25-\$2) — "Palm Springs Weekend" (WB). Opened yesterday (Tues.). In ahead, "Man With X-ray Eyes" (AI) and "Dementia" (AI) (2d wk-6 days), modest at \$8,000 after \$14,500 opener.

Forum (Norel) (813; \$1.25-\$1.80) — "Conjugal Bed" (Embassy) (8th wk). Seventh week finished Sunday (3) was good \$8,000 or close after \$10,000 for sixth round. Daydating with Fine Arts.

Paramount (AB-PT) (3,665; \$1-\$2) — "Rampage" (WB) (4th-final wk). Third session ended yesterday (Tues.) was mild \$17,000 or near after \$18,500 for second. Holding. "Twilight of Honor" (MGM) is due in Nov. 13.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Mary, Mary" (WB) and stageshow, (2d wk). This session winding up today (Wed.) looks like big \$150,000 or near after \$155,000 for opener. Holds a third, and maybe longer. "Wheeler Dealers" (MGM) is due in next, and then the Christmas show.

Rival (UAT) (1,545; \$2.50-\$5.50) — "Cleopatra" (20th) (22d wk). The 21st round completed yesterday (Tues.) held with smash \$39,000 or close. The 20th week was \$40,500.

State (Loew) (1,850; \$1.50-\$2.50) — "Lawrence of Arabia" (Col) (3d wk). Second session ended yesterday (Tues.) was socko \$26,000 or near after \$29,500 for opener, not up to estimate.

Victoria (City Inv.) (1,003; \$1.25-

\$2) — "Tiara Tahiti" (Zenith). Opened yesterday (Tues.). Last week, "Cry of Battle" (AA) (3d wk-11 days), thin \$8,500 or less for elongated week.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2) — "Wuthering Heights" (Cont) (reissue) (2d wk). Initial stanza ended yesterday (Tues.) was nice \$7,000 or close for moveover opener.

Beekman (Rugoff Th.) (590; \$1.50-\$2) — "Knife in Water" (Kana) (2d wk). First round ended Sunday (3) was slick \$10,500.

Carnegie Hall Cinema (F&A) (330; \$1.50-\$2) — "Music Room" (Harrison) (4th wk). Third week finished Monday (4) was good \$4,500 after \$5,100 for second frame.

Cinema One (Rugoff Th.) (700; \$1.50-\$2) — "Tom Jones" (UA) (5th wk). Fourth round ended Sunday (3) was an amazing \$36,000 after \$37,000 for third week.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2) — "Sound of Trumpets" (Janus) (3d wk). Second week ended Monday (4) was fair \$3,000. "Family Diary" (Indie) opens Nov. 11.

Coronet (Reade) (500; \$1.50-\$2) — "New Kind of Love" (Par) (2d wk). First week ended yesterday (Tues.) was great \$21,000 or near. Daydating with DeMille.

Festival (Embassy) (546; \$2-\$2.50) — "8½" (Emb) (20th wk). The 10th frame ended Monday (4) hit good \$6,000 after \$6,500 for 18th week. Due to change Nov. 13.

Fine Arts (Davis) (468; \$1.80-\$2) — "Conjugal Bed" (Embassy) (8th wk). Seventh session ended Sunday (3) was socko \$7,500 after (Continued on page 10)

'Mary' Fancy \$9,000, K.C.; 'Terror' Trim 18G; 'West' Torrid 7G, V.I.P.s 5G

Kansas City, Nov. 5.

Only two new bills being offered this week. "Mary, Mary" looks fine at downtown Paramount. "The Terror" and "Dementia" daydating at four owners and two hardtops look brisk. Second week of five days for "Lilies of Field" at Fairway is okay.

Weather finally starting to make like fall and exhibitors are up in proportion to lower mercury. Reissued "Fantasia" still is nice in third at the Brookside, and may stay on. "20,000 Leagues Under Sea" at Uptown and Granada looks fair for second. "How West Was Won" shapes big at Empire in 32d session. "V.I.P.s" continues strong in sixth at Roxey.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1.50) — "Fantasia" (BV) (reissue) (3d wk). Still nice at \$3,000. Last week, \$3,500.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Hiway 49 (General) (1,000 cars); Isis & Vista (FMW) (1,390; 700; \$1.50) — "Terror" (AI) and "Dementia 13" (AI). Trim \$18,000. Last week, subruns.

Empire (Durwood) (886; \$1.25-\$2.50) — "How West Was Won" (MGM) (32d wk). Big \$7,000. Last week, \$6,500.

Kim (Dickinson) (504; \$1.50-\$2) — "In French Style" (Col) (3d wk). Passable \$2,000. Last week, \$2,200.

Paramount (Blank-UP) (1,900; \$1.25-\$1.50) — "Mary, Mary" (WB). Fine \$9,000 or near. Last week, "New Kind of Love" (Par) (3d wk), \$6,500.

Paza (FMW) (1,630; \$1.25-\$1.50) — "Haunting" (MGM) (2d wk). Sad \$5,000. Last week, \$6,500.

Rockhill (Art Theatre Guild) (821; \$1-\$1.50) — "Macbeth" (Indie) (2d wk). Strong \$2,500. Last week, \$3,500.

Roxey (Durwood) (664; 75-\$1.25) — "V.I.P.s" (MGM) (6th wk). Plenty good at \$5,000. Last week, \$5,500.

Uptown, Granada (FMW) (2,043; 1,219; \$1.25 - \$1.50) — "20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Fair \$9,000. Last week, \$11,000.

Fairway (FMW) (700; \$1.50) — "Lilies of Field" (UA) (2d wk-5 days). Satisfactory \$2,000. Last week, \$3,500.

'Tree' Wham \$30,000, Toronto; 'Honor' Sturdy 12½G, 'Altona' Hotsy 16G

Toronto, Nov. 5.

Among the newcomers this week, "Under Yum Yum Tree" is wham and "Twilight of Honor" shapes stout. "Condemned of Altona," also new, looks big. Nine Taylor hardtops daydating "Ticklish Affair" and "Square of Violence" are rated good.

"Reissued 'Fantasia' is boffo in second stanza. "Doctor in Distress" looks smash in second, daydating three houses. "V.I.P.s" shapes socko in sixth frame as is "Women of the World" in seventh stanza. "Heavens Above" in fourth still is hefty.

Estimates for This Week

Carlton (Rank) (2,318; \$1.25-\$2) — "Under Yum Yum Tree" (Col). Wham \$30,000. Last week, "Care-takers" (UA) (2d wk), \$8,000.

Century, Downtown, Glendale, Kingsway, Odeon, Midtown, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,059; 995; 697; 752; 1,082; 1,197; 682; 696; 50-\$1) — "Ticklish Affair" (MGM) and "Square of Violence" (MGM). Good \$26,000. Last week, "Kiss of Vampire" (U) and "House of Damned" (20th), \$27,000.

Danforth, Huber, Savoy (Rank) (1,325; 1,204; 780; \$1.25-\$1.50) — "Doctor in Distress" (20th) (2d wk). Fast \$20,000. Last week, \$26,000. Eglinton (FP) (918; \$2-\$3) — "How West Was Won" (MGM) (32d wk). Upsurge to big \$6,500. Last week, \$6,000.

Fairlawn (Rank) (1,175; \$2-\$3) — "Lawrence of Arabia" (Col) (40th wk). Hefty \$7,000. Last week, \$8,000.

Hollywood (FP) (1,080; \$1.25-\$1.50) — "New Kind of Love" (Par) (6th wk). Nice \$5,000. Last week, \$6,000.

Hyland (Rank) (1,165; \$1.25-\$1.50) — "Heavens Above" (20th) (4th wk). Hefty \$8,000. Last week, \$9,000.

Imperial (FP) (3,216; \$1-\$1.75) — "Condemned of Altona" (20th). Big \$16,000. Last week, "Rampage" (WB) (2d wk), \$7,500.

International (Taylor) (557; 90-\$1.25) — "Sporting Life" (IFD) (2d wk). Lusty \$3,500. Last week, \$4,500.

Loew's (Loew) (1,641; \$1-\$1.50) — "Twilight of Honor" (MGM). Stout \$12,500. Last week, "For Love or Money" (U) (3d wk), \$8,500 in 8 days.

Tivoli (FP) (935; \$1-\$1.50) — "Fantasia" (BV) (reissue) (2d wk). Close to sellout at \$7,000. Last week, \$7,500.

Towne (Taylor) (693; \$1-\$1.50) — "Women of the World" (IFD) (7th wk). Rousing \$4,500. Last week, \$4,600.

University (FP) (1,344; \$2-\$3.50) — "Cleopatra" (20th) (19th wk). Sock \$21,000. Last week, \$23,000.

Uptown (Loew) (2,245; \$1.50-\$2) — "V.I.P.s" (MGM) (6th wk). Still sock at \$13,000. Last week, \$13,500.

BROADWAY

(Continued from page 9)

\$7,700 for sixth week. Daydating with Forum.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2) — "Wastrel" (Indie). Opened Monday (4). In ahead, "Sound of Trumpets" (Janus) (2d wk-6 days), only \$1,500 after \$3,000 for opener.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2) — "Sporting Life" (Cont) (17th final wk). The 16th frame completed yesterday (Tues.) was good \$4,500 after \$5,300 for 15th week.

Guild (Guild) (450; \$1-\$1.75) — "Householder" (Indie) (3d wk). First holdover round ended Sunday (3) was good \$5,000 after \$7,000 for opener. House brings in Bergmann Festival of Film on Nov. 10.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2) — "Lilies of Field" (UA) (6th wk). Fifth stanza finished Monday (4) was great \$8,600 after \$10,500 for fourth.

Paris (Pathe Cinema) (568; \$1.50-\$2) — "Devil and 10 Commandments" (Union) (4th wk). Third session completed Sunday (3) was okay \$4,900 after \$7,700 for second.

Plaza (Lopert) (525; \$1.50-\$2) — "Muriel" (UA) (2d wk). Initial round ended yesterday (Tues) was good \$7,000 or near.

Sutton (Rugoff Th.) (561; \$1.50-\$2) — "Any Number Can Win" (MGM) (5th wk). Fourth session completed Monday (4) was boffo \$10,500 after \$16,000 in third.

Take Cinema (Toho) (299; \$1.50-

\$2) — "Chushingura" (Toho) (5th wk). This round ending Thursday looks like hep \$5,800 after \$6,500 for fourth week. "High and Low" (Toho) opens Nov. 19.

Tower East (Loew) (588; \$1.50-\$2) — "Fantasia" (BV) (reissue). Opened yesterday (Tues.). In ahead, "Lord of Flies" (Cont) (11th wk), was good \$6,500 or close after \$8,000 for 10th round.

Trans-Lux East (T-L) (600; \$1.25-\$2) — "All Way Home" (Par) (2d wk). First ses. on completed Monday (4) was big \$11,000.

Trans-Lux 52d Street (T-L) (540; \$1.25-\$2) — "Face of War" (Janus). First week ending today (Wed.) is heading for fair \$4,500.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2) — "Leopard" (20th) (m.o.) (2d wk). First stanza finished yesterday (Tues.) was fancy \$7,700.

'Mary' Outstanding 14G, Frisco; 'West' 26G, 36th

San Francisco, Nov. 5.

First-run biz continues on an even keel this session, helped by two new entries. "Mary, Mary" is standout newcomer with a bright session at Paramount. "Man With X-Ray Eyes" is rated good, day-dating two spots, also on opener. "Lilies of Field" is very big in second while "How West Was Won" is sockeroo in 36th stanza at Orpheum.

Estimates for This Week

Alexandria (United Calif.) (1,444; \$5) — "Cleopatra" (20th) (19th wk). Big \$15,000 or near. Last week, \$16,000.

El Rancho Drive-In (Affil.) (925 cars; \$1.25 person) — "Lilies of Field" (UA) (2d wk). Okay \$3,800. Last week, \$5,800.

Embassy (Dibble-McLean) (1,400; \$1.75) — "V.I.P.s" (MGM) (6th wk). Solid \$7,000. Last week, \$8,500.

Geneva Drive-In (Syufy) (910 cars; \$1.25 person) — "Man With X-Ray Eyes" (AI). Good \$4,500. Last week, reruns.

Golden Gate (RKO) (2,850; \$1.25-\$1.50) — "Wives and Lovers" (Par) (2d wk). Dull \$6,000. Last week, \$8,000.

Music Hall (Ros) (365; \$1.49) — "L-Shaped Room" (Col) (20th wk). Passable \$1,800. Last week, \$2,000.

Orpheum (Cinedome) (1,439; \$2.75-\$3.95) — "How West Was Won" (MGM) (36th wk). Wham \$26,000. Last week, \$26,400.

Paramount (Par) (2,646; \$1.50-\$1.75) — "Mary, Mary" (WB). Bright \$14,000. Last week, "Vertigo" (Par) and "To Catch a Thief" (Par) (reissues), \$8,000 in 5 days.

Presidio (Art Theatre Guild) (750; \$1.25-\$1.50) — "Lord of Flies" (Cont) (8th wk). Good \$2,000 or near. Last week, \$2,200.

Royal (Nasser) (850; \$1-\$1.50) — "Lilies of Field" (UA) (2d wk). Socko \$7,000. Last week, \$8,500.

St. Francis (Par) (1,400; \$1.50-\$1.75) — "Running Man" (Col) (3d wk). Mild \$6,000. Last week, \$8,500.

Stage Door (A-R) (444; \$1.50-\$1.80) — "Leopard" (20th) (4th wk). Strong \$4,800. Last week, \$5,000.

United Artists (No. Coast) (1,148; \$3-\$3.75) — "Lawrence of Arabia" (Col) (41st wk). Rousing \$8,500 or close. Last week, \$9,000.

Vogue (S. F. Theatres) (365; \$2) — "Conjugal Bed" (Emb) (2d wk). Good \$4,500. Last week, \$6,000.

Warfield (FWC) (2,656; \$1.25-\$1.50) — "Man With X-Ray Eyes" (AI). Good at \$11,000 or near. Last week, "20,000 Leagues Under Sea" (BV) (reissue) (3d wk), \$8,000.

LOS ANGELES

(Continued from page 8)

"West Side Story" (UA) (reissue), \$4,500.

Crest (State) (750; \$2) — "West Side Story" (UA) and "Music Man" (WB) (reissues). Okay \$2,500. Last week, "Ben-Hur" (MGM) (reissue), \$2,500.

Egyptian (UATC) (1,392; \$2-\$2.40) — "Lilies of Field" (UA) (3d wk). Soft \$11,000. Last week, \$13,000.

Four Star (UATC) (868; \$1.49-\$2) — "A Stranger Knocks" (T-L) (3d wk). Sharp \$5,000. Last week, \$6,400.

Fine Arts (FWC) (631; \$2-\$2.40) — "Lord of Flies" (Cont) (3d wk). Boff \$8,000 or near. Last week, \$11,500.

Hollywood, Lido (FWC) (856; \$76; \$1-\$1.49) — "8½" (Emb) (3d

wk. Hollywood; 1st wk. Lido) (m.o.) and "The Balcony" (Cont) (reissue). Trim \$7,000. Last week, Hollywood, \$4,000. Lido, "Conjugal Bed" (Emb) (2d wk), \$2,000.

Fox Wilshire (FWC) (1,990; \$2-\$2.40) — "New Kind of Love" (Par) (5th wk). Rosy \$7,000. Last week, \$7,800.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40) — "V.I.P.s" (MGM) (8th wk). Slick \$9,500. Last week, \$10,000.

Pantages (RKO) (1,512; \$2.50-\$5.50) — "Cleopatra" (20th) (20th wk). Potent \$31,000. Last week, \$32,000.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80) — "How West Was Won" (MGM) (37th wk). Big \$23,000. Last week, \$22,500.

'Lilies' Fine \$6,500 In Mpls.; 'Battle' Dull 5G; 'West' Hot 10G, 35th

Minneapolis, Nov. 5.

As usual, holdovers predominate and rule the patronage roost, here. However, there are a few Loop newcomers again but they're uneven. One of the fresh entries is "Lilies of Field," fairly good at the Gopher. "Cry of Battle," another newie, is very dull at Orpheum. Reissue "Fantasia" looks good at Academy.

Roadshows "How West Was Won" and "Cleopatra" and the non-hardtickets "Irma La Douce," "Thrill of It All" and "New Kind of Love," long-runners, continue to emulate Tennyson's book by their astonishingly vigorous stamina. It's the 15th and final week, however, for long-staying "Thrill of It All" and "V.I.P.s."

Estimates for This Week

Academy (Mann) (1,000; \$1.25-\$1.50) — "Fantasia" (BV) (reissue). Good \$6,000 or over. Last week, "Wuthering Heights" (Cont) (reissue), \$3,500.

Avalon (Frank) (800; \$1) — "House on Bare Mountain" (Indie) and "Gri Gri" (Indie) (subrun). Tame \$1,000.

Century (Par) (1,300; \$2.10-\$3.50) — "Cleopatra" (20th) (19th wk). Great \$7,500. Last week, \$8,000.

Cooper (CF) (805; \$1.25-\$2.50) — "How West Was Won" (MGM) (35th wk). Astonishing \$10,000. Last week, \$9,200.

Gopher (Berger) (1,000; \$1-\$1.25) — "Lilies of Field" (UA). Fair \$6,500. Last week, "Twice Told Tales" (UA), \$4,000.

Lyric (Par) (1,000; \$1.25-\$1.50) — "New Kind of Love" (Par) (4th wk). Dandy \$6,000. Last week, \$6,500.

Mann (Mann) (1,000; \$1.25-\$1.50) — "Twilight of Honor" (MGM) (2d wk). Okay \$4,000. Last week, \$5,500.

Orpheum (Mann) (2,800; \$1-\$1.25) — "Cry of Battle" (AA). Dim \$5,000. Last week, "20,000 Leagues Under Sea" (BV) (reissue) (2d wk), \$5,000.

Park (Mann) (1,000; \$1.50) — "Thrill of It All" (U) (15th wk). Excellent \$3,500. Last week, \$3,000.

State (Par) (2,000; \$1.25-\$1.50) — "V.I.P.s" (MGM) (6th wk). Good \$4,500. Last week, \$5,000.

Suburban World (Mann) (800; \$1.25) — "Lord of Flies" (Cont) (3d wk). Sock at \$4,000. Last week, \$3,500.

World (Mann) (400; \$1.25-\$1.50) — "Irma La Douce" (UA) (17th wk). Wow \$4,500. Last week, \$5,000.

PORTLAND, ORE.

(Continued from page 9)

"Irma La Douce" (UA) (14th wk). Sock \$5,000. Last week, \$5,600.

Music Box (Hamrick) (640; \$1-\$1.50) — "French Style" (Col) (2d wk). Slow \$2,800. Last week, \$3,000.

Orpheum (Evergreen) (1,536; \$1-\$1.49) — "Old Dark House" (Col) and "Maniac" (Col). Slim \$4,500. Last week, "Running Man" (Col) and "Notorious Landlady" (Col) (reissues), \$5,100.

Paramount (Port-Par) (1,406; \$2-\$3.50) — "Cleopatra" (20th) (19th wk). Okay \$7,000. Last week, \$8,000.

PHILADELPHIA

(Continued from page 9)

\$15,000. Last week, "Leopard" (20th) (3d wk), \$6,000.

Stanley (SW) (1,450; \$2.50-\$3) — "Cleopatra" (20th) (19th wk). Lusty \$18,000. Last week, \$19,000.

Stanton (SW) (1,483; 95-\$1.80) — "Twilight of Honor" (MGM) (2d

'Mary' Boffola \$15,000, Det., 'Shock' Big 17G; 'V.I.P.s' 16G; 'West' 15G, 36

Detroit, Nov. 5.

Some hot newcomers and solid longtermers add up to very good biz for downtowners here this week. "Mary, Mary" looks great at the Maison. "Shock Corridor" shapes big at Fox. "Old Dark House" is passable at the Palma. "Twilight of Honor" is only average at the Adams.

"V.I.P.s" is wow in sixth session at the Michigan. "Cleopatra" stays solid in 19th week. "How West Was Won" continues sockeroo at Music Hall in 36th round. "Fantasia" looks torrid in second at T-L Krim.

Estimates for This Week
Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.49) — "Shock Corridor" (AA) and "War Is Hell" (AA). Big \$17,000. Last week, "The Terror" (AI) and "Dementia 13" (AI), \$10,500.

Michigan (United Detroit) (4,926; \$1.25-\$1.49) — "V.I.P.s" (MGM) (6th wk). Wow \$16,000. Last week, \$17,000.

Palms (UD) (2,995; \$1.25-\$1.49) — "Old Dark House" (Col) and "Stooges Around World in Daze" (Col). Passable \$10,000. Last week, "Running Man" (Col), \$11,000.

Madison (UD) (1,408; \$1.25-\$1.49) — "Mary, Mary" (WB). Socko \$15,000. Last week, "Wuthering Heights" (Cont) (reissue), \$5,000.

Grand Circus (UD) (1,400; \$1.25-\$1.49) — "Lilies of Field" (UA) (3d wk). Lush \$12,000. Last week, \$14,000.

Adams (Community) (1,700; \$1.23-\$1.50) — "Twilight of Honor" (MGM). Average \$8,000. Last week, "Haunting" (MGM) and "Dime with Halo" (MGM) (2d wk), \$5,500.

United Artists (UA) (1,667; \$1.50-\$3.50) — "Cleopatra" (20th) (19th wk). Big \$11,500. Last week, \$11,600.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80) — "How West Was Won" (MGM) (36th wk). Wham \$15,000. Last week, \$15,500.

Mercury (Suburban Detroit) (1,468; \$1-\$1.80) — "Vertigo" (Par) and "To Catch a Thief" (Par) (reissue). Okay \$7,000. Last week, "New Kind of Love" (Par) (4th wk-6 days), \$5,800.

Trans-Lux Krim (Trans-Lux) (980; \$1.49-\$1.80) — "Fantasia" (BV) (2d wk). Hotsy \$12,000. Last week, \$13,000.

DENVER

(Continued from page 8)
or over. Last week, "New Kind of Love" (Par) (3d wk), \$8,000.

Cooper (Cooper) (814; \$1.65-\$2.50) — "How West Was Won" (MGM) (34th wk). Shock \$12,000 or close. Last week, \$16,500.

Denham (Indie) (800; \$1.45-\$3) — "Cleopatra" (20th) (19th wk). Fair \$7,000 or near. Last week, \$9,500.

Denver (Fox) (2,432; \$1.25) — "Shock Corridor" (AA) and "Horrors of Black Zoo" (AA). Mild \$8,000. Last week, "Terror" (AI) and "Dementia" (AI), \$8,500.

Esquire (Fox) (600; \$1.25) — "Murder at Gallop" (MGM) (3d wk). Sturdy \$2,000. Last week, \$2,200.

Orpheum (RKO) (2,690; \$1-\$1.45) — "20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Off to good \$8,000. Last week, \$16,000.

Paramount (Wolfberg) (2,100; 90-\$1.25) — "Running Man" (Col) and "Cry of Battle" (AA). Okay \$9,000 or close.

Towne (Indie) (600; \$1.25-\$1.45) — "Lilies of Field" (UA) (5th wk). Nice \$3,000. Last week, \$3,500.

Vogue (Art Theatre Guild) (450; \$1.25) — "Yojimbo" (Indie). Good \$1,800. Last week, "Promises, Promises" (Indie) (4th wk), \$1,200.

BALTIMORE

(Continued from page 8)
"Irma La Douce" (UA) (17th wk). Sturdy \$5,000. Last week, \$5,500.

New (Fruchtman) (1,600; 50-\$1.50) — "Rampage" (WB). Not so hot \$6,500. Last week, "Women of the World" (Embassy) (5th wk), \$5,500.

Mayfair (Fruchtman) (700; 50-\$1.50) — "Leopard" (20th) (4th wk). Boff \$7,000. Last week, \$6,000.

Playhouse (Schwaber) (365; 90-\$1.50) — "Sparrows Can't Sing" (Janus) (2d wk). Fair \$1,500. Last week, \$3,000.

Stanton (Fruchtman) (2,800; 50-\$1.50) — "Mary, Mary" (WB). Fairly good \$9,000. Last week, "V.I.P.s" (MGM) (5th wk), \$9,500.

Senator (Durkee) (960; 90-\$1.50) — "Great Escape" (UA) (2d wk). Wow \$11,000. Last week, \$17,000.

Town (T-L) (1,125; 50-\$1.50) — "New Kind of Love" (Par) (3d wk). Fancy \$8,000. Last week, \$9,000.

Rex (Freedman) (500; \$1.50) — "Shame of Patty Smith" (Indie). Good \$2,500. Last week, "Scum of Earth" (Indie) (2d wk), \$1,500.

FCC TO TOLLSTERS: GET ON WITH IT

Washington, Nov. 5.

FCC has ruled the Denver pay-tv group can have only a one-month postponement before starting its experiment.

On Oct. 1, the Channel 2 Corp. requested a six-month delay to begin operations on KCTO-TV.

Under the Commission extension, the beginning of the experiment was moved back from Nov. 3 to Dec. 3.

Commissioner Robert Bartley abstained from voting.

'Mary' Good at \$9,000, Seattle; 'Irma' 7G, 15th

Seattle, Nov. 5.

Several newcomers here currently but they are not getting far in most instances. Best of newies is "Mary, Mary," good at Orpheum. "Lilies of Field" and "Old Dark House" are light to dull. "How West Was Won" shapes big in 31st week at Martin Cinerama.

Estimates for This Week
Blue Mouse (Hamrick) (739; \$1.25-\$1.50) — "V.I.P.s" (MGM) (6th wk). Fair \$4,000. Last week, \$4,200.

Colliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50) — "Old Dark House" (Col) and "The Maniac" (Col). Dull \$4,500. Last week, "Running Man" (Col) and "Notorious Landlady" (Col), \$5,700.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50) — "Lilies of Field" (UA). Light \$7,000. Last week, "Leopard" (20th), \$5,800.

Martin Cinerama (Martin Theatres) (870; \$1.25-\$1.50) — "How West Was Won" (MGM) (31st wk). Big \$9,000. Last week, \$9,200.

Music Box (Hamrick) (738; \$1.25-\$1.50) — "Irma La Douce" (UA) (15th wk). Big \$7,000. Last week, \$7,200.

What Ever Happened to Jose Mojica?

He Became a Franciscan Friar in Peru—His Book Fascinatingly Tells of Mexico, Chi Opera & Fox Films

By ROBERT J. LANDRY

Mexico has produced in the course of time a perhaps disproportionately large, for its population, array of film stars. Recall a few: Cantinflas, Maria Felix, Dolores Del Rio, Ramon Novarro, Lupe Velez, Pedro Armendariz, Jose Mojica. You ask, whatever happened to Mojica, who made 14 features for the old Fox company in the 1930s? He became a Franciscan friar in Peru.

There is now a book, "I, A Sinner" (after the Catholic prayer of the same title) which tells the tale of Mojica donning the brown robe with rope belt. To do so he literally divided up his fortune in Mexico on the Saviour's admonition, "Give thy goods to the poor, and follow me." He flew out for Peru with nothing but his ticket and \$35 in his pocket. It was wartime and an American officer at Panama promptly knocked him off the flight on a military priority.

But taking holy orders did not mean that Mojica stopped singing. But now he sang at nothing but benefits for the Church. He became a great fund-raiser for monasteries in Latin America, travelling from country to country as he had before as an opera singer. Years later when temporarily deaf and unable to sing for the Franciscans, his superiors ordered him to write this memoir. More success—the book, in its original Spanish, sold 3,000,000 copies.

Read in the English translation of Fanchon Royer, published at \$4.95 by the Franciscan Herald Press of Chicago, it is readily apparent why Mojica's book has been a big seller among the Latins. It is replete with the same sort of religious, family and personal sentimentality which characterize, say, the radio programs of Mexico City.

Actually the prose style is good. The boyhood years in Mexico, during a constant series of revolutions, is absorbing. The Mojica family woes were acute and tell much of the poverty of Mexico, the culture, the conflict of religious ardor among the women and anticlericalism among the bureaucrats. Mojica was a mother's boy, but also a precocious personage. The discovery and development of an operatic tenor voice not only rescued the family from debt but made Mojica a world figure.

The book tells of his nine years with the Chicago Opera, part of the time under the control of Mary Garden, who ran it with the imperious command of a Catherine the Great. She was kind to the young tenor at first but when he took to fooling around with ballet dancers the frown deepened into a fixed scowl. In the book he concedes she was right and says he makes amends, as a monk, by praying for Miss Garden, now an octogenarian in Scotland. It is less clear whether he also prays for the late Giorgio Polacco, the singer at the Chicago Opera, who detested the Mexican and was detested in turn.

When he was beginning to have doubts about his operatic career Mojica drove to Hollywood with a couple of friends who thought he might click in films. He took screen tests and returned to Chicago only to be bombarded by competitive offers. The studios had awakened to the promise of a "second Valentino" Latin type for the Latin markets. The bidding was brisk and Joe Pincus of Fox arrived in Chi to close, authorized to top any other offer Mojica had by \$10,000.

Interestingly, Mojica was to discover that his popularity and prestige as an opera singer diminished notably when he "sold out" to Hollywood. This was especially true in his native land. There was also a disturbing experience in Barcelona, Spain.

Among the numerous photographs included in the book are old Fox stills which show Mojica in the standard poses of a Latin type swoon kid—prince in uniform, torero in bullfighting gear, gypsy about to burst out in flamenco chant, and so on.

There is conviction in this story, much compassion and wisdom, more than a little sense of the

miseries in this "vale of tears," as Catholics are wont to call human life. There is considerable candor—including the revelation that he was born out of wedlock. Later a step-father was sent to jail in Mexico for brutalizing his mother. Many celebrated persons of the show world of a generation ago are mentioned. There is a fascinating glimpse of Enrico Caruso as guest of honor at the opening of a Mexican opera house. But don't look for any "scandal." This is a book of excellent taste, appropriate discretion and impressive dignity. It is no "stunt," like Bing Crosby in a Roman collar.

The Victors' Promotional Coin Boon for Festival; Foreman Returns Prize

By JIM ESTES

San Francisco, Nov. 5. Arthur Freed, president of the Academy of Motion Picture Arts & Sciences, declared here that Hollywood should cooperate with the San Francisco Festival and added, "I think we will." He expressed himself "very impressed" with San Francisco enthusiasm for films and film people. Among those here for Carl Foreman's "The Victors" were Vincent Edwards, George Peppard, George Hamilton, Peter Fonda. Laurence Harvey was around, trying out here with the legit play "Time of the Baricudas."

Report that Columbia Pictures had contributed \$10,000 to the Film Fest were clarified by Fest director Irving Levin. He said that the company had not made a donation as such but had volunteered to spend up to \$10,000 for transportation, etc., of newspaper and mag reps from around the country to cover the first public showing of "The Victors." Pic, which opened the fest out of competition at the Metro Theatre, played to an enthusiastic audience of 1,400, including California Governor and Mrs. Edmund J. Brown.

Film got prominent play on front pages of the Examiner and Chronicle. Civic pride in getting a major American company picture to tee off the event made the Foreman-Columbia decision a bono exploitation move. Reason Columbia underwrote expenses of visiting press was purely economic. Although local enthusiasm for fest, now in its seventh year, runs high, the purse strings are tight. Art Commission, which last year appropriated \$20,000, this time came up with only \$10,000.

Levin estimates cost of two-week affair, ending Nov. 12, will run to \$100,000. He will get a good portion of nut from admissions to fest showings at Metro Theatre of some 22 jix from 17 countries. He also will have to tap private donors to help pay the bills.

Full house of fashionable dressed San Franciscans at premiere event and midnight buffet supper at the Sheraton Palace contrasted sharply with turnout of only 300 for the fest debut in 1957. From advance boxoffice interest Levin says current fest cannot help but be "the most successful so far." Need for larger house and more promotion activity was advanced by Arthur Zellerbach, chairman of Art Commission, at opening ceremony in which the U.S. Sixth Army band and Marine-Army-Navy-Air Force color guard participated. In a joking remark, which had underlying significance, Zellerbach said to Levin, "We need a better theatre." He was referring to size of house and implying a theatre more centrally located to downtown heart of city.

Foreman had a surprise of his own. After accepting a "Golden Gate Award" for his contribution to the art of international film, he turned the award back to Levin. Foreman said that since his film was not in competition he did not feel that he should accept an award. Instead, he proposed that it be voted at the end of the festival to the picture judged to have contributed most to international understanding.

Wise Helms 'Sound' at 20th

Hollywood, Nov. 5.

Robert Wise succeeds William Wyler as producer-director of "The Sound of Music" at 20th-Fox, film now to be a joint venture by Wise's Argyle Enterprises and 20th-Fox. Lenses is now slated to go before Todd-AO cameras March 15 instead of previously set May 15, and will be 20th Christmas, 1964, release.

Wise, who previously was preparing "The Sand Pebbles" for 20th under his own banner as a joint production, has set start of this back to Oct. 15 from Sept. 1.

IATSE Plea Flops; D.J. Not Keen To Modify 'Consent'

International Alliance of Theatrical Stage Employees' efforts to obtain relief from the consent decree limiting expansion by major circuits to court review have been rebuffed by the Dept. of Justice.

The union had filed a brief through general counsel Frank B. Murdock. But after studying the document, Justice informed him that it still did not see that relief from the decree was warranted. The board then directed that additional avenues for accomplishing this purpose be investigated.

Murdoch and AFL-CIO general counsel Albert Wall met with assistant Attorney General William H. Orrick Jr. and other officials of the antitrust division. Murdoch told the IATSE board. They argued in their brief that the employment opportunities of many IATSE members have been whittled away by the inability of circuits to replace outmoded downtown theatres with suburban houses and drive-ins.

They also charged that the decree's restrictions no longer are justified from an antitrust standpoint, because stock ownership changes down through the years have taken them entirely out of the control of people who control film production companies. Justice didn't buy the union's pleas, however, and so now a new campaign is to be mapped.

EMILIO FERNANDEZ'S FRISCO MANANA ACT

San Francisco, Nov. 5.

Communication breakdown haunted completion of the jury here for the film festival. Mexican director Emilio (El Indio) Fernandez, booked for jury, hadn't shown—perhaps because he was reported with Ava Gardner in Puerto Vallarta working on "Night of the Iguana."

Sergei Mikhalkov, novelist, playwright and head of the Russ delegation, was named a juror, joining previously-tagged Eugene Burdick, writer-professor, and composer Luciano Berio, who is currently a visiting professor at Mills College in Oakland.

Replacing Fernandez on the Mexican delegation (but not on the jury) was Ismael Rodriguez, producer-director of Mexican entry, "Paper Man."

Hopkins' Snub Direct

San Francisco, Nov. 5.

Mark Hopkins Hotel, now owned by Gene Autry, who used to be a film star, gave the present seventh annual San Francisco International Film Festival the room clerk glazed eye treatment. New manager, Don Burger, refused to respect reservations made by his predecessor, John Parsons. He did not deny that reservations were on the rack but claimed they were "not firm," meaning that the hotel chose to serve its own convenience and preempt the space for the American College of Surgeons convention.

Action of Burger and the Hopkins stirred considerable resentment as a bland reversal of commitment. Resultantly the festival headquarters at the Continental Lodge, a new hostelry on Van Ness Avenue.

TOA Legal Panel Ponders Practices; 'Blind Selling' May Go to FTC

Schwartz Due in N. Y.

Soi A. Schwartz figures he will return to the Columbia Pictures homeoffice in New York around the middle or tag-end of this month. Mike Frankovich may not take hold as Hollywood studio production boss until Jan. 1 but the administrative execs have everything under control in the interim.

Schwartz's new title of senior vicepresident in the executive post akin to the late Abe Montague calls for global sales and merchandising.

Cinema Distribs Lines Up Five 1964 Releases; Its Echelon Rearranged

Cinema Distributors of America, which has handled such exploitation items as "Poor White Trash," "I Hate Your Guts" and "Common Law Wife," has set release of five pix for 1964. Additionally, Clayton Pantages has joined the organization as general sales manager, having recently left a similar job with Magna Pictures.

CDA has had success in the past couple of years distributing "Trash," which has had 1,500 dates in that time. This was originally produced as "Bayou" by the company's prez M. A. Ripps and distributed by United Artists for whom it laid a large egg. Ripps retitled it and undertook its distribution on his own and, in the process, founded CDA.

Current releases also include "Wife" and "Guts." The latter was produced by Roger Corman and was originally titled "The Intruder." The company will have a sci-fi opus called "Flesh Eaters" on the market in January and this spring will issue "The Fat Black Pussy Cat." About finished under CDA's production aegis is "When the Bough Breaks" and in production is "When the Saints Go Marching In." Skedded for production is "Wake the Town and Kill the People."

These items are handled by a series of sub distribs who act as agents for CDA but the company has a field staff of 18 men who personally oversee the campaigns on the pix. Features are low budget efforts, natch, and involve mostly local talent from the Mobile, Ala., area where the company is headquartered. In addition to these self-produced pix, CDA also picks up indie produced items for distribution through its channels.

Under a recent realignment of officers, the CDA exec roster now includes Ripps, prez; Daniel J. Loyenthall, v.p.-general counsel; Robert Steuer, exec v.p.; Madolyn Babbe, secretary-treasurer; Pantages, general sales manager; Ross S. Wheeler, eastern sales manager and Pat McGee, western sales manager.

CHANGING HER LUCK

Montiel 1st Annals Tony Mann Marriage, Cancels Herreros

Madrid, Nov. 5. Spanish film star Sarita Montiel and her longtime manager Enrique Herreros have dissolved their association. Before flying to Brazil for her next film musical under the direction of Rafael Gil, the Spanish-singing actress revealed decision to turn over managerial reins to a Castilian lawyer.

Herreros is generally credited in trade circles as one of the prime movers skyrocketing La Montiel with "El Ultimo Cuple" to box-office heights in Spain and Latin America. He also played a major role in all her future commitments that included, during past years, "La Violetera," "Carmen of Ronda," "The Last Tango," "Sin of Love," "La Bella Lola," "The Queen of Chanteciar" and her current film now in release—"Casablanca Nights."

Miss Montiel recently had her marriage to Yank film director Anthony Mann annulled. They were married in a civil ceremony eight years ago in Los Angeles.

At an open meeting of Theatre Owners of America's Legal Advisory Council during last week's convention in Manhattan, the question of "blind selling" was discussed, along with other trade practices. It was suggested that the selling issue be taken up with the Federal Trade Commission.

Principal participants in the discussion were retiring TOA general counsel Herman Levy, Stanley Warner attorney Stuart Aarons and Dept. of Justice man Maurice Silverman. In line with the talk on "blind selling" it was also suggested that meetings be held with distribution chiefs to again try to see what can be done about booking pix without seeing them or knowing much about them and council execs said they would recommend action to the TOA national board.

Levy cautioned, however, that there was no federal requirement that a distrib screen his pix for exhibs before accepting bids or making bookings. There is no way to enforce trade screenings on a national basis, he pointed out, saying that this problem will be one of the main items in John Rowley's administration as new TOA prez.

Aarons stated that the buying of "Cleopatra" was "the worst thing we have done" and called such blind selling an "unfair trade practice," although it was admitted that there simply was no "Cleo print to be seen. The comment was made, nonetheless, that there must have been something they could have been shown. Charge was also made that "V.I.P.s" was sold blind and that Warners is already starting to sell "My Fair Lady" this way.

A suggestion was made that exhibs not buy pix until they see them but Levy termed this "unrealistic" both because exhibs need the pix and because such a policy couldn't be effectively enforced. It is a seller's market and that's all there is to it was the point most often made, along with the cry for something to be done.

A lengthy discussion was also held on the Viking theatre case, that bit of legalistics which involves split bookings and adjustments of bid pictures. This Viking case, which upholds the right to have splits and which does not declare adjustment on bid pictures illegal, although it doesn't say that such practices is legal either, is now being reviewed by the Supreme Court for possible hearing. It was decided that, should the case be accepted by the high court, that TOA become amicus curiae.

Aarons gave an extended dissertation on the case and then Silverman fielded some questions as to the Justice Department's idea of all of this. He said that it was the distributors responsibility to see that bids are honestly conducted and that a distrib can give an adjustment on a bid, providing the adjustment doesn't undercut another bid.

British Technicians Own Act Films to Continue; Made 23 Features So Far

London, Nov. 5.

Act Films, formed by the technicians' union more than a decade back during a period of acute depression in British film production, has decided to stay in business, though it is facing acute difficulties. In a gesture to help the company carry on, Ralph Bond, general manager and production supervisor, volunteered his resignation to the board, and has been invited to continue as honorary consultant.

In a statement last week, company considered the whole present structure of the industry "dominated as it is by the two great combines—Rank and ABPC—makes it more and more difficult for the independents to launch new projects—or having launched them, to secure an early and extensive circuit release." The statement goes on to explain that the company has options on a number of story properties, but in the present situation has been unable to secure exhibitor backing, without which it is impossible to proceed.

DEDICATED TO THE
SPECIAL NATION-WIDE
OF THE EXCITING NEW
FROM M-G-M "SUNDAY
BLUSHING, SLIGHTLY
DEDICATED TO THE
GIRL GETS... SOONER OR



Metro-Goldwyn-Mayer presents A Seven Arts Production

SUNDAY IN NEW YORK

starring

CLIFF JANE ROD
Robertson & Fonda & Taylor

Co-starring
ROBERT

CULP

JO

MORROW

JIM

BACKUS

Music by

PETER
NERO

Screenplay by

NORMAN
KRASNA

Produced by

EVERETT
FREEMAN

Directed by

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METROCOLOR

EXHIBITORS OF AMERICA SCREENINGS ON NOV. 13 SEVEN ARTS PRODUCTION IN NEW YORK" A BOLD WICKED MOTION PICTURE... PROPOSITION THAT EVERY LATER!!!



SEE IT IN ONE OF THE FOLLOWING CITIES—Wednesday, November 13, 1963

Atlanta	Columbia Screening Room 195 Luckie St., N.W.	2:00 P.M.	Denver	Paramount Screening Room 2100 Stout St.	2:00 P.M.	Memphis	Fox Screening Room 151 Vance Ave.	2:00 P.M.	Pittsburgh	20th Century-Fox Screening Room 1725 Boulevard of the Allies	2:00 P.M.
Boston	Universal Screening Room 60 Church Street	2:00 P.M.	Des Moines	Fox Screening Room Film Building Screening Room	1:00 P.M.	Milwaukee	Stanley-Warner Screening Room 212 W. Wisconsin Avenue	1:30 P.M.	Portland, Ore.	Star Film Screening Room 925 Northwest 19th Ave.	2:00 P.M.
Buffalo	Operators Union 498 Pearl Street	8:30 P.M.	Detroit	Room 2310 Cass Avenue	2:00 P.M.	Minneapolis	Fox Screening Room 1015 Currie Avenue North	1:30 P.M.	Salt Lake City	Fox Screening Room 216 East First South	1:30 P.M.
Charlotte	Fox Screening Room 308 S. Church St.	1:30 P.M.	Indianapolis	Illinois Building Screening Room 17 W. Market Street	8:00 P.M.	New Haven	Forest Theatre Allington, Conn.	1:30 P.M.	San Francisco	Twentieth Century-Fox Film Corp.	1:30 P.M.
Chicago	Universal Screening Room 1635 Central Parkway Blvd.	1:30 P.M.	Jacksonville	Florida State Theatres Screening Room	10:30 P.M.	New Orleans	Fox Screening Room 200 S. Liberty St.	2:00 P.M.	Seattle	Jewel Box Preview Theat's 2318 Second Avenue	1:30 P.M.
Cincinnati	Fox Screening Room 2219 Payne Avenue	8:00 P.M.	Kansas City	Fox Screening Room 1720 Wyandotte St.	1:30 P.M.	Oklahoma City	Trend Theatre 1212 North Pennsylvania	1:15 P.M.	St. Louis	Fox Screening Room 3339 Olive St.	8:00 P.M.
Cleveland	20th Century-Fox Screening Room	2:00 P.M.	Los Angeles	National Theatres Screening Room	8:00 P.M.	Philadelphia	Universal Screening Room	8:30 P.M.	Washington	Fox Screening Room 415 Third St., N.W.	2:30 P.M.
Dallas	Fox Screening Room 1400 St. Louis St.	10:00 A.M.		9570 Wilshire Blvd., Beverly Hills							

Klansmen in Front of Theatre; Remembrance of Griffith's 'Nation'

Savannah, Ga., Nov. 5. Recently integrated Savannah Theatre, picketed by Ku Klux Klan, was tear-gassed during an evening performance Sunday (27) and about 45 customers, watching screening of Paramount's "All the Way Home," fled from place, tears streaming from their eyes.

Only four Negroes were in audience, including W. W. Law, state president of National Assn. for the Advancement of Colored People. Authorities said it was the first such incident since theatres, motels, hotels and restaurants dropped racial barriers here last month.

They said a robed klansman who was picketing theatre ran inside and brought out one section of bomb. He was treated for inhalation of fumes.

Savannah theatre is located in this port city's downtown section. Efforts to clear gas from theatre with four huge fire dept. exhaust fans failed. Officials estimated it would be about four days before all fumes would be out and theatre could reopen.

ANOTHER NEW PROCESS

Alvin M. Marks 'Dimension' Will Gear up For a Demo

A new picture making and showing system called "Dimension" has been developed by Alvin M. Marks, prez of Marks Polarized Corp. of Whitestone, N.Y. where filming and projection equipment is being produced.

The company has licensed Dimension International Corp. to produce and distribute pix in the process, which requires no special cameras or projection equipment to create its 3D-like image. No glasses for patrons, either. Process is also adaptable to any size film screen and theatres can be equipped with it and still show regular films as well.

Richard Behrman is prez of Dimension International and reports that Jack Kuhn, in charge of production at Fox Movietone News, will make a film personnel with the system. Pic will be made in color.

Leo Lax, head of Lax International of Paris, has come to New York to act as technical advisor for the first films to be made in the Dimension process. Lax owns and operates a special effects studio overseas.

Current plans call for the first film in Dimension to be released nationally in 1964. Final decisions as to the handling of production and distribution are currently being worked out. Name of the first full-length feature to use the method and other details aren't made.

Snaper's Way

Continued from page 3

clave, commented that reps of the organization will be meeting with legal advisors shortly to study the idea in depth. At the time of the suggestion, Snaper's plan was offered to some attorneys for a quick appraisal and it was reported to the convention that these legal eagles found the plan "feasible with reservations." This was enough to stimulate further action in the form of discussion which led to the decision to take the idea to the units.

London stated that the proposal was definitely something that was going to be followed up to the hilt and that much more would be forthcoming once all the execs could reassemble in Detroit and settle down to work on it, particularly with legal counsel.

Dietrich

Continued from page 2

Paraguayos, Harry Secombe and the "Pickwick" company, Tommy Steele and the "Half A Sixpence" company, and Eric Sykes & Hattie Jacques. Specialties were done by The Clarke Bros., Francis Brunni, Billy Petch Dancers, and Pinky & Perky.

The program was staged by Robert Neabitt. Harold Collins conducted the orchestra.

He's Just Great

Metro last week had a private homeoffice screening of its "Sunday in New York" wherein is a shot of ice skaters in Rockefeller Center. Among the unbilled gay bladers is Si Seadler, MGM promotion exec.

Seadler relates that many people complimented him on his "performance," going so far as to suggest that it was of Academy Award caliber. Comments Seadler: "But, really, I wasn't that good."

Malibu Studio Remains Active

The principals are still strong about the possibility of establishing a studio in Malibu, Calif., to be jointly operated by Columbia, 20th-Fox and Metro. Presidents of the three companies, respectively Abe Schneider, Darryl F. Zanuck and Robert H. O'Brien, had another one of those continuing follow-up meetings in New York last Thursday (31).

Reports that enthusiasm for the project has been waning were discounted by a spokesman. He said it's akin to getting a story property to the screen, what with various ideas advanced on how all things should be handled and with, as yet, no specifics as to actual groundbreaking and follow through tactics.

Interest in the idea persists and still more meetings will be held. Many months have gone by since original projection of the idea for a troupe-operated super studio. Nonetheless, authoritative sources said it is still very much under consideration.

PEACE FILM FEST SET

Curtailed First Version—Hope For Big One In 1964

Los Alamos, N. Mex., Nov. 5. Here in this burg identified with the first development of the atomic bomb, the International Peace Film Festival will now be held as a two-day affair, Nov. 9-10. This is a revision of intention by the promoter, Robert Kunc, who operates only local film house, the Centre.

Festival stirred interest but also some shyness because "peace" is a word often exploited by Communist Party-liners. Kunc had to assure many film interests of his political sanitation. His present decision is to establish the franchise and aim for a broader festival in 1964.

Matinee price of \$2 and evening price of \$3 will be charged. Films submitted include these:

"Engelchen Means Death," Czechoslovak; "The Face of War," Sweden; "The Life is Beautiful," Poland; "Language of Faces, U.S.A.;" "Which Way The Wind," U.S.A.;" "Power Among Men," United Nations; "Colleagues," U.S.S.R.;" "The Hole," U.S.A.;" "Toys On a Field of Blue," U.S.A.;" "The Walk," U.S.A.;" "Gnome," U.S.A.

Habimah

Continued from page 2

ma" and the little Parisienne prostitute became one of the best investments Habimah ever made.

The problem with "The Deputy" is not moral, but political. The play, written by a young non-Jewish German playwright, accuses Pope Pius XII of "conspiracy by silence" in the extermination by the Nazis of 6,000,000 European Jews. All over Western Europe, wherever the play was presented, it raised strong Catholic objections and in several places, like Basel, Switzerland, it led to street-demonstrations.

The play was offered to Habimah before it was staged, for the first time, in Berlin. Julius Gellner, the theatre's director, decided to present it and got in touch with Erwin Piscator, asking him to direct "The Deputy" in Israel. When the

Israel Foreign Office got wind of it, Mrs. Bat Ami, a member of the Habimah management, was invited for a "private talk". Though the government has no official say in the theatre's business, it was pointed out that the timing of "The Deputy" presentation in Israel would be considered "unfortunate."

Though no further explanation was given, the probable reason for this unusual interference in the Vatican Council. Pope Paul, following in the footsteps of Pope John, has decided to eradicate centuries-old anti-Semitic notions in the Catholic Church. The Israeli Foreign Office evidently didn't think it was appropriate to offend the Vatican with a play which attacks Pius XII being presented in Israel's National Theatre.

Meanwhile the management of the Little Theatre on Broadway invited Habimah for a nine-week American tour, starting next January, whereupon Habimah announced that the presentation of "The Deputy" was postponed.

Whether the postponement was due to the U.S. trip or to the Foreign Office is still in doubt. There were strong attacks in the Israeli press against the postponement, which was described as "moral cowardice" and "playing politics".

Habimah's management will suggest to the Advisory Committee to approve the play. If approved, "The Deputy" will be presented upon the theatre's return from the U.S., probably next June.

Even if presented, there is doubt about the play's chances with the Israeli audience. This is what happened to "Andora," a Swiss play about the evil roots of anti-Semitism, it failed in Israel two years ago. "How can a Swiss Gentle playwright teach us about the evils of anti-Semitism?", was the general reaction. "We are experts on it, from the receiving end."

In an interview given a couple of weeks ago in Basel to an Israeli journalist, Hochhut, author of "The Deputy", expressed his hope that his play will be presented in Israel, objections notwithstanding.

WB CASH FUND FOR IDEA-FERTILE FOLKS

Hollywood, Nov. 5.

Warner Bros. has adopted an employee-incentive policy, believed first time such a plan has ever been undertaken by a Hollywood studio. May net personnel up to as much as a \$5,000 nestegg.

Project went into effect Nov. 1, under which company will pay employees who submit acceptable ideas for improvements cash awards ranging from \$25 to \$5,000. In disclosing new operation, prexy Jack L. Warner stated:

"The incentive policy will permit all studio employees to contribute directly and individually to increasing studio efficiency and in helping Warner Bros. turn out the best motion pictures and tv productions."

"Amount will be based on savings to company or in improvement of product."

Awards committee, headed by production dept. chief Charles Greenlaw, includes Jay Goettman, Art Schaefer, Al Green and Ted Goldstone.

Arab Markets

Continued from page 3

Czechoslovakia, Poland and Hungary. Egypt was the only Arab state with a feature. Other participants were Portugal, India, Turkey, Canada, Brazil, West Germany, Holland. 25 nations presented 30 pix.

America had been indirectly entered since Italy's "The Leopard" was a 20th Fox release and France's "Any Number Can Win" was actually bankrolled by MGM. Official film finally chosen was 20th-Fox's "Take Her, She's Mine" which wound the fest Oct. 27 in the presence of Ambassador Mayer. It also was introed as a world premiere for this comedy. And fest director Bechara Menassa announced at the end that Beirut would be a competitive fest next year no matter what the Federation ruled.

Beirut Fest is under the patronage of the President of Lebanon, S.E. Le General Fouad Chehab, and directly under the Ministry of Tourism. If mainly a touristic and prestige gambit, it still allows the small nucleus of evolved audiences to see unusual films, as well as the more curious public, and is

New York Sound Track

Metro hasn't said yet whether "Any Number Can Win" will be dubbed. It's been a major click in original French in Paris and going well currently, titled, at the Sutton here. Don't bother to call any Metro exec at the homeoffice this week; they're all out at the studio for the "biggest ever" kind of sales convention. Question before the house: If KTLA-TV was worth \$12,000,000 to Gene Autry, the buyer, why couldn't it have been worth the same to Paramount, the seller?

Joseph Gould, former ad exec at Paramount, named a v.p. of Bruck & Lurie. He's to coordinate "creative activity" in the agency's newly-formed motion picture department.

Jules Dassin back in Paris from Turkey and Greece to finish interiors on his "Topaki," a thriller, formally called "Light of Day" and "Man in the Middle." UA distributes and pic has Melina Mercouri, Peter Ustinov and Maximilian Schell. Luis Bunuel has started exteriors on the French pic, "Le Journal D'Une Femme De Chambre" (Diary of a Chambermaid) in Dieppe. Using Jeanne Moreau, Michel Piccoli, Georges Geret, Francoise Lugagne. Robert Hossein planning to screen James Hadley Chase's "No Orchids For Miss Blandish" next year. Tale was already filmed once in Britain.

Gene Corman in London conferring with UA execs re his and brother Roger's "Dubious Patriots," which was completed in Yugoslavia last week. Singer Andy Williams will make his pic debut in Ross Hunter's "Richest Girl In Town." Paramount, headed by Charles Boasberg, will hold regional sales meetings in New Orleans tomorrow (Thurs.) and Friday and in Chicago next Monday (11) and Tuesday. Milton Greene to do special photog work on UA's "The Best Man."

Ernest Pintoff back from a London trip. IATSE studio mechanics local 52 polishing up its image somewhat, moving to new, modern Gotham offices. Directors Guild of America membership voted "Irma La Douce" and "Great Escape" two of the best directed pix of the 1963 third quarter. Paramount plugging "A New Kind of Love" in drug, department and specialty stores via a tie-in with Lanvin Perfumes. British rock 'n' rollers the Beatles to make their film bows in a UA pic to be written by Alun Owen, and skedded to lens next February.

Alice Lee Boatwright, Universal eastern talent rep, on the Coast for confabs with studio execs. Carol Baker the cover girl of the current Saturday Evening Post. Richard Conte has joined the "Circus World" cast in Madrid. Marie Devereaux into "The Iron Kiss," for which Dr. Thomas J. Myers, a psychiatrist, is technical advisor. Tippi Hedren and Sean Connery set to star in "Marnie," which Alfred Hitchcock will set in motion Nov. 18 at Universal.

Stanley Donen will produce and direct his next, "The Cipher," for Universal, having made "Charade" for the company. Tuesday Weld gets a Saturday Evening Post spread the first week in December. UA's "Kings of the Sun" plugged via a special display of sets, costumes, props and photos at the recent Furniture Fashions Exposition in Los Angeles. David Susskind's "All the Way Home" via author James Agee, gets an 11-page layout in the current Life.

Sebastian Cabot has completed a week of radio-tv-newspaper plugging of UA's "Twice Told Tales" in Phoenix and Tucson. a special TV Topics featurette called "Growing Up in the Good Old Days" and featuring Michael Kearney in scenes from "All the Way Home," being distributed to video outlets by Paramount. Albert Finney getting lotsa mag space via his performances in UA-Lopert's "Tom Jones" and his Broadway success "Luther."

Bill Doll to Paris in January to onceover milady's fashions, in the interest of his p.r. account with Sears Roebuck. Tommy Sands and wife Nancy Sinatra in Gotham for a few weeks, with agenda including their appearance on the Ed Sullivan tv'er Nov. 17. "Condemned of Altona" got far notices locally. Metro's "Family Diary," which copped the 1962 first prize at the Venice Fest, booked for Cinema Two here. Boxoffice Attractions taking on Medallion Pictures releases for Philadelphia and Washington. Nate Halpern putting the new Eidophor closed-circuit projector on tour. Demonstrations start in Washington late this month. Jack Gordon, director of 16m sales for MGM International, was in Reyjavik, Iceland, last week, is now en route to Puerto Rico. Stanley Kubrick in from London. National Film Theatre in England soon to run a festival of Rex Harrison films.

N.Y. Variety Club Barkerettes (Tent 35) will hold its annual celebrity ball Nov. 23 at the Waldorf. Mrs. Harry M. Pimstein is chief barkerette. Feature will be a drawing for 25 shares of Consolidated Edison common stock.

Kelly Drive-In Theatre at San Antonio, managed by Jimmy Bates, displayed on its marquee: "Two In a Sleeping Bag" — "All In a Night's Work."

Joanna Ney, who is magazine contact at the 20th-Fox publicity shop in N.Y. (and daughter of Rome-based film producer Joseph Fryd), weds in Washington on this weekend, groom being CBS film editor John Oettinger.

Hedley Mattingly, Canadian character man in "Thrill of It All," Doris Day starrer directed by Canadian Norman Jewison, played two summers at Stratford, Ont., Shakespeare Festival, where his wife was in the costume department. She's just finished making costumes for Audrey Hepburn in "My Fair Lady" and he's in Metro's Joanne Woodward starrer "Signpost to Murder" and they figure on staying in L.A. a while.

Leonard Lightstone, Embassy exec v.p., in Paris for production meetings. Carl Reiner inked to a three-pic writer-producer deal at Universal and will set up shop with his Acme Productions at U early next year. Carroll Baker signed for "Sylvia" for producer Martin Poll and Paramount. Robert Goulet joins Sandra Dee in Ross Hunter's forthcoming "Richest Girl In Town" at Universal.

Hi Martin, U. v.p.-general sales manager, on the Coast for confabs with studio execs. Alan J. Pakula & Robert Mulligan's "Love With the Proper Stranger" to bid for Oscar with a special run opening Xmas day at the Westwood Village Theatre, W. Los Angeles. Burt Lancaster to topline in "The Spy Who Came In From the Cold" for producer-director Martin Ritt and Par. Latest cast additions to Pan Arts' "World of Henry Orient" (which winds this week): Peter Turgeon, Fred Stuart, Jerry Jarrett, William La Messena, Diana Deering, Bill Hinnant, Majory Nichol and Helen Verbit.

Maurice Chevalier set for a non-singing role in Ross Hunter's "Richest Girl In Town." "Nervous in the Service" is the new title of Universal's upcoming opus previously titled "Yeoman Major." Tyree Glenn Jr., son of the jazzman, does some tooting as a jazz combo leader in "Pawnbroker," now lensing for the Landau Co. Darren McGavin into U's "Renegade Posse." Joe Levine screening "8½" for Directors Guild of America this week. Polish filmmaker Roman Polanski planning a film version of Samuel Beckett's "Waiting For Godot," from the playwright's own screenplay. "Charade" given Photoplay's Gold Medal Award.

Sidney Kramer, Cinerama's foreign sales manager, now doing a once-over of Spain after covering Paris and environs. Back from Spain and a visit with producer Samuel Bronston is Arthur L. Mayer, man about the cinematic world.

developing as a central market place for Arab states, in the Near East region. (North Africa has its own setup.)

Over 40 journalists, filmmakers, players and biz reps showed as official invitees. A number of visiting Arab exhibs and film buyers were around. Many prizewinning

films from other fests showed as well as films from little known, at least in the West, film producing nations. That suggests Beirut's future main interest and merit.

Social events and the sights of this hospitable country vied with film attendance for the guests, most here for the first time.



WHAT A WAY TO GO!

NOW *GOING* FOR EDITING,
SCORING & FINAL WRAP-
UP UPON COMPLETION OF
PRINCIPAL PHOTOGRAPHY
THIS WEEK!

20TH'S BIG BLOCKBUSTER FOR SUMMER

Markley: 'You'll Soon Play Aces'; 25 Promised From Nicholson; Foreman Views on Trade Needs

Theatre Owners of America delegates, gathered in New York in national convention last week, heard several comments on film production for the coming year, among them (1) long-awaited report from Sidney Markley on the state of Ace Films, (2) comments on American-International's plans by prez James H. Nicholson and (3) remarks on exhibition-production relations by Carl Foreman.

Markley's report was a cheerful one for exhibitors. He said that Ace Films, the production arm of the American Congress of Exhibitors, had seven pictures either in production now or planned for production shortly, all to be available in 1964.

Ace has signed a deal with Edward M. Chodrov, he said, to make pix for it on a continuing basis. He has now completed a script called "Traffic in Innocence," based on his own original research and is in England doing pre-production work on the project which is slated for release next June. Ace has also acquired a novel called "Gondolier" and Chodrov will make a film version of it following "Traffic."

Markley also said that a three-picture deal has been made by Ace with Louis Edelman to make "Streets of Montmartre," for which Charles Lederer is writing the screenplay with production slated to begin next spring. He'll additionally produce a screenplay based on Harold Robbins' "79 Park Avenue" and an original of his own.

Ace is also financing Philip Yordan's filmization of novelist James Jones' "The Thin Red Line," currently lensing in Spain for Allied Artists release next May. Also for AA, Yordan will make "White Savage," another Ace-capitalized project. "Montmartre" and "Park Ave." have long been Allied properties. Ace has additional money in AA's upcoming "Soldier in the Rain," Markley revealed, and participated in Samuel Bronston's "55 Days to Peking."

AIP Making 25

Nicholson outlined a five-point program his company will follow in 1964, included in which will be the release of 25 pix (no re-issues), 16 of which he categorized as "A" features. Output in this latter category is the highest in AIP's history, he said. The 1964 output will include two Edgar Allan Poe's, two action spectaculars, three horror pix, three teenage dramas, five sci-fi pix, five action epics, three macabre comedies and two musicals.

Also included in the company's program, Nicholson said, will be the continuation of AIP's five-year clearance clause in its distribution contracts limiting the release of its pix to tv to no less than five years from the time of release. Other points contained a pledge for continued local level publicity, a program which saw AIP's pub staff double in the past year, he said. Prez additionally pledged terms on pix which would be comparable with both the business needs of exhibition and the company.

AIP exec vice prez Samuel Z. Arkoff also spoke to the delegates and repeated his theme at the Allied convention that AIP wasn't going to take a lot of guff and spend a lot of money on agents, actors and such who don't share the risks, in his opinion, but want a cut in the profits. "We must be the masters of our ship," he said.

Carl Foreman's Thesis

Foreman came up with a new twist on his "film subsidy" crusade in a talk before the theatremen stating that "revitalization" and not "subsidy" is really the key word in his industry outlook. He suggested that producers and exhibitors form a "working partnership" to help bring this about and also called for the formation of a national film school to train filmmakers of the future.

Producer-director-writer's partnership formula is predicated on the laying aside of an undefined percentage of boxoffice receipts with the money so collected to be used for the production of more pictures. He pointed out that plans like this are in effect overseas where production has increased in

recent years, as compared with a production decrease in the U.S.

As far as the film industry's talent resources, Foreman said that the top filmmakers in America today are all middle-aged and decried the lack of youth in the business. He posed the question of who was going to be making films 10 years from now, saying that "you'll have better pictures at that time if you help get new blood into the industry today." Youngsters are interested in picture making, he commented, and it is "heartbreaking" because they have no place to go.

Foreman did get in a crack or two about subsidy, saying that the government has been helping business in the U.S. since 1789 and if anyone needs help today, it's the picture biz, particularly as far as its image both at home and abroad is concerned. He cited statistics on production and theatre attendance and opined that there is a relationship between the number of pix produced and the number of people who go to see them, just as there is in the number of theatres there are.

Con-F-U-S-I-O-N

Continued from page 3

was more concerned with providing a forum for ideas and gripes and, although little reform was forthcoming, the various sessions freely allowed members to get up and speak their piece on basic issues of exhibition in public meeting. It was surely more colorful and, in some ways, more enlightening and instructive to attend Allied's meetings than the more cautiously programmed TOA.

Not that TOA didn't provide forums for discussion but these were mainly for talk about merchandising and theatre operation as opposed to Allied's concern with broader trade practices. TOA had one meeting in which these things came up at all. It was billed as a "legal advisory council roundtable meeting" and must have frightened most people off with its handle, judging from the sparse attendance and, perhaps more significant, the small room allocated for the meeting.

'Formality'

There was considerable more formality at TOA with lotsa prepared speeches. It is perhaps this formality and the feeling that most decisions are made by committees behind closed doors that keeps Allied members uneasy. TOA has the stronger machinery to get things done in, say, Washington. But on such really pressing matters Allied usually joins with TOA and takes advantage of its conceded abilities. In other matters of local agitation and such, Allied apparently prefers to work alone. There are those who feel that a two-pronged attack by two exhib organizations is more effective in the end.

There are other differences. The TOA convention was bigger in every way. TOA did more for its own in the way of entertainment. Even so, both conventions were judged by the participants to be the best ever. The fact remains, however, that there are basic differences in the two organizations, differences that maybe cannot be resolved or at least will not be attempted to be resolved now.

Allied board chairman Marshall Fine sees a coupling coming "eventually" and Stembler wants it "now." Fine seems much more likely to be the prophet.

3 Out at Penn, Pitt

Pittsburgh, Nov. 5.

Bill Moclair, manager of the Penn Theatre here, and his two assistants, Ron McClelland and Paul Kremin, have resigned. Charles Funk, formerly in the managerial staff of the house and assistant to UTAC exec v.p. Salah M. Hassanein, is here running the house until replacements can be found.

No explanation available.

Those Girls From Canada

Ottawa, Nov. 5.

"Selling abroad" should have been two words, Crawley Films Ltd. v.p. Graeme Fraser admits in his current newsletter, following the one with the goof. "Regrettably we announce that we are not packaging girls," he adds.

Short was made to help Canadian exporters.

Columbia's Presentation At TOA Required Crew of 14 For 48-Minute 'Show'

While most releasing companies participated in a product screening show for delegates at the Theatre Owners of America convention at the Rivoli Theatre, N.Y., last week, Columbia Pictures took the occasion to schedule a special reception and showing of its product in the Americana's Imperial Ballroom.

Reason for Columbia's choice was that the company had prepared a special and elaborate 48-minute presentation. The show involved a crew of 14, three rear projectors and a few lense changes in the booth projector, two live narrators and many hours of work by Bob Ferguson's ad-pub staff.

In all, about 20 upcoming features were covered in the presentation, seven by theatrical trailer and others by clips and slides. Show was keyed to the theme "Columbia's Biggest Year," celebrating the company's 40th year in the film biz. About 1,200 delegates, wives et al were estimated to have attended the SRO show and it created quite a stir among the viewers.

Celomatic, a division of Screen Gems which is itself a division of Columbia, provided the rear projection equipment and slides which proclaimed, in color, the Col slogan and otherwise set off the screenings effectively. John Cannon and Bob Marcado did the live announcing. Actual trailers included were "The Cardinal," "Under the Yum, Yum Tree," "The Victors," "Lilith," "The Long Ships," "Straight Jacket" and "Dr. Strangelove." A raft of other pix were discussed or indicated via slides or footage. A special 40-foot screen was used.

It is Columbia's plan to assemble this presentation into a touring package for use at various occasions such as the TOA conclave. Details are still being worked out, including ways and means to compress the crew and other such technical points. As envisioned, the presentation would be used as a prestige showcase for upcoming product, modified as necessary, as well as serving as a herald for the 40th year slogan.

AI Plans 2 More Pix In Gt. Britain for '64

London, Nov. 5.

American International, which has just launched its first Anglo-American coproduction in partnership with Anglo-Amalgamated, has plans for two more joint ventures in 1964. This was revealed by James H. Nicholson, AIP proxy, before leaving here for Hollywood last week.

Initial venture, now in production at Associated British Elstree studios, is "Masque of the Red Death," an Edgar Allan Poe thriller starring Vincent Price, with Roger Corman directing. Two other subjects have been already picked for coproduction in Britain next year. They are another Edgar Allan Poe yarn and an H. G. Wells story, "When the Sleeper Wakes."

FELDMAN WRAPS 'GROUP'

Charles K. Feldman has purchased the film rights to "The Group," number one fiction best-seller for the past several weeks. He will make the film version as an indie production.

Screenplay will involve the novelist, Mary McCarthy, first time she has worked on a feature. "Group," the story of the lives and loves of eight young women of a given college class, is now in its third printing, purchase price is unrevealed.

Feldman came to Gotham over the weekend from London to complete his deal on the property. He has been editing his indie pic "Ten Days to Panang," a United Artists release, in that city.

Literati

N.Y. Times' 9-Mo. Net Loss

An estimated consolidated net loss of \$1,831,000 has been reported by the N.Y. Times for the nine months ended Sept. 30, 1963. For the same period in 1962, consolidated net income was \$1,552,000. Net income from dividends of Spruce Falls Power & Paper Co., reflected in these totals, amounted to \$878,000 in 1963 compared with \$934,000 in 1962.

An operating loss of \$4,431,000 was incurred during the first quarter of 1963. Publication of the Times was suspended throughout the first quarter because of the N.Y. City newspaper strike which ended April 1. Earnings in the six months after the strike were improved over the same period last year and the first quarter loss was reduced from \$4,431,000 to \$1,831,000 by the end of the third quarter.

The loss from operations in the third quarter of 1963 amounted to \$36,000 compared with a loss in the third quarter of 1962 of \$125,000.

Curtis Cuts Losses

Curtis Pub Co. - reduced its losses for the first nine months of 1963 to \$4,798,000, compared with \$15,481,000 for the similar period in 1962, Matthew J. Culligan, chairman and president, announced.

Net operating revenues for the nine month period of 1963 were \$110,199,000; in the first three quarters of 1962 net operating revenues were \$107,010,000.

For the third quarter of 1963 net losses were \$1,342,000, compared with \$6,438,000 for the third quarter of 1962.

Bender's Expansion

Matthew Bender & Co. Inc., founded in Albany 74 years ago, now one of the nation's largest law publishing firms and a wholly-owned subsidiary of Times Mirror Co., of Los Angeles, revealed last week plans for a \$250,000 expansion program entailing a shift of its operations from present Clinton Ave. location to office and warehouse facilities at 1275 Broadway, North Albany. Expected that transfer of all local activities will be completed by next spring.

President John T. Bender Jr. explained that growth of the company, which also maintains sales offices in New York and San Francisco, made larger quarters imperative.

New location includes modern office and cafeteria setups and an indoor parking lot for employees.

Good Reference Book

William Freeman has compiled a good reference book in his "Dictionary of Fictional Characters" (The Writer; \$6) which lists some 20,000 characters.

These are culled from over 2,000 novels, short stories, poems, plays and operas, by 500 British and American authors. Its value to anthologists et al. is obvious. Abel.

'Uncle Tom' Libel Award

A Summit County common pleas court jury at Akron recently returned a \$32,000 verdict against the Cleveland Call & Post, Cleveland Negro weekly newspaper, in an \$85,000 libel suit filed by Mrs. Bertha B. Moore, an Akron political and civic leader, and a court order has tied up the Cleveland property of the P. W. Publishing Co. Inc., the publisher. Mrs. Moore claimed she was damaged when the newspaper falsely reported that former Gov. Michael V. DiSalle, a Democrat, had called her an "Uncle Tom." She said that Negroes use the term to designate someone who sells out his convictions and others of the group for money or prestige.

She said this not only humiliated her, but caused her auto license agency's receipts to drop. "Uncle Tom" originally was a deeply religious, subservient hero in Harriett Beecher Stowe's novel, but the meaning of the words has changed over the years," she said. However, William O. Walker, publisher of the newspaper, now serving as Ohio Director of Industrial Relations under a Republican administration, said the term means "one with whom you disagree" but does not imply disloyalty to associates. Walker said the editorial to which Mrs. Moore objected was written by Llewellyn

Coles, now administrative assistant to Gov. James Rhodes.

The verdict allows Mrs. Moore \$5,000 for financial loss to her former auto license agency, \$2,000 to pay her attorney, and \$25,000 punitive damages. The reference citing Mrs. Moore purportedly was based on remarks by Mr. DiSalle at a conference with Mrs. Moore and other Negro leaders in Akron during the 1962 election campaign.

Two Fun Books

Jocularly-titled "How To Look Like Somebody In Business Without Being Anybody" (Prentice-Hall; \$2.95) is a kingsize paperback original by Stephen Baker, prez of the Baker & Byrne ad agency in New York, illustrated by Ormond Gigli whose photographic studies look like somebody out of the B&B agency's clients file. All the cliché Mad Ave. and other business ploys are graphically illustrated with Baker's able and betimes capacious captions to match. It's a mirror on the American business male, most of whom will regard most of it with good humor whether from a subjective or objective stance.

"What Goes On Here?" (Citadel; \$1) is even broader in humor, matching zany and offbeat titles to closeups of pix, politico and kindred readily identifiable personalities. Beaucoup laughs for a buck.

One of the best, thanks chiefly to the captions which, of course, makes these picture books, is "Foreign Film Fun" (Acme News; \$1) by Fred Marshall. Quondam deejay and phonograph record producer, he evidences a fine sense of wit in the captions. Culled exclusively from foreign films with such recognizable personalities as Bardot, Loren, Anthony Perkins, Burton, Fernandel, et al., these are replete with beefcake and cheesecake. Some of the shots are eyeopeners solely on their boudoirmanship and creates wonder how they even got by on foreign screens. Abel.

'Best Articles' Anthology

Gerald Walker, now with the N.Y. Times Sunday mag, is editing an anthology of "Best Magazine Articles" for 1964 publication. He will provide a critique of each piece, and each of the 15 selected writers will be invited to comment on the origin of idea, problems of research and so on. Post-publication results, if any, will be analyzed.

Idea, in short, is a professional panorama of the art of the modern non-fiction piece carried out under assignment after negotiation with an editor. It's one of the how-to volumes of Writers' Digest. There's a \$25 honorarium to the writer. Walker, who is active in the Society of Magazine Writers, invites submissions.

CHATTER

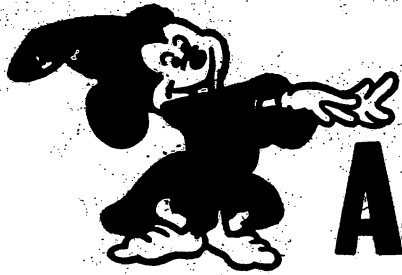
Time Inc. will build a million dollar distribution centre in Northwest Industrial Park, Indianapolis, to house Silver Burdett Co., textbook subsidiary. The warehouse will cover 125,000 square feet, and will be ready for operation by early next spring. The new facility will process 85% of Silver Burdett's book shipments, and in addition, a part of the Time Inc.'s book division operation will be transferred from Chicago to the new facility.

American Negro novelist and essayist James Baldwin received an honorary degree of Doctor of Letters from the University of British Columbia. Baldwin, recipient of Rosenwald and Guggenheim fellowships, is being cited for his novels, "Go Tell It On The Mountain" and "Another Country." While in Vancouver Baldwin also addressed an open meeting sponsored by the Society for the Advancement of Negro People in Canada.

San Diego VARIETY correspondent Don Freeman, tv ed of San Diego Union-Copley News Service, sold a yarn on Andy Griffith to the SatEvePost.

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Barcelona Film Congress Prizes: Gold Medal for British 'Snow'

Madrid, Nov. 5. Barcelona Film Congress awarded its gold medal for the best documentary in color last week to Geoffrey Jones' "Snow"—dealing with the effort of British railway workers to keep the rails open during last year's severe snow storms.

Runner-up awards were presented to the French animated short, "River of Life," directed by Mayet Tiset and to Britain's "Automania 2000," as animated by John Halas. Jan Virjnam of Holland also was named for his humorous documentary on the abstract painter Karel Appel.

This year's Barcelona inaugurated its "Salon de la Imagen," a trade fair exhibiting equipment and installations related to the motion picture, television and optical industries. Philips of Spain

staged the most impressive showing with a closed circuit, making it possible for industry delegates and press to see themselves in action while the Congress was in session.

In the non-competitive screening of features in color, Nick Ray's "Rebel Without a Cause" and the John Wayne starrer "Donovan's Reef" received the most favorable comment, while the French entry, "Landru," came in for sharp criticism on moral grounds.

Fest screenings were held in the Hall of the Nations, which has become a Barcelona Trade Fair showpiece. The auditorium is now one of Spain's most modern for technical and acoustical installations.

Festival organizers also assembled a group of film industry figures to head-up panels for discussion of outstanding problems. During the course of roundtable talks.

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Herts Lion Net, \$56,785

Herts Lion International for fiscal 1963 had net earnings of \$56,785, or 17c per share, representing an increase of 33 1/3 over last year.

Film distributor, which has franchises in 33 countries, released 36 productions during 1963, compared with 21 in 1962. Gross royalties in the new period amounted to \$376,281, compared with \$175,730 last year.

US-Egypt Accord

Continued from page 1
proposed shutdown on all Yank pic imports into country.

In view of some \$3,000,000 of accumulated Yank coin in Egypt (some dating back to 1959), it was vital that holdup of transfers be eased. This is apparently forthcoming, at the agreed rate of \$50,000 per month.

On the 60-40 percent, invoked by Cairo in Nov. 1960 but never discussed until now in order not to prejudice and/or confuse other negotiations, while the drop from 70-30% arrangement stands, a relaxation of pic-by-pic accounting has been agreed, to be replaced by easier twice-yearly computation. Breakdown of deductions was also decided upon.

Films passed before the Nov. 1960 edict, however, will still be figured at the old 70-30 rate.

U.S. request that 60% figure should be computed on gross, not previous net, was also considered. This may end up as 55% of gross, plus other diverse compensations on various deductible expenses.

In view of the approximate yearly growth rate of \$230,000, MPEA has also asked for setting up of a special fund: to aid ultimate repatriation of coin.

Finally, Hochstetter was able to avoid a potentially serious situation triggered by a Sept. 30, 1963 edict by which no commodities could be imported into Egypt for reasons of trade or manufacture. This was first applied to pix, and a couple of Yank companies stopped bringing in films. Only escape, if law had been applied to letter, would have been dealing through a government organization.

'Mangy Lover'

Continued from page 2
the setting. Dominantly it is a biting, sardonic or tongue-in-cheek closeup on life's mores, along with the passing parade of personalities which a personality such as himself would encounter.

Marx's frontpiece states "this book was written in those long hours I spent waiting for my wife to get dressed to go out. And if she had never gotten dressed at all, this book would never have been written." In many respects it reads that way—a man doodling with things of the past.

It is subdivided into five categories and is not as disorganized in its attitudes as the Marx freres seemingly purport to be. "L'Amour the Merrier," "The Unnatural History of Love," "Social Notes from a Social Outcast," "It Happened to Eight Other Guys" and "Marxist Philosophy. According to Groucho" are the five segments, and the subdivided chapters are equally zany in captioning and more so in recounting.

Marx has a way with words. A longtime respecter of writers and their craft, he has no slouch in turning a phrase as occasion warrants. His memoirs as a mangy lover are far from dowdy. His attitudes on the BevHills and yesteryear itinerant show biz way of life hold up now as in decades past. The geographical terrain is mere background for incisive peeps on people. The outlandish chapter headings are frequent devices for clinical closeups on masculine mores and their frailties with the frills.

It's a fun book, easy to read and not without the wisdom of vintaged reasoning.

Abel.

Horse Bets In Film Houses

Continued from page 1

lawmakers, plus press and radio-tv reps, Reade said he would select strategically-selected sites, the first being in the Times Square area, and equip them with all the race-track regalia. Tote machines would be synchronized with those at the track and wagered money would go into the common pool. The betting and cashier windows would function just as at Aqueduct or Yonkers or Roosevelt.

Modus Operandi

Public could walk in to make a bet, come back to collect if lucky, and pay nothing for the privilege. Those who want to see the races on closed-circuit would pay an admission fee of \$1.50 for the "grandstand" section of the theatre or auditorium, and more for the "clubhouse."

There would be no expense to city or state, each of which would collect 7% of the handle as tax, just as at the track. The track would take 1%.

Reade's income would be in the form of admissions, concessions and the so-called breakage, latter being the pennies involved after a winning bettor is paid off in round figures.

Theatre-tv exec said he thinks it would take some five years before amortization of his investment.

He was asked, "Would you be the official bookie for city and state?" He replied: "I accept it in those terms."

Reade said that for every dollar bet legally on races there are seven

His Pop Liked Nags

Walter Reade Jr. recalls that his late father, who founded the Reade Theatres circuit, had a particular fondness for horseracing.

He adds: "I think he was unhappy because I grew up too big to be a jockey."

to 20 bet illegally. He submitted that legalized off-track betting would substantially reduce the ratio and ultimately "knock illegal betting out of the box."

Reade said the financial structure of his proposal is based on exclusivity of operation for at least five years. While he has in mind to limit his company to intra-state, he envisions that the function would be expanded eventually to inter-state.

Wagner Silent

Chances are the closed-circuit connection would be with Theatre Network Television if he gets a go-ahead.

Reade said he talked to Mayor Wagner about his idea and got neither endorsement nor rejection. VARIETY checked separately with a spokesman for Wagner and he simply said hizzoner was making no statements on the matter.

Reade said he has in mind to have Reade-Sterling maintain the entire operation on its own, including personnel employment and all phases of maintenance, subject to the requirements of whatever licensing commission should come to be established.

He said city and state each would stand to benefit by at least \$100,000,000 annually in taxes via his proposed setup.

The exec footnoted: "Offtrack betting is inevitable—M not today, tomorrow. Unquestionably it will be a blow to the structure of the underworld."

Walter Reade-Sterling inserted a full-page ad in the Sunday (3) Times and thus launched what must be interpreted as a lobbying campaign for its proposal to sell the

idea of off-track betting in Reade-Sterling theatres. Reade did not advertise in any other papers.

Film and television corporation boldfaced that "Something Exciting Could Happen" if the off-track wagering is permitted and, naturally, underlined the possibilities of making the bets in Reade houses, hand in hand with closed-circuiting of the races as they are run.

Reade affiliates, corporate, in the off-track scheme is billed National Off-Track Viewing Inc.

Loew's Earnings

Continued from page 3

annual meeting. Over \$750,000 was spent on theatre modernization the past year and more than double this amount has been earmarked for refurbishing other locations in the upcoming year.

The formal report provides photographic evidence of motel hotel strides in New York (the City Squire motel being the latest addition) with Tisch commenting that rates generally in the area are not as high as might be desirable but with the Tisch hotels drawing above the average.

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—REPORTER, OCT. 29
"NEW ENTRIES LIFT L.A. BOX OFFICE. 'YUM-YUM TREE' BOFFO."
—VARIETY, OCT. 30

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—L. A. TIMES



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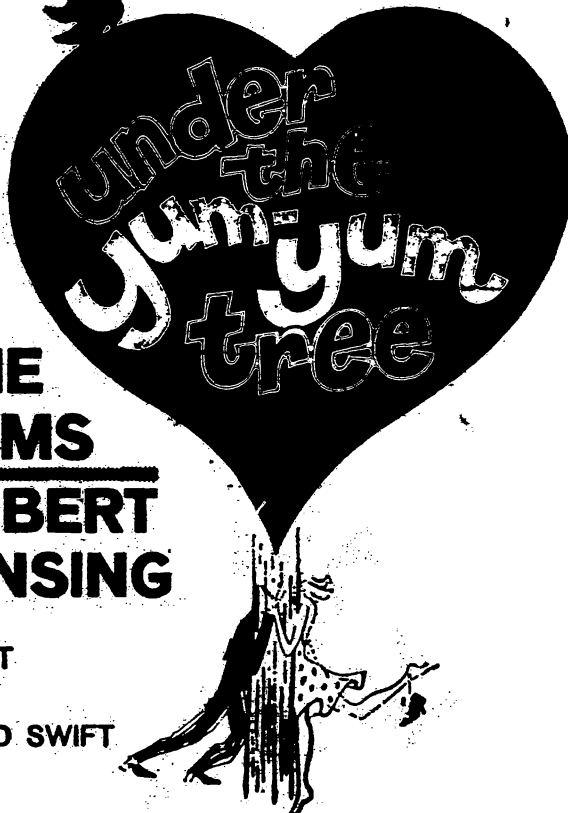
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BASED ON THE STAGE PLAY BY LAWRENCE ROMAN

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—MOTION PICTURE DAILY

"COLUMBIA HAS A SMASH HIT WITH THE FREDERICK BRISSON-DAVID SWIFT PRODUCTION OF THE BROADWAY STAGE SUCCESS."
—HOLLYWOOD REPORTER

"'UNDER THE YUM-YUM TREE' EMERGES AS A SUCCESSFUL ENTERPRISE."
—DAILY VARIETY

"ROLICKING, WITTY COMEDY—STRONG BOX-OFFICE POTENTIAL."
—FILM DAILY

BROADWAY

PRODUCTIONS See Page 59

Junketeering United Artists

Continued from page 4

as present—stars were introduced. (Nobody had bothered to inform emcees Ed Muhl and Jack Baur as to who was actually in the room). However, those on hand repped a good portion of Hollywood history, including Rock Hudson, Fifi D'Orsay, Jane Withers, William Demarest and others. (Demarest acknowledged his intro by blandly pouring a glass of water over his own head.) As educational as the U City visit was, the inevitable

for the Sunday night preem, Cine-rama and Pacific Theatres won their mad, mad, mad, mad race against time and the house was in chic shape for the 6 p.m. opening. (Installation of lighting fixtures in the lounges was not completed until late that afternoon.) From the outside the house looks like a flying saucer just about to land, but inside, it is spectacularly lovely and comfortable. Screen is 75 by 32 feet and height of the dome is 52 feet. Color of all the appointments is described by Cinerama prez Nicholas Reisini as "Cine-rama gold."

Patron reactions to "Mad World" itself were very enthusiastic though not totally unrestrained. One minus factor at the preem showing was the overwhelming volume of the sound which, actually, drowned out a lot of laughs. The single strip Cinerama process looked fine, though, according to some reporters, the elimination of the three panels makes it increasingly difficult to differentiate between this form of Cinerama and a more conventional 70m presentation which, of course, does not have as deeply curved a screen. House, which was originally budgeted at \$250,000 but went to \$1,000,000 because of overtime, looks as expensive overall as the whopping Kramer pic.

Moe Levy Completes 40

Moe Levy, who has spent more than the past 40 years in the film industry, is to retire, and in doing so relinquishing the post of 20th-Fox branch manager in Minneapolis. He headed the same company's offices in Indianapolis and Kansas City in past.

Replacing Levy in Minneapolis is Howard Kinser, transferring from the manager's post in Washington. Latter post goes to Shepherd Bloom, homeoffice sales exec and at one time manager of the 20th branch in New Haven.

No Manhattan Madness

The European correspondents had but one night at the Seaway motel, near Idlewild Airport, when they arrived via Air France—a New York last week en route to the Coast "Mad Mad" etc. shindig. Certain to be thoroughly indoctrinated in the lore and aura of the film capital—which is Stanley Kramer's pitch—many of the overseas newsmen, making their first American visit, were disappointed at not getting to see Broadway and its environs.

Arriving somewhat late, they were hosted at a reception the same evening. Most were too tired to gravitate to midtown because the 6 p.m. reception at the Seaway was midnight, according to their European sleeping habits and only a few were brave enough to venture into Manhattan. If the overseas newsmen decided to stay over it would mean personal out-of-pocket expense, admittedly too rich for most budgets.

visit to Disneyland was undoubtedly the trip's highlight as far as most of the journalists were concerned.

New Geodesic Dome

Despite earlier rumors that there might be some delay in getting the new, 915-seat, geodesic-domed Cinerama Theatre ready

A Touchy Customer

San Antonio, Nov. 5. Antonio Ventura, a 17-year-old youth was reported in fair condition at a local hospital after being stabbed at the Fiesta Drive-In Theatre. Ventura told police he accidentally bumped into another youth. They quarreled, and the other pulled a knife and stabbed him in the abdomen. Attacker fled the scene.

UNESCO on Arabs

Continued from page 5

but different as spoken in each country.

TV in Lebanon is private and has three channels and each give seven hours a day. They use commercial setups and ads and are on the air from 6 p.m. to a little past midnight. The Yank ABC network has a big interest in one, French representatives in another. Many American skeins are used and some French and local ones with only a smattering of British vidpix.

They are subtitled. But a Yank radio, film and tv sound troubleshooter Frank Harris has gone into partnership with a local studio here, Baalbeck Studios, and expects to be able to dub vidpix cheaply soon. This could change the outlook of things. He may also branch into film dubbing and thinks he can supply an hour of dubbed film time for \$1,000 (it is about \$6,000 in France).

There are about 60,000 sets in operation in Lebanon and over 90,000 are expected by next year. French and English take up about 25% of the programs besides being subtitled in Arabic. Seven of the 13 leading Arab states have tv, to wit Lebanon, UAR, Syria, Iraq, Kuwait, Algeria and Morocco with Tunisia to soon be on the scene.

Little Raps Ads

Continued from page 3

bridge to universal respect in the community and to attracting to your theatres the huge audiences which habitually shun you is to do something about your advertising."

He said that the public sees the film biz as a community teacher and that films are "more powerful and persuasive than parent, educator or preacher." Msgr. Little also stated that pix "have become a serious medium for the communication of ideas" and are no longer just escapism. With this in mind, he called for a more responsible attitude by filmmakers in communicating with the public.

Cameramen

Continued from page 5

Rack," "The Outsider" and "The Ugly American."

Stern deplored the fact that writers and cinematographers did not, or were not permitted to, work in closer collaboration on a film. He knows that they "do something to the film" somewhere between the time he completes a script and when he sees it on the screen, and told the group that he speaks "from an enormous fund of ignorance."

He wonders why writers and cinematographers don't work together as they do in Europe and cited the teamwork of Ingmar Bergman and his crew and casts. Bergman's cameraman, Gunnar Fischer, is a close friend of Stern, who hopes to be a director someday and to work with Fischer and Swedish actor Alf Kjellin on a film to be made in Spain.

"In most cases," he said, "the director works in one office, the writer in another and usually isn't even allowed on the set, and the cinematographer works somewhere along the line."

TOA: Take Over Americana

Joe Levine's name carried almost heroic status during the convention, getting applause whenever mentioned. When someone kidded about the quality of "Hercules," a defender was fast to rise and remind the speaker that Levine has gone on to more ambitious efforts like "Two Women," "8-1/2" and so forth... many exhibs expressed embarrassment and annoyance about that booing after Attorney General Robert F. Kennedy's theatre desegregation speech... Joan Crawford personally greeted and posed for pictures with guests at Pepsi-Cola's reception and dinner while Denise Darcel entertained during the meal.

Favorite company at both Allied and TOA conventions was American International, both by virtue of the luncheons and entertainment sponsored by the outfit and the general feeling of showmanship exhibited by the company... Morey Amsterdam and dancer Candy Johnson became very familiar faces to attendees at both conventions, they making several appearances during the conclaves' two-week run... among the dais guests at the various TOA lunches were Jill Haworth, George Peppard, Janis Paige and Paula Prentiss.

The Americana Hotel is far from the top of many conventions visitor's lists as a place to stay on their next trip to Gotham what with reservation foul-ups, complaints about the service and, worst of all, the many room thefts which occurred during the sessions, not the least of which was the looting of ex-Dept. of Commerce exec Nate Golden's room and some jewelry swiped from Mrs. Jim Nicholson, wife of the AIP prez.

Morrie Steinman of Metro's special sales staff a dawn-to-dusk hawk for the company's product... Sandy Barkin, one of National Screen Service's greeters, doing lotsa local tv work included in which are parts in "The Defenders" and "The Nurses," as well as a guesting on "To Tell the Truth"... retiring TOA-general counsel Herman Levy read the following inscription he credited to one of his offspring: "Our Herman is the best, he just couldn't be Nizer."

Bob Sellg added a carney touch to his helming of the merchandising session, introducing the speakers and giving his remarks almost as though he were barking at a circus... Levine's opening night bash a big success with lotsa dancing, noise and booing—even a girl descending from the ballroom chandelier a la scene from his "Carpetbaggers"... Jerry Knight, the Columbus, Ohio, exhib who won Paramount's "keys to the future" prize of a free trip and accommodations in Acapulco turned out not to be a TOA member at all but rather an Allied affiliate who decided to stay and watch TOA in action.

Freeman and Larry Tisch weren't able to make one of the luncheons they were slated to attend during the conclave because they were being feted by Broadway Assn.—at the Astor Hotel... Also, Mr. & Mrs. L. Tisch celebrated their 50th wedding anni the night of TOA's closing banquet and orchestra obligingly played a musical salute to the event by essaying "Happy Birthday To You."

TOA's President's Banquet was a black tie affair during which guests were entertained by emcee Tony Randall, who characterized TOA as meaning "Tisch Owned Americana," Candy Johnson (fourth time in 10 days), Morey Amsterdam (third time in as many days), the Barry Sisters and Buddy Grece... introducing Cary Grant before his giddy acceptance of TOA's "star of the year" award, a special film was shown in which Gregory Peck, a former winner of the kudo, praised Grant and his work and then intro'd a scene from "Charade"... Angie Dickinson also on hand to graciously accept her "rising new star" award.

Ed and Doris Fabian got special awards for their work during the convention and they, in turn, gave Joe Alterman a gift for his services... Charlie Oken, for years Coca-Cola's head greeter, seems to have had too strong a taste of the film biz through the years because he told the final banquet crowd that he was quitting Coke to produce pix as soon as the convention was over.

Barney Balaban Fronts For Anti-Defamation Feed To Raise Carry-On Coin

Anti-Defamation League honored Paramount president Barney Balaban at a luncheon at the Americana Hotel, N. Y., last Friday (1). Array of industry bigwigs adorned the dais and these were tapped for contribution pledges.

Harry Brandt was luncheon chairman and Metro legal eagle Ben Meinkner also took part in his capacity as 1963 amusement industry chairman. Dore Schary made the presentation of the "human relations" award to Balaban and offered a warm tribute.

Bess Myerson, long an ADL booster on the speaker circuit and as a board member, addressed the gathering and discussed various activities of the organization. She also discussed some aspects of national and international problems which involve the League.

Balaban praised the film industry's role in getting ADL moving in its early days and traced his involvement in this campaign. He also went on to thank the film biz for its continued support, which, Par prez stated, is very strong today.

Among the execs who turned out for Balaban were Adolph Zukor, George Weltner, Joseph E. Levine, Darryl F. Zanuck, Spyros P. Skouras and several exhibition leaders. Large contributions were drawn out of these and others at what appeared to be a successful fundraising-testimonial affair.

Newsweek

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November 4, 1963

Mr. William Forman
Pacific Theatre Corporation
141 South Robertson Blvd.
Los Angeles, California

Dear Bill:

It was with the deepest feeling of pride and kinship that I attended the Gala Press Preview of your new Pacific Cinerama Theatre in Hollywood this week. To say that this new Geodesic Dome Theatre is the most exciting motion picture theatre I have ever seen, is just not enough; your Theatre is a land mark in the history of world architecture, and will set a goal for the motion picture exhibition industry for many years to come.

I would like to take this occasion to also salute the dedicated members of your organization who literally worked around the clock for months to accomplish this "Miracle of the Dome." My special vote of gratitude goes to Don Guttman, Pat Notaro, Zach Beiser, and Mike Forman for their unceasing efforts to create the world's most beautiful motion picture theatre. They, and you, have certainly succeeded in their endeavors. All of us at Cinerama are extremely proud to have provided the inspiration for this new Theatre, a forerunner of many more such Cinerama Theatres to come. We are also proud to have our company's name beside that of Pacific on your marquee.

Sincerely yours,

N. Reisini
Nicolas Reisini

nr

Aussie Election, Nov. 30, Decides If Menzies' Party Stays in Power; Laborites Yen Quotas on Pix, TV

Sydney, Oct. 29.

The Sir Robert Menzies' Liberal Party government, presently in power here, and the Labor Party government, headed by Arthur Calwell, go to the nation on Nov. 30 for decision as to which party will rule over the next three years.

The Liberals have only a majority of one in the House of Representatives and could go down to Labor unless there is a decided swing in the voting to give Menzies additional power.

Show biz, especially pix and tele, is hopeful that the Liberals will continue to govern, figuring that with Labor taking over quotas for local production in these fields may be introduced. Local producers are reported to be plugging for a Labor victory, knowing that they (producers) will be set up in biz again via revenue from the government's coffers.

Some Labor politicians have been complaining that Americans are in control of the Aussie pix and tv fields, and that local production has been completely strangled. These politicians also have stated they will see that a stop is put to the imported tele "trash" costing millions of dollars annually. They would have Labor gear a big proportion of the now outflowing dollars back to the local producer and likewise compel the major tele commercial stations to upbeat locally-made product on key programs. Strange twist is that the major commercial stations already telecast a goodly percentage of Aussie product, but the viewers knob-turn to imported fare.

Those who have been in Aussie show biz over the years know that the average film patron will not buy strictly Aussie-made pix minus overseas' top star power. Hence, the reason why local production is in the doldrums. Quota drum-beating by politicians will not send biz into cinemas nor compel tv viewers to look at fare, forced upon them per medium of a quota.

Production of Initial Disney Pic in Germany Moving Fast in Berlin

Berlin, Oct. 29.

Bill Anderson, Walt Disney's veepee in charge of production, came here this week for a visit to make himself familiar with the progress on the company's first German film, "Emil and the Detectives." Along with associate producer, Peter V. Herald, Anderson toured Berlin street locations selected for this widescreen, Technicolor version of Erich Kaestner's bestselling novel. He also watched director Peter Tewsbury and his crew at work with stars Walter Slezak, Heinz Schubert and Peter Ehrlich in the company's do-it-yourself ruin, constructed on the edge of former Postdamer Platz.

Interiors for "Emil" are being lensed at the UFA studios where the two largest sound stages are currently occupied by Werner and Isabella Schlichting's composite Berlin apartments set and the \$30,000 interior of the ruin in which much of the film's action takes place. It was at UFA that Anderson ran the material so far put together by Tewsbury and Disney's editor, Thomas Stanford, and reported first-class progress to producer Disney in Burbank.

Anderson also took time out to inspect the schoolrooms set up in the studio and in a giant location trailer for the young stars of the production, Los Angeles-born Bryan Russell (10), Roger Mobley (13) and Cindy Cassell (13) and the five sons of American service men stationed in Germany who make up the remainder of the juve cast—twins Rick and Ron Johnson (14), Bob Swann (11), David Petrychka (11) and Brian Richardson (12).

Despite the fickle German autumn weather, associate producer Peter Herald should be able to bring the pic in as per schedule on Nov. 29.

BRITISH LION BUYS INTO REGAL FILMS

London, Nov. 5

Contracts for British Lion's 50% buy into Regal Films International were signed in London last Thursday (31). Amount involved has not been disclosed, but BL has acquired the half interest in RFI formerly held by Michael Green.

As a result of the deal, two British Lion directors have joined the Regal board. They are David Kingsley, the BL chairman and Andrew Cousin, the company secretary. Cousin will be director-secretary of Regal.

Details of the deal were first disclosed in VARIETY on Sept. 18, and, as then stated, the status of Regal will not be affected. The company will continue under the managing-directorship of its joint founder, Joseph Vegoda, and will maintain its policy of independent production and distribution.

French Film Director Wins Cutting of Name From Italo 'Disprezzo'

Rome, Oct. 29.

French director Jean-Luc Godard has asked for and succeeded in getting removal of his name on the credits for the Italian version of his latest pic, "Il Disprezzo" (Ghost at Noon), based on the Alberto Moravia novel.

Godard held a press confab to air his beefs against producer Carlo Ponti, during which he stressed that his displeasure concerned only the Italo prints of pic, under Ponti's aegis, and not the French and English-language versions. The English version will be released by Ponti's partner in the venture, Embassy Pictures.

Godard's objections, he specified, concerned "some (900 feet of film cut) from Odyssey sequence in the pic; the dialogues, which he said had been completely changed; the music written for the Italian print by Piero Piccioni while the original is by Georges Delerue (who also wrote the music for "Hiroshima," Jules and Jim); the editing of some sequences which had been changed; and the color which was "different" from that in French version, he claimed.

The director admitted that actually no final print meeting's satisfaction existed at the present. In full agreement with Embassy Pictures, he planned to shoot some sequences to be added to this film which stars Brigitte Bardot, Jack Palance among others.

New Sequences Added 'In Front' The new sequences, he said, would be added "in front" of current main titles to pic, as sort of "prelude." (Comment here is that a director's agreement with Yank producers and disagreement with European toppers marked a switch: procedure has often been just the opposite, with Yank releaser asking for and getting full rein.)

From his personal problem, Godard amplified his beef to a general one about Italian trimming of foreign pix. Author Alberto Moravia, also present, voiced general approval of Godard's stand, though he admitted that it was "most embarrassing and inexplicable"—due to his (Moravia's) friendship for Ponti as well. Moravia added that he could not pronounce himself on relative merits of versions, as he had not seen the other "Ghost" prints. But he felt that Godard had done a fine job and had perhaps come closest to the fundamental theme of the author's work. No statement has been issued to date by Carlo Ponti's office regarding the hassle.

'VARIETY' Man in Vienna

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Kingsley Wants Brit. Pic Priority

London, Nov. 5.

Urging that British films should be given booking priority over foreign imports, David Kingsley, chairman of British Lion Films, uttered a warning on a BBC-TV program that British production was grinding to a halt, and that there was a danger of two more British studios going dark. He was taking part in a discussion of the current industry crisis on the "Panorama" show, with Sir Michael Balcon, Kenneth Winckles and indie exhibitor Douglas Richards.

"Panorama" moderator Richard Dimbleby pinpointed the main features of the current crisis, among them that first feature production in 1963 would be down to 64 against 107 in the immediate post-war peak. Also that the Elstree Studio was laying off one-third of its staff and that the share of seats controlled by the two major circuits, Rank and ABC, had increased by 10%.

Dimbleby also claimed that 84% of first feature releases went to the two majors, whose earning capacity was considerably greater than the independent outlets, and thus Rank and ABC were "able to decide which films shall succeed."

After explaining that the delay in getting playing time for independently-made pictures meant that the money invested was not being returned in time, and therefore could not be reinvested in further films, Kingsley advocated as one solution the need to carry out the spirit of the Quota legislation. He pointed out that his own company had 10 films completed and awaiting release, but these might have to stay on the shelf until the end of next year.

Colossal Miscalculation

Yet, at the time when the industry was considering the Quota percentage for the current legislative year, the exhibitors and "some misguided producers" feared there would not be enough product to meet a 30% Quota. That he described as a "colossal miscalculation."

Kenneth Winckles, managing director of the Rank Organization's theatre division, quickly intervened to explain that both ABC and his own company had played more than 40% Quota. In reply to a direct question from Dimbleby, he declared there was no fear of the Rank Organization pulling out of films, pointing out that it had a hefty investment in theatres, production and distribution, both at home and overseas.

Balcon's view was that the independents no longer had confidence in the future. When there were three circuits, a minimum of 50 feature pix was required to fulfill a 30% Quota, but now with only two outlets, only 35 were needed. He detected a trend towards minimum requirements. Balcon also suggested that a free market no longer existed, and without a major release, the independent was in for a big financial loss.

Urges Fast Release of Brit. Pix

Asked by the moderator to offer a quick and immediate solution, Kingsley urged the fast release of British films in priority to foreign imports. He cited two examples of U.S. pictures given major playing time in September, though he claimed both were well-known not to be up to the standard of available British films.

He also referred to the "fantastic achievement" of independent production at home during the past years and to immense strides in

International Sound Track

London

A combination theatre and supper ticket was inaugurated on Monday (4) at the Theatre Royal, Manchester, the seventh Cinerama house in the U.K. The combo ticket costs \$3.55. . . Robert Robinson, journalist and television personality, makes his screen debut in "French Dressing," a Kenneth Harper production for Associated British. . . Anatole de Gruenwald's new pact with Metro will not be confined solely to the United Kingdom, following talks in U.S. with Metro prexy Robert M. O'Brien. His next project will be "The Yellow Rolls Royce," written by Terence Rattigan and to be directed by Anthony Asquith on location and at the Metro British studios in the spring of next year. . . Ken Grainer signed to write the music score for Metro's "Night Must Fall" starring Albert Finney and directed by Karel Reisz. . . The Walt Disney unit, which has been filming "The Moon-Spinners" on location in Crete, returns to London at the end of the week and moves into Pinewood next Monday (11) for the final eight weeks of production. Film stars Hayley Mills, Eli Wallach, Peter McEnery, John Greenwood and Irene Papas. . . Jean Lee Donnelly is now set to start production on "Run For the Yellow Trees," which will go on location in the Austrian Alps, with interiors to be filmed in a British studio. The pic will be made under the banner of her Bahamas Regency International Productions, which is the parent corporation of her U.K. outfit, Stonegate Productions Ltd.

Paris

Georges, the barman of the Ritz, will shift to the Carlton Hotel in Cannes next year. He will be controlling the drinks for the film crowd at the Cannes Fest in '64. . . Three cameras were wrecked but no one hurt when a train got out of control on the "Train" (UA) which John Frankenheimer is directing here. Burt Lancaster stars. In spite of the mishap the next day a two train smashup was shot. . . Gregory Peck was commuting to work in a helicopter as Fred Zinneman's "Behold a Pale Horse" (Col) wound its shooting in the South of France in the Pyrenees. . . Playwright Marcel Achard will play himself in a small role in the suspense comedy "Au Sulfant De Ces Messieurs" (Next One) which Jacques Pinoteau directs. Roger Pierre stars and scripts.

Anthony Mann's presently prepping pic "The Great Adventure" (AA) had to change title to "The Unknown Battle" due to CBS vidpic priority on "Adventure" tag. Slated for a March '64 start, it will depict the destruction of the Nazi heavy water factory in Norway during the last war that stopped them having the A Bomb before the Allies. Some shooting will be done in the actual Heavy Water Installation in Norway. Vemork Hydroelectric Works. Mann is trying to convince Princess Grace of Monaco, nee Grace Kelly, to do a comeback in the pic. Ben Barzman scripted. . . Norbert Carbonneaux, who did an updated film version of Voltaire's "Candide," planning to do the same with the 18th century writer's "L'Ingenu." This will be about an unspoiled creature not above trying to use violence to fight what he dislikes in society. Carbonneaux wants Jean-Paul Belmondo or a newcomer for the role. . . Alain Delon reportedly refusing a double for daring car accidents and spills in the presently shooting "The Love Cage" (MG) which Rene Clement is directing in the South of France for the Metro-Bankrolled company Cibra, Jane Fonda co-stars and pic is being made in English with a French version also pencilled in Jacques Demy's daughter, Rosalie aged 4, and music cleffer Michael Legand's son, Herve aged 4, playing roles in "Les Parapluies De Cherbourg." For his two pix on the same theme, a couple's marriage and divorce seen from the wife's angle in one and the husband in the other, Andre Cayatte would like to preem them with an all-male audience for the husband's version and an all-female for the wife's. Jules Borkon dabbling in legit production with the forthcoming Claude Magnier comedy at the Ambigu Theatre "Leon ou La Bonne Famille" (Leon or the Good Family). If it scores he may film it. . . Director Claude Chabrol and scripter Francoise Sagan giving up an idea to do "Casanova" since Italo director Mauro Bolognini has beaten them to it by prepping an imminent start of a "Casanova" with Marcello Mastroianni.

Rome

The upcoming government crisis, and the probable formation of a socialist-democratic coalition is being watched closely by industry observers here: it's said that if things go as planned, a socialist may replace current (Democrat) Minister for Entertainment Alberto Folchi; this in turn may have its effect on future industry policy, rhythm, etc. . . a University Professor, Mario Marcuzzan, has been named to replace resigning Venice Biennale topper Italo Siciliano; pundits are pondering what effect this may have on Venice Film Festival which is under his jurisdiction. . .

Samuel Bronston, a sponsor of first International Show of Historic Films, to be held in Milan next spring under auspices of Milan Film Archives. Bronston attended MIFED in Milan recently accompanied by his veepee, Michael Washinski, also Victor Rueda, Giorgio Dickmann, Milton Goldstein, as well as Rank Overseas execs R. D. M. Odgers and G. Heal. . . Walt Disney promotional gimmick of sending squirrels named Chip'nDale to Catania, Sicily Zoo got hefty coverage here.

Banca di Lavoro, Italo film fund trustee, gave out an added \$3,200,000 to 12 Italo pic productions last week; total to date for 1963: \$24,000,000. . . John Drew Barrymore wound "The Keeler Affair," is now set for "Sexy Party" (P.T.R.O.C. Prod.) in Rome. . . Barbara Steele into "Il Colpo" (Domiziana). . . Vittorio De Sica being paged by Philippe de Broca for French pic. . . Yvonne DeCarlo's locally-made "Forbidden Temptations" ready for release by Wonder Films. . . inevitably, Italo dam disaster has prompted pic titled "Vajont, Appointment with Death."

20th's "The Lady's Vengeance" now on night-time shooting sked at Cinecitta. . . Alberto Sordi and "The Teacher of Vigevano" (DeLaurentis) troupe back to Rome for interiors. . . an unspecified Italian company is reported planning a pic on life of Edith Piaf, with Marisa Solinas as possible sparrow (Warners has also plans).

Berlin

Harold Lloyd was in Berlin for a one-day visit as part of his promotional tour for "Spas muss sein," (translation: "Fun Must be"), excerpts from old Lloyd releases. German preem soon. Lloyd said that he'd like to make one more film, about a man who thinks he's able to fly like a bird. . . Marlene Dietrich's ABC book has been published here by Blanvalet-Verlag, Berlin. . . The German preem of Joseph L. Mankiewicz's "Cleopatra" (20th-Fox) took place here at Delphi Palace. . . Paramount's "Come Blow Your Horn" has the German title "Wenn mein Schlafzimmer sprechen koennte" (If My Sleeping Room Could Talk). Pic, incidentally, was heading the German boxoffice (most screened film in 20 key cities) list in September. . . Edwin Zbonek has started directing here "The Henchman of London" for CCC. Film is based on Edgar Wallace's "White Carpet."

overseas markets. But he averred it would be difficult for independents to go on so long as they were incurring heavy interest charges, and that money was tied up. The independent exhib's viewpoint was given by Douglas Richards, a former president of the Cinematograph Exhibitors Association, who declared that all worthwhile films were given playing time on either of the major circuits, but suggested that the policy of extended runs for successful pix was making the role of the independent theatreman even more difficult.

From Russia' Dominates West End With Wow \$51,000; 'Cool' Hotsy 10G; 'Informers' 12½G, 'West' Sock 23G

London, Oct. 29.

With only one newcomer to the West End scene, it was inevitable that "From Russia with Love" again would dominate the first-runs here currently. Continuing its record-breaking showing at the Odeon, Leicester Square, it grossed over \$33,400 in its second frame and is heading for a wow \$51,000 in its third. At the Odeon, Marble Arch, the same pic set a new house record, with \$22,390 on opening week, and prospects are for more than \$20,000 in its second.

Sole newcomer, "In Cool of Day," looks in for a steady \$10,000 or more on opening frame at the Empire. A reissue of "Rio Bravo" at the Warner was shaping to a surprisingly big \$16,000 in its opening week. Return engagement of "It Happened One Night" at the Columbia on first stanza looks fair \$4,300. "The Informers" is finishing its second Leicester Square Theatre round at about \$12,500, good.

Among the holdovers, "Cleopatra" again leads in 12th round at the Dominion at mighty \$27,000. "Tom Jones" looks whopping \$13,000 or close in 17th London Pavilion week. "Lawrence of Arabia" was over \$16,000 in 37th Metropole session. "How the West Was Won" hit a wow \$23,000 or over in its 52d Casino stanza.

Estimates for Last Week

Astoria (CMA) (1,474; \$1.20-\$1.75)—"West Side Story" (UA) (87th wk). Solid \$8,800. Stays until Dec. 19, with "The Cardinal" (BLC) preeming the following day.

Carlton (20th) (1,128; 70-\$1.75)—"School For Scoundrels" (WB) and "Carry on Nurse" (WB) (reissues). Fair \$5,500 or near.

Casino (Indie) (1,155; \$1.20-\$2.15)—"How West Was Won" (Robin-MGM) (52d wk). Mighty \$23,000 or over.

Columbia (Col) (740; \$1.04-\$2.50)—"It Happened One Night" (Col) (reissue). Likely okay \$4,300 or near.

Coliseum (MG) (1,795; \$1.20-\$2.46)—"Brothers Grimm" (Robin-MGM) (14th wk). Solid \$17,500.

Dominion (CMA) (1,712; \$1.45-\$4.20)—"Cleopatra" (20th) (12th wk). Smash \$27,000 or close.

Empire (MG) (1,330; \$1.70-\$2.15)—"In Cool of Day" (MGM). Nice \$10,000 or near.

Leicester Square Theatre (CMA) (1,375; \$1.05-\$2.80)—"Informers" (Rank) (2d wk). Heading for good \$12,500. Did \$13,500 opening week.

London Pavilion (UA) (1,217; 70-\$1.75)—"Tom Jones" (UA) (17th wk). Great \$13,000 or over.

Metropole (CMA) (1,394; 70-\$1.75)—"Lawrence of Arabia" (BLC) (37th wk). Wham \$16,000.

Odeon, Haymarket (CMA) (600; \$1.05-\$2.80)—"55 Days at Peking" (Rank) (14th wk). Brisk \$5,800.

Odeon, Leicester Square (CMA) (2,200; 70-\$1.75)—"From Russia With Love" (UA) (3d wk). Great \$31,000 likely. Previous week hit another record here with \$33,400.

Odeon, Marble Arch (CMA) (2,200; 70-\$1.75)—"From Russia With Love" (UA) (2d wk). Wow \$20,000 or close. Opening week was record \$22,390. "Bye Bye Birdie" (BLC) follows on Nov. 7.

Plaza (Par) (1,889; \$1.05-\$2.20)—"A New Kind of Love" (Par) (3d wk). Steady \$7,000. Second was \$7,600. "World 10 Times Over" (WB) follows on Oct. 31.

Rialto (20th) (529; 70-\$1.20)—"Sky Above" (20th) (4th wk). Okay \$3,900. "Girl in Headlines" (BLC) opens Oct. 31.

Ritz (MG) (430; 70-\$1.75)—"V.I.P.s" (MGM) (subrun) (4th wk). Brisk \$4,000. "Love and Larceny" (Regal) bows on Oct. 31.

Studio One (Indie) (556; 50-\$1.20)—"I'm All Right Jack" (BLC) and "Two Way Stretch" (BLC) (reissues) (3d wk). Stout \$5,000, same as previous week.

Warner (WB) (1,785; 70-\$1.75)—"Rio Bravo" (WB) (reissue). Heading for stout \$16,000 or more.

Kishon's Israeli Film

Budgeted at \$120,000

Tel Aviv, Nov. 5.

Production of a new Israeli film comedy has started here, based on humorist Ephraim Kishon's record-running one-acter, "Ziggy and Hachobba." Pic, which will be titled after its hero's name, "Salah," was written and will be directed by Kishon, produced at the Herzliya Studio, near Tel Aviv.

Hayim Topol, plays the lead. Pic will cost \$120,000 which puts it among the more expensive productions by Israel standards.

In order to secure a technical level geared to the demands of the international market, the technical crew has been reinforced by a few foreigners, among them cameraman Floyd Crosby, who lensed "High Noon."

Germans Lose On Shorts, Docu Pix

Frankfurt, Oct. 29.

West German film industry, who once were able to secure good income by making culture films and documentaries, often are coming out on the losing side in their ventures today, according to Dr. Ernst Krueger, head of the West German Independent Film Censorship. Every German cinema which plays a feature pic also offers the public a documentary or "classified" short, because when the documentary has been declared outstanding by the West German Film Classification Board, exhibitors are entitled to a reduction in the high entertainment tax levied on the boxoffice.

Hence, the films are accompanied by these shorts instead of with cartoons which are not eligible for the classifications. But, explained Dr. Krueger, the cost of making a short documentary is now about \$10,000 in West Germany. If the film earns the "especially outstanding" citation, it is guaranteed a license-reduction of from \$3,000 to \$5,000. If it earns only the "outstanding" tag, its tax reductions run from \$1,000 to \$2,500.

With the high cost of making prints, it is often not practical for a documentary maker whose film has won only the "outstanding" rating to sell it, and the film is declared a loss.

Last year, West German shorts producers turned out only 230 documentaries to be shown along with full-length feature pic, less than half of the most highly productive postwar year of 1959 when the German producers turned out 526 classified shorts. So the Germans accounted for only 45% of the shorts that played in German cinemas last year.

In France, noted Dr. Krueger, it's claimed an average documentary costs \$14,250 to make or more than in Germany. But the foreign profits are important for French documentary-makers as a secondary source of income; hence French producers are cutting prices in order to win a little outside business. Thus, the French, Italians and English, along with the Eastern satellites like Poland and Czechoslovakia and Yugoslavia—are offering their films at a price lower than the one German filmmakers are able to offer. And German documentaries win little biz outside of West Germany.

Metro's Foster Joins

Saltzman-Broccoli Unit

London, Nov. 5.

Maurice Foster, who resigned his post as general manager of Metro-British studios last week, joined Harry Saltzman and Albert R. (Cubby) Broccoli yesterday (Mon.). His first assignment will be to produce "The Ipcress File," by Len Deighton, which is due to go into production next spring.

Before joining Metro, Foster had been a senior executive with Film Finances and previously with Ealing studios.

U.S. Consultant to ATV
LESLIE T. HARRIS

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UFA Combine May Sell Out Completely

Frankfurt, Oct. 29.

The once-powerful German film industry combine of UFA productions, distribution and theatre chains hit the skids some time ago, and now it looks as if all the remaining UFA properties may be sold out shortly. UFA production firm suddenly declared bankruptcy a year ago, and the monopoly of theatre production, release and ownership, which was at its peak during the Hitler era, never was able to resume its power and influence in West Germany.

Now, it's reliably reported that the Bertelsmann Publishers of Guetersloh are interested in buying the Universum Film Corp. of Berlin, either to take over the production centres via a management contract, or to buy out the \$2,500,000 centre. Bertelsmann, which is also producing films for German tele, is primarily interested in having the studios for its own use as well as for rental to others in the tv field.

In addition, the Berlin outfit owns UFA Commercial Films, which has been making money recently by turning out commercials for the German tele. It would probably be sold also as part of the package.

Further, a German theatre chain is interested in taking over the UFA Theatre Corp. of Duesseldorf, which controls 35 houses. The UFA theatres have been operating in the black and undoubtedly would bring a very high price. But a member of the board of the German Bank Corp., which has poured funds into the UFA combine, recently noted that the bank would like to sell out its interest to a group who would take over all the houses.

W. German Pix Classification Board Turns Down 'Altona' for Tax Relief

Frankfurt, Oct. 29.

Latest allegedly anti-German film to have been sliced by the sensitive West German censors, "The Condemned of Altona" (20th), has been refused a classification by the West German Film Classification Board.

Film has been the subject of much controversy here, because it's alleged although Italian director Vittorio de Sica followed the Sarte-stage play, he also insinuated several anti-German scenes. The scenes, which are being shown in every other country, are being cut out of the West German version of the pic so that the Germans won't see themselves in the unfriendly light viewed by theatre patrons in other nations.

Now, the German Classification Board has refused to put the film in either the "outstanding" or "especially outstanding" category, which would mean important tax relief from West Germany's heavily taxed theatre owners.

Film has been turned down by the Classification Board because the version approved for Germany has no comparison with the original pic, it was noted here.

Meanwhile, the Protestant Film Guild of West Germany has received much criticism because it gave the censored version its approval by selecting it as "best film of the month." A member of the West German Parliament and also head of a cultural committee to aid the faltering German film in-

British Film Makers Will Ask Govt. To Intervene in Industry Crisis, Pass Law Lifting Quota to 50%

London, Nov. 5.

'Cleo' Film Rental In
London \$403,200 So Far

London, Nov. 5.

Almost one-half of the \$840,000 guarantee paid by the Rank Organization to 20th-Fox for "Cleopatra" has been amortized in the first 13 weeks of the run at the Dominion, Tottenham Court Road. Film rental in that period amounted to \$403,200.

In the same period at this same theatre, 20th's previous biggest grosser, "South Pacific," earned a film rental of \$112,058, and it took 46 weeks to reach the figure achieved by "Cleo" in 13 sessions. As another example, "Longest Day" (20th) had film rentals of \$347,200 in its 47 weeks at the Leicester Square Theatre.

'Cleo' Clicks in 3 Paris Houses

Paris, Nov. 5.

As in many places "Cleopatra" (20th) barged in to generally uneven reviews but excellent biz. Wow is not the word here as yet as it winds its first week at three houses, but optimism is indicated.

Opus is doing terrific biz at the two houses with the dubbed versions but less so with the subtitled one at a Champs-Elysees house. Last named house is hurt because of only two shows at different hours. French audiences just seem incapable of coming at a fixed hour for films.

This week Champs house will continue its two shows but coming one after the other. Other houses have three shows continuously.

Also "Cleo" seems to be going over big with the public who go for spectacle while the more choosy set, who go for original versions, may not be going all out for it. But indications are it will easily go its 14 week route. It is also doing big biz in Marseille.

If most reviewers felt it was somewhat too long and did not think Elizabeth Taylor up to the demanding aspects of the role, some ended with the note that it was still a spectacle that merited viewing.

The government is being urged to intervene in the present British film industry crisis and introduce emergency legislation to raise the British film quota from the current figure of 30% up to 50%.

Decision to seek governmental aid was made at an emergency meeting of the Federation of British Film Makers last week, to which members were summoned by telegram. The meeting also set up an action committee to deal with a number of firm and definite proposals, but with particular emphasis on the campaign for the higher Quota.

The invitations to the meeting went out a day after the BBC-TV "Panorama" program highlighted the crisis for the general public and the closed session was held last Wednesday (30).

The Federation members recognized that the situation is complicated by the fact that the Quota percentage for 1964 already has been set at 30% but it is felt the position is so serious that the Board of Trade president should be asked to promote legislation to secure an immediate increase in Quota, without waiting for the next annual review, which would take place in mid-1964.

The problem stems from the current backlog of British pic awaiting release, and the FBFM emergency session focused attention on the need for an immediate short-term remedy; as a result the discussion centered around the statutory Quota, which has remained constant at 30% for the first feature films since 1950.

At that time, however, there were three major circuits, and for a time there was a fourth playing 20th-Fox releases. Now, with only two major outlets the same statutory Quota can be filled with far fewer films.

It was emphasized at the meeting that it was not only the producer who suffered under present conditions. There is a growing tendency, for example, for directors, writers and stars—as well as producers—to agree to a low salary, with a participating interest. Waiting for playing time delays a profit return and mounting interest charges eat into profits, thus making the practice of deferment less acceptable.

This, says the Federation would be a "further blow" to producers who are naturally anxious to avoid the loss of any arrangement that helps to make the financing of a feature film even marginally easier.

In its recommendation to the Board of Trade prexy for a 50% Quota, the FBFM excepts such areas where the number of competitive theatres would make such a figure impracticable.

French Comedy Writer

Sees Tele Making All

Future Pix Big Scale

Paris, Oct. 29.

French film comic-writer-director Jacques Tati, who scored with three films, "Jour De Fete," "Mr. Hulot's Holiday" and "My Uncle," says it gets more difficult to make personal comedies as the face of film changes around the world because of tele.

Tati has made nothing since "Uncle" four years ago. He is normally a slow worker but he now finds that it is difficult to work his way these days. TV has made it almost mandatory to make a film into "a big show," sez he.

By that he means color, big screen and more production values. This, in turn, creates prohibitive costs for doing a film in his manner, that is more spontaneously, with many trials to get a gag right, and also take one's time. So he has waited and gone to lengths to put his future film in good paper form before going ahead.

Tati's next pic will also deal with his Hulot character, who sets off things in his contact with everyday events.

Sets Deal for Reissue Of 26 Universal Pix

London, Nov. 5.

Leslie Greenspan, managing director of Golden Era Film Distributors, has closed a deal with F. L. Thomas, head of Rank Film Distributors, for the reissue of 26 Universal-International pix.

Among the subjects in the package are "Benny Goodman Story," "Border River," "Gun-smoke," "All that Heaven Allows" and "Abbott & Costello Meet the Invisible Man."

BBC-2's 7-Formats-for-7-Nights Program Pattern Set for New TV Network; Only 10% U. S. Content

By ROGER WATKINS

London, Nov. 5. Making with the most eagerly awaited news since the Pilkington Report on broadcasting, Hugh Carleton Greene, director-general of the BBC, has outlined the shape and style of BBC-2, the Corporation's \$100,000,000 UHF tv network which premeas in London next April.

Committed to making the second BBC tv outlet a "genuine choice" for the local viewer—who, incidentally, is currently served by BBC's national video web and the competitive commercial network—Greene indicated to the Radio Industries Club luncheon last week that BBC-2, as it is now seen, is a complete departure from existing BBC programming philosophy. (Actual speech was delivered by BBC pub head George Campey, as Greene was suffering a throat infection.)

Second web schedules, covering up to 36 hours of prime time a week, will assume an "all evening" identity within specific programming areas, thus giving each of the week's seven evenings its own theme. In Greene's words, each night on BBC-2 will have "a deliberate homogeneity of program output instead of the more orthodox succession of contrasting programs."

Quoting the Monday-to-Sunday individual patterns in turn, Greene, through Campey, reported that:

—Monday will be an evening of "straight family entertainment." Emphasis will be on light entertainment in the broadcast sense of the term including vaudeville, situation comedy, pop music and drama. Latter part of the evening will be flexible so that the web can take advantage of entertainment as it happens" (e.g. from linked European sources).

—Tuesday will be "a sort of classroom of the air for adult listeners." Programs are a planned service of adult education, and will range from series for teachers to series aimed at increasing popular awareness of the problems of science and economics and technology. (Says Greene: "For the first time the public will be served with education through tv at peak hours for a whole evening and it will be fascinating to see what percentage of the potential audience makes use of this...")

—Wednesday is to be reserved as rerun night, during which BBC will play off for a second time programs from BBC-1 and BBC-2

(Continued on page 40)

Grammy Spec As Annual Event

"The Best On Record," the disk industry's tv showcase which will be telecast as a special Nov. 24 on NBC-TV under Timex sponsorship, is due to become an annual fall event. National Academy of Recording Arts & Sciences is sponsor and beneficiary of the show which has been packaged by Ted Bergmann, exec producer of the stanza.

Show is avoiding the awards-type format in favor of performances by top disk names who have won "Grammys" in the past. Each performer will be introduced by a separate personality. The hosts, who are working cuffs for NARAS, include Frank Sinatra, Bob Newhart, Allan Sherman, Sammy Davis Jr., Les Brown, Bill Dana, Eddie Arnold, Dean Martin and Mahalia Jackson. They will introduce performances by Steve Lawrence & Eydie Gorme, Peter Nero, Peter, Paul & Mary, Tony Bennett, Henry Mancini, Vaughn Meader, Christy Minstrels, Homer & Jethro and Connie Francis.

Bing Crosby will also appear on the show to receive the first annual NARAS award for an outstanding lifetime contribution to the disk industry. It will henceforth be known as the "Bing Crosby Award." George Schlatter, who recently exited the Judy Garland show on CBS-TV, is producing; Mort Lachman is writer; Dean Whitmore is director; and Les Brown is musical director.

Southern Stations Bump 'East Side West Side' Seg

Two southern stations, soon after an affil screening of Monday's (4) "East Side, West Side" segment notified the network of their plans not to carry the hour.

Affil screening took place Friday (1). The affils mixing the segment, titled "Who Do You Know?", dealing with a love affair of a Negro couple in the Harlem slums, were WAGA-TV, Atlanta, and KSLA-TV, Shreveport, La. The Atlanta affil said it exercised its right to elect not to carry a network program. The Shreveport station said the segment was preempted by a local political broadcast.

The Arnold Perl script was billed by the producers as the first national program dealing realistically with a love affair of a Negro couple.

Canadian Legion Rakes TV Drama On Homosexuality

Winnipeg, Nov. 5. Canadian Broadcasting Corp. has been asked by the Saskatchewan command of the Canadian Legion to cancel any future telecasts of a television drama titled "Two Soldiers" by Alberta-born writer George Ryga. Show was seen on "Quest," the weekly CBC series.

Delegates to the Legion's 22nd annual convention last week, unanimously adopted a resolution asking for cancellation of future showings on the basis that "the acting and dialog of the play tended to ridicule and contempt service in Canada's peacetime army." Letters were directed to government officials, requesting that steps be taken to insure that similar broadcasts are not carried in the future.

Convention delegates alleged the telecast directly or indirectly implied that homosexual acts are commonplace in the armed services.

A CBC press release prior to the telecast of "Two Soldiers," starring Jonathan White and John Vernon, described the drama as focussing on "the theme of loneliness—man's helplessness in a world indifferent to the individual spirit." Writer Ryga claimed the play grew out of his thoughts on the fatality of traditional armies in a nuclear age.

CBC considered the telecast more unique by reason that it was their first television drama to be completely videotaped on outdoor location. No comment was available on the request arising out of the legion meet.

CBS' Option to Buy Community Antenna System in Vancouver

CBS has acquired an option for a substantial interest in one of Canada's largest community antenna systems, called Vancouver Cablevision, Ltd., which now serves 17,000 subscribers in the Vancouver area.

The option, picked up by Merle S. Jones, CBS Television Stations Division presy, expired Jan. 1, 1964. If exercised, deal marks CBS first venture in out-of-the-country community antenna systems. Sydney N. Welsh, Vancouver Cablevision prez, said that the association with CBS would enable Vancouver Cablevision to expand its operations substantially.

CBS, among its foreign interests, does have a minority interest in a Trinidad station. Company also owns studio facilities in Buenos Aires, Lima, Peru and Venezuela.

CBS Vietnam Special Almost Didn't Make It As Pan Am Gets a 'Flat'

A flat tire on a Pan Am plane in Paris nearly tripped up CBS News' Sunday (3) night special on the Vietnam coup, which preempted "What's My Line."

On Saturday (2), Peter Kalisher finally got through on a voice line to Hong Kong and informed CBS News that he had ample footage on the Saigon coup d'etat, the footage encompassing the Saigon fighting and the aftermath which saw the overthrow of President Diem. He said he would put the footage on a Pan Am world flight going out of Saigon, which would have made the arrival time of the plane and the footage in N.Y.'s Idlewild airport at 9 p.m. Sunday—just an hour and a half before airtime.

In order to give N.Y. more time for editing, the footage was transferred to another Pan Am plane in Teheran, due at Idlewild at 6 p.m. Meanwhile, Metropolitan Life Insurance Co. was secured as sponsor for the "instant" news special, Met coin pledged only if the special was telecast at 10:30 p.m. Sunday. UPI dark room facilities at Idlewild were secured and Doug Edwards was stationed at Grand Central CBS News facilities for the edited version to be fed from the airport.

Then, word was received that the footage bearing Pan Am plane was delayed by a flat tire at the Paris airport. The delay was three hours. The plane came in at Idlewild at 9:20 p.m. Sunday. Bob Trout was hurried to Idlewild to do the narration. It was decided to feed the special directly over the air as the footage came out of the darkroom—and by winging it that way CBS News had its Sunday night Vietnam news special.

Strike as Weapon In AFTRA Dicker

American Federation of Television & Radio Artists will be resuming negotiations for a new contract with the three television webs and Mutual radio tomorrow (Thurs.) armed with anticipated affirmative strike vote by its membership. The performers' union called for strike votes in Los Angeles yesterday (Tues.), Chicago today (Wed.) and in New York tomorrow. Talks with the webs, which had reopened last week, were recessed last Friday (1) for the results of the strike vote.

Union spokesmen, meantime, called the webs' counter-proposals "retrogressive." They were said to have involved cuts in pay scales and an increase in the number of work hours before overtime starts. Union is asking for a 10% salary hike for chorus dancers on variety shows with better breaks all along the line for actors, announcers, singers, specialty acts, etc.

Current pact expires Nov. 15 and it does not look as if any agreement will be reached by that deadline. Talks, however, can continue beyond the expiration date with retroactive provisions.

AFTRA is talking with the three tv webs, ABC, NBC and CBS, and with Mutual Radio for a pact covering the radio web's announcers.

Scripter
MAX WILK
has written a sentimental
Lament for Lost Lore
(Referring to the Show Biz Lore that is too often not documented for the archives)
one of the many historical features in the upcoming
50th Anniversary Number
of
VARIETY
Plus other quotable and data-filled shorts and articles

New Nielsens: 30-Market Version

(Week Ending Oct. 27)

NBC-TV took four nights of the week (Monday, Thursday, Friday and Saturday) in the new multi-city Nielsens for the week ending Oct. 27. On average audience rating, CBS was in the lead with 18.7, but with NBC hot in pursuit at 18.5. ABC had 16.1.

Here's the Top 10:

Beverly Hillsbillies (CBS)	34.5
Bonanza (NBC)	30.9
Dick Van Dyke (CBS)	30.2
Bob Hope (NBC)	28.5
Mon. Nite Movies (NBC)	27.3
Donna Reed (ABC)	26.9
Petticoat Junction (CBS)	25.8
Ed Sullivan (CBS)	25.0
Candid Camera (CBS)	24.9
Dr. Kildare (NBC)	24.2

BBC's Kenneth Adam Re Rating Frenzy: Time We All Grew Up

London, Nov. 5.

CBS-TV Thanksgiving Feast: Parade & Grid

CBS-TV's regular daytime schedule on Thanksgiving Day has been scrapped for parades and football.

From 10 to noon, web will have two hours of Thanksgiving Day parades, picked up from various cities. Then there will be a football double-header, starting with the National Football League's Green Bay Packers vs. Detroit Lions, followed by the NCAA's University of Texas vs. Texas A & M.

Chi, London Medics Play Telstar Time In Double-Feature

Chicago, Nov. 5.

Two medical groups will carry on a precedential intercontinental television exchange of professional information tomorrow when the American Society of Anesthesiologists, meeting in Chicago, confab with the Royal College of Surgeons in London via the two U.S. communications satellites in what amounts to the first use of outer space for educational teevee.

The first segment of the tv dialog starts at 9 a.m. in London (4 a.m. in Chicago). The British group will see an hour videotape of information filmed with American physicians. From 10:10 to 10:30 a.m. (London), the English doctors will ask live questions of the American doctors as Telstar II makes its pass over the Atlantic from America to Europe.

The roles will be reversed during a pass 12 hours later by the Relay satellite (9 a.m. in Chi, 4 p.m. in London). The English-European videotape will be shown to the group meeting at the Palmer House in Chicago and will be followed by questions from the Americans.

The two hourlong videotapes were directed and produced by Dr. Frank Z. Warren in the U.S. and England this past summer. Co-operating were the National Aero-

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Looks Like a Met Life TV Sponsorship Reprise On CBS 'Years of Crisis'

Talks are on for Metropolitan Life Insurance to pick up the sponsor tag again this year on CBS-TV's "Years of Crisis" telecast.

"Years of Crisis," anni show of the network featuring a round-table discussion by CBS correspondents on world affairs, won't be travelled this year. CBS News found the circuit bit taking too much time away from the working performance of its correspondents. "Years of Crisis" is scheduled to be telecast Jan. 1, from 7:30 to 8:30 p.m.

Another year-end show, "A Television Album," is slated for either Dec. 22 or Dec. 29, dependent on the playoffs of the National Football League. The 90-minute Sunday show, to be produced by Les Midgley, will be fronted by Harry Reasoner and will be made up of filmed highlights of the year's news.

"Fit-for-tattery over audiences is childish, infertile and unfunny." This is Kenneth Adam's reason for not pitching into a "ratings war" with Television Audience Measurement, Ltd. the U.K.'s publicity-conscious independent rating organization which compiles audience statistics for the commercial stations and local ad agencies.

Addressing the annual dinner of the Radio and Television Retailers Assn. in London, BBC's Director of Television said that in the past few months there had been a noticeable increase in the divergence between BBC's own audience research figures and those compiled by TAM. For example, the last published TAM figures for the July/September quarter gave BBC-TV a 38% audience share to the commercial network's 62%. BBC's own assessment over the same period set the difference at 45% to 55%. The discrepancy, he said, was alarming.

In another case, TAM's top 20 list contained only one BBC show, namely a short program featuring Margo Henderson, which BBC rated as pulling 4,000,000 people (TAM calculated that it was seen in 4,644,000 homes, or in the region of 12,000,000 people). On the same night as Miss Henderson's show, BBC-TV's "Z Cars," said Adam, racked up an audience of 14,750,000 viewers by Corporation calculation, but this show never figured in the aforesaid TAM top 20 list.

"At this point," said the BBC tv chief, "discrepancy becomes a gulf."

Adam also registered the fact that he was disturbed at the "intemperate rash of TAM figures in news columns." He went on: "With monotonous regularity this information represents the BBC as getting the worst of it, and the BBC's autumn programs as failing to attract. It isn't, and they aren't. I'm not impressed by this whistling to keep the figures up. I do not want to be provoked into retaliation, though I would not be in the least afraid of it—and in the face of aggression it isn't always easy to hold back one's own ranks."

Questioning the relevance or importance of the ratings lists so far as the viewer is concerned, he said: "It doesn't matter whether 'World In Action' (Granada) is beating 'Panorama'—it isn't—what does matter is whether BBC has anything to learn from that brilliant show ('World In Action'), which it has."

He added: "... what matters in competition is that by action and

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\$1,300,000 Toy Sale for NBC-TV

Mattel Toys, via the Carson Roberts ad agency, Los Angeles, has placed a 52-week firm renewal from April 4, 1964 through March 27, 1965, in NBC-TV's Saturday morning kid block of "Dennis the Menace," "Fury" and "Sgt. Preston of the Yukon." Buy is for a reported \$1,300,000.

Two bankrollers are picking up on the new "Lieutenant" series. Schick is in minutes for 13 weeks, beginning Jan. 4, and R. J. Meynolds has taken a renewal of its minute a week for the first quarter with options to continue till Sept. 5 next year. Wm. Esty is the Reynolds agency, and Compton is agency for Schick.

FROM WYATT EARP TO BIBLE

From This Comes Rate Hikes

"As the World Turns," CBS-TV's daytime soap, which leads the daytime rating parade, has the distinction of outrating the "Jerry Lewis Show" and a flock of other major new nighttime programs of the other networks.

According to the new National Nielsens, the soap from 1:30 to 2 p.m., drew an average 13.8 for its Monday through Friday strip. That 13.8 average is higher than six and a half hours of prime time shows on the other two webs.

"As the World Turns" outranked the following NBC entries: "Mitch Miller," "Espionage," "Eleventh Hour," "Temple Houston," "Harry's Girls," "Bill Dana" and "Hollywood and the Stars" for a total of 5½ hours. As compared to ABC, the CBS daytimer had a higher rating than five hours of ABC programs, including such primetime entries as "Jimmy Dean," "77 Sunset Strip," "Fight of the Week," and "Jerry Lewis Show."

According to the same Nielsen pocket piece, the 13.8 posted for "As the World Turns" matched the 13.8 posted for CBS-TV's Sunday night "Judy Garland Show."

Battle of the Blurb Curb

D.C. Hearings Getting Polite Brushoff From Networks; Only NBC Responds 'Live'

Washington, Nov. 5. The battle of the blurb curb opens on Capitol Hill Wednesday (6) and the broadcasting industry will join it with an intriguing assortment of artillery.

The industry's top gun before the House Communications subcommittee will be NAB prez Le Roy Collins. His testimony scheduled for Friday (8) will provide the final volley of comment on the bill of Subcommittee chairman Rep. Walter Rogers (D-Tex.) preventing FCC from imposing commercial time limits.

The networks are giving the hearing varying degrees of a polite brushoff. Only one web, NBC, plans to send a witness. That will be Peter Kenney, their Washington v.p.

CBS intends to file a statement while ABC hasn't yet informed the subcommittee of its plans.

Another scheduled witness, John Decker, has seen some good and bad days before subcommittee members Oren Harris (D-Ark.) and John Moss (D-Calif.). The former FCC Chairman will talk as general counsel of the Maryland-D.C.-Delaware Broadcasters Assn.

The subcommittee has allotted the entire opening day to FCC Chairman E. William Henry. This will probably be necessary in view of the subject at hand and the subcommittee's unique way of asking complicated questions which draw more confusing answers.

In from the Coast will be John Hopkins, prez and general manager of KCOP-TV, Hollywood.

The one group owner testifying will be Payson Hall, prez of Meredith Broadcasting.

Several of Chairman Rogers' fellow Texans will appear at the hearings. Among them will be John Coyle, prez of KVIL, Dallas and Jim Terrell of KTVT, Fort Wayne.

CBS-TV Daytime: 'Absolute' SRO

In what is believed to be an alltime record for any network, CBS-TV has achieved a 100% daytime sellout for the fourth quarter of this year and the first quarter of 1964.

The sellout not only includes the afternoon programming bloc, but the morning minute span from 10 a.m. to noon. The daytime sales achievement also is matched by the daytime Nielsens which finds CBS-TV posting 10 out of the Top 10, and 13 out of the Top 20, according to the last National Nielsen report.

Desilu's 'Hooray'

Hollywood, Nov. 5. Desilu Studios is preparing a new half-hour comedy telefilm series, "Hooray for Hollywood," and Barry Shear has been signed to produce the show. Shelley Keller is scripter and Don Sharpe is exec producer, with studio production chief Jerry Thorpe as overall supervisor.

DONKEYS, CAMELS TO REPLACE NAGS

By GEORGE ROSEN

In one of these every-now-and-then flashes of showmanship, it could well be that the television networks are getting ready to move in on an area long since explored—and capitalized on—by the pix industry (and inevitably carried over into the Late Late Shows around the country).

What Cecil B. DeMille found out many years ago—that the key elements of action, suspense, sex, and tense drama can spell audience and boxoffice when wrapped in the velvet robe of the Holy Book—may become the pattern for "next year's thinking" in tv.

For example agency interest is running high on the projected plans of ABC-TV to bring back one of its main stars from its year-year of Nielsen glory. But ABC's Hugh O'Brian won't be storming back on the ABC screens as the dashing Wyatt Earp, Federal Marshal on Horseback. While next year he'll be riding a jackass or possibly a camel, O'Brian will still be fighting the "bad guys" in a swirling drama of action and suspense and, presumably, in pursuance of the DeMille tradition, appropriately peppered with raw and fundamental sex.

But this time O'Brian will do it in a showcase that even the most vigilant parent-teacher or church group will find well-nigh impossible to criticize.

Next year, according to the plans, O'Brian will play Joseph in a four-part right out of the Old Testament Book of Genesis, scheduled for a debut on the network's "Great Stories From the Bible" series which will be produced by Henry Decker, probably for Sunday 7:30 to 8:30 slotting. (Decker himself is an old hand at this sort of thing, having been identified years back with the successful network radio version of "Greatest Story Ever Told").

While the per negative license fee of \$150,000 in black-&-white or \$170,000 in tint (how could you do less by Joseph's coat of many colors?) is a hefty price tag, it is a small price to pay for the success of the series.

(Continued on page 32)

Danny Thomas Sez This Time He Means It; Aubrey: 'Say It Ain't So'

Zero's 3-Year Pact

Although a projected half-hour comedy series with Zero Mostel has been shelved, Screen Gems has signed the comedian to an exclusive three-year pact for any tv ventures that come up. The series with Mostel has been deferred because of his commitment to the Broadway musical, "A Funny Thing." Idea may be revived later.

Screen Gems is now mulling two 90-minute specials with Mostel taping to be done in New York.

NBC Cancels Out Blue-Gray Game Over Race Issue

NBC-TV is cancelling telecast of the Blue-Gray Bowl game, annual football contest between college stars of the north and south played at Cramton Stadium, Montgomery, Ala., with the axing reportedly over the issue of segregation in the stands.

Slated for Dec. 28, the game was to be sponsored by Gillette, via Maxon ad agency, and Chrysler, via Young & Rubicam. Report is that the bankrollers were the first to back off because of pressure re the segregation issue, with the network following this week on the decision to cancel the telecast.

Web has carried the game yearly since 1954 (this would have been the 10th telecast). In the nine years that NBC has carried the game, no Negro player has participated, but the issue here is reportedly over segregation in the stands. Game is a charity run by the Blue-Gray Association, Montgomery.

Hollywood, Nov. 5. Danny Thomas' statement he plans to retire from his 11-year-old comedy series on CBS-TV after this season brought an immediate reaction from CBS-TV prez James T. Aubrey Jr.—an expression of hope that Thomas will change his mind.

Aubrey commented, "We can only hope that Danny will change his mind. It would be a great loss to the network and to tv in general. We'd hate to see this happen. He is more than a performer, he is a beloved person."

Thomas notified Edwina Ebel, General Foods ad veepee, of his decision, since GF has sponsored him for the past seven seasons on CBS-TV, and weeks ago had told Thomas it wanted to renew him for next semester.

The comedian explained, "I know I've said I plan to retire for the past several seasons, but this time I mean it. I think it's time to pick up the chips and walk."

He doesn't plan to quit tv, however, he stressed, explaining his plans include six hourlong specs for next season, also that he hopes to make several motion pictures, impossible until now because of his active tv schedule. He also will spend more time on other series in which he is involved and to creating new properties for T&L Productions, in which he and Sheldon Leonard are partnered.

T&L shows are "The Andy Griffith Show," "The Dick Van Dyke Show," "The Joey Bishop Show," "The Bill Dana Show," and, of course, the Thomas series, "The Real McCoys," on until last season, is also a T&L property. In addition, Thomas has a piece of "My Favorite Martian," and the new Walter Brennan series, "The Tycoon."

Thomas said he regretted the breakup of his tv family, but that "it's time to quit... and I can't think of a better time than while we're still on top." Thomas series ranks seventh in the latest national Nielsen.

Ax 'Harry's Girls'; 'Glynis' Finished

As was anticipated since almost the start of the season, Colgate served notice on Monday (4) that it wants no further part of "Harry's Girls" and the made-in-France series will fade at the end of the year after 15 installments. Initial deal for the MGM-TV series was for 26 but Colgate and the vid-film company arranged a settlement to permit the early checkout.

Although nothing's been finalized yet, it looks like Jack Paar will agree to an extension of his Friday night show to 90 minutes, spanning the Friday night 9:30 to 10 "Harry's Girls" period, to permit Colgate the half-hour sponsorship.

This is the second NBC-TV casualty thus far this season. Previously the network announced it was bumping "Redigo."

An expected, "Glynis" becomes the first CBS-TV casualty of the new season. New Allen Funt show is slated for the Wednesdays half-hour period starting at 8:30 p.m.

R. J. Reynolds and Ralston, co-sponsors of the Glynis Johns starrer, are being given first crack at the Funt project, the working title of which is "People & Places." New Funt show is slated to kickoff shortly after Jan. 1, 1964.

Pontiac Riding With Borge's ABC-TV Spec

Pontiac is returning to ABC-TV with its once-a-year Victor Borge special which will be shown Jan. 2. Bill Hobin, who recently asked his directorial assignment on the Judy Garland show this Friday (8), has been inked to produce and direct the Borge hour.

CBS May Tint 'Oz'

Possibility of colorcasting that portion of "Wizard of Oz" which was filmed in color is being mulled at CBS-TV.

Annual rerun of the Judy Garland starrer is slated for Jan. 28, 1964, Sunday night from 8 to 9 p.m., with Procter & Gamble picking up the full tab.

Ed Sullivan Sued On Moscow Circus; TV Hurt U.S. Tour?

Minneapolis, Nov. 5. While the suit brought last week (31) against CBS seeks \$750,000 damages for alleged harm done to the touring Moscow State Circus by the Oct. 27 Ed Sullivan network Russian circus tv show, a still larger amount may be asked when the suit goes to trial.

This was revealed here by local (Continued on page 36)

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Bolling's 'Qualitative' Spot TV Data: Is It a Big Trend or a Small Bust? —On Other Madison Ave. Fronts

By BILL GREELEY

Right in the midst of the frenzy accompanying the ratings on the new network season, the Bolling reppery releases a study heralding the "big trend" to use of "qualitative data" in selection of spot tv.

Conducted by Trendex for Bolling's radio department, study comes as some industryites, Mutual Broadcasting's Robert F. Hurlough for one, are sharply criticizing the use of "qualitative" or "demographic" info while arguing that the \$2 and less product lineup in broadcasting sings to the rich, poor, big and little elements of the audience alike. Needless to say, the study also is in the wake of the Washington rating scandals—and it is now more than clear that that rhubarb has created resounding lip service and little more.

Bolling veepee Richard Koenig says, "We authorized Trendex to conduct this survey for us so we (and the industry) could discover once and for all just how much importance key buyers at leading advertising agencies place on the qualitative aspects of the broadcast audience measured. We all felt that any buyer would prefer to use his judgment when it was possible for him to do so. This survey confirms the fact that most buyers at least feel they are influenced by the qualitative rather than merely the quantity, and we, of course, want to assume that the answers are soul-searchingly honest and objective."

However, even assuming soul-searching objectivity on the part of the sliderule and pocket-piece crowd, the study simply overlooks the fact that the "qualitative" and "demographic" info emanates from exactly the same sources as the raw numbers, with a little gain, possibly, in the probability factor in larger samplings. But then, agencies of late have been offered special, highly promotional studies that, however "qualitative" or "demographic" are still highly suspect because of the not probable, but avowed, special interests of the survey bankrollers.

In the Bolling study, Trendex interviewers talked to 56 leading timebuyers at such agencies as McCann-Erickson; J. Walter Thompson; Young & Rubicam; BBDO; Ted Bates; Benton & Bowles; Dancer, Fitzgerald, Sample; Foote, Cone & Belding; Wm. Esty; Kenyon & Eckhardt; Comp-ton; Grey; and several others. More than 20% of the buyers claim they use qualitative data 90 to 100% of the time. This ranges down to 3.6% who say they never use it. More than 60% said they would go the audience-composition route in buying a show slanted at women against a show or general audience with a higher rating. More than 10% said they would take the show with the higher rating. Others gave conditional answers: depending on subject matter of show; depending on number of women reached; time of day; age group of women; level of rating etc.

More than 60% said they were using more qualitative data in forming essential buying decisions than before. Some said the increase was since the Washington hearings, others said computers are taking over—"Total numbers are meaningless."

Koenig feels there is still a diversity of opinion on just what constitutes a good buy in the minds of agency and ad execs. "The advertiser usually—and rightly—feels that sales are his only barometer to a successful campaign. However, agencies being one step removed—and sales results are often difficult to pinpoint—have had to depend a great deal on less exacting criteria, namely broadcast ratings. But, partly because of increasing sophistication, and partly as a result of the Washington hearings, dependence on raw numbers has dramatically decreased, as this survey thoroughly points out."

Sudsing Up AM

There's lately been a lot of talk and negotiations re the revival of many of the old transcribed radio dramas, but so far nothing has materialized. Latest attempt to untangle the ownership, residual etc. snarl inherent in a radio revival is

In the interests of "Lux Radio Theater."

Herbert Moss, proxy of Gotham Recording Corp., is interested in bringing back the 386 shows hosted by the late Cecil B. DeMille, who this year is the subject of heavy publicity via the 50th anniversary of his feature picture, "The Squaw Man," and who will be honored in a 90-minute NBC-TV documentary Dec. 1, "The World's Greatest Showman."

Moss doesn't expect to release any of the radio shows by then, but he thinks he will have the clearances needed, and he will be looking for sponsors that don't clash with Lever Bros., makers of Lux. He says no single person or group controls the Lux shows, which were contractually limited to a one-shot airing. Most of the shows, he has found, are available from any one of at least five sources, and he feels his own sound studios can overcome any mechanical difficulties in the old disks.

Moss' research has shown that DeMille's first appearance on the Lux program was 1936 over CBS out of Hollywood. Drama starred Clark Gable and Marlene Dietrich in "The Legionaire and the Lady." His last appearance was Jan. 22, 1945, when Oliva de Havilland and Dennis O'Keefe played leads in "Tender Comrade."

RAB, NAB Vote Joint Rating Study

Washington, Nov. 5.

A joint radio rating study was agreed upon by the NAB and the Radio Advertising Bureau.

Announcement of the decision to combine resources for the audience measurement methodology study was made by NAB prez LeRoy Collins and RAB ditto Edmund Bunker.

The pact is subject to ratification by both NAB and RAB Boards of Directors.

If approved, each group will contribute \$75,000 for the study. Further details of the plan were withheld, pending ratification.

The agreement capped off several months of negotiations between an NAB team headed by Group W proxy Don McGannon and an RAB committee lead by Bunker.

GIG YOUNG PACTED FOR 4 STAR 'ROGUES'

Hollywood, Nov. 5.

Gig Young, who has repeatedly nixed tv series offers, has been lined up to star with David Niven and Charles Boyer in Four Star's "The Rogues," hourlong series for the 1964-65 season.

Ivan Goff and Ben Roberts scripted the pilot, and Four Star proxy Tom McDermott is exec producer.

Reinsch, as Expected, Tapped for Demo Slot

Washington, Nov. 5.

The Democratic National Committee formally announced what has long been expected—J. Leonard Reinsch will be in charge of the 1964 convention arrangements.

Reinsch, an exec of the Cox stations, was named assistant chairman and executive of the 1964 National Convention. He held the same title in 1960.

As in the last convention, Reinsch will handle all physical arrangements for the Atlantic City meet. He will also assist in planning the convention program.

Reinsch's Democratic convention services date back to 1944 when he served as radio director.

In subsequent conventions and campaigns he has handled tv and radio arrangements.

Reinsch also now serves as TV-Radio Consultant to the Democratic National Committee.

ABC-TV Renewals

ABC-TV was riding last week on a flock of key renewals by current sponsors of primetime shows through the first quarter of next year. Ford, which bankrolls the first part of "Arrest and Trial," picked up its option along with Liggett & Myers and Colgate, which also renewed its participations in four other shows. Brown & Williamson, which bought into "Channing" amidst considerable skepticism about this show's potential, is coming back, also renewing in the Ron Cochran news show.

Kaiser, for its Jeep division, has picked up its option in the "Greatest Show in Earth." Kaiser originally bought this show with the understanding that after the first 13-week flight, the company would have the choice of continuing in the show or electing in favor of a primetime scatter plan. "Greatest Show" has since turned into one of the web's clicks this season and Kaiser decided to stay in the show with its heavy alternate hour schedule.

AB-PT's 3d Qtr. Net Profit Down

Still reflecting ABC-TV's failure during the previous season, American Broadcasting-Paramount Theatres estimated net operating profit for the third quarter of 1963 was \$2,164,000, compared with 2,450,000 for the same period of 1962. Net profit, including capital gains, was \$2,333,000 compared with \$2,510,000 the previous year.

Estimated net operating profit for the first nine months was \$6,383,000 compared with \$8,003,000 for the same period of 1962. Net profit was \$6,906,000 compared with \$7,906,000.

AB-PT proxy Leonard H. Goldenstone noted that audience measurements to date indicate that "the network as well as our owned television stations will be in a progressively stronger competitive position in the forthcoming calendar year." He reported that theatre business during the third quarter showed a marked improvement over the preceding quarters and was ahead of last year.

London Agencies

London, Nov. 5.

London sales department of Granada-TV is being reorganized into two separate sales groups and one specialized sales group. Each section will have an exec in charge and names put forward so far are Bruce Croucher, David Shaw and Charles Conn. Two main groups will each comprise four sales execs.

Chairman of the Society of Members of the Advertising Association, E. J. Gutteridge, at the Assn's annual dinner, stated: "We are all painfully aware of the attacks being made on advertising."

In the past we have been complacent about them, but this is both stupid and dangerous. We cannot leave the defense of our business to a few prominent men. We must all decide . . . to put a stop to the misconceptions and jealousies which exist. We must fight every attack, every slur and innuendo." John Simmons becomes a director of C. P. Wakefield, Ltd., an agency with which he has held an associate directorship for the past eight years. . . . One of tv's leading food advertisers, Alfred Bird & Sons, has plans to launch its new range of sauces and stuffings on tv via stations in London, the South and in East Anglia.

Comedy Scripter

SAM KURTZMAN

has a zany piece expounding

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TV-Radio Production Centres

IN NEW YORK . . .

Gerald Sherwin and Neal McIntire joining WINS Radio as producers-directors . . . Triangle stations received the 1963 American Heart Assn. award for its "The Man-Made Heart" show . . . Jean Freiden, assistant to Metromedia public relations v.p. Phil Cowan, has left to marry film producer Mike Rippa.

Isaac Kleinerman, producer of CBS-TV's "Twentieth Century," to the Coast Monday (11) to lineup interviews for upcoming filmed profile of songwriter Harold Arlen . . . Ken Curtis signed for new running lead in CBS-TV's "Gunsmoke" . . . Lucille Ball in town from the Coast . . . Art Linkletter back to Coast . . . Sam Cook Digres, CBS Films administrative v.p. and this year's International Radio and Television Society proxy, spoke yesterday (Tues.) on creative buying and selling to a meeting of the Central Canada Broadcasters Assn. in Toronto . . . Dorothy Kilgallen set to appear in the David Wolper hourlong documentary "The American Woman in the 20th Century" . . . John C. Orr named production manager for Sarra, Inc. . . . Nan Martin slated for Dec. 7 segment of CBS-TV's "Defenders" . . . Chris Schenkel to narrate the World's First Indoor Professional High-Diving Championships to be staged at Grossinger's. Championship meet is slated to be featured on a CBS-TV Sunday Sports show later this year.

David C. Stewart, Kenyon & Eckhardt proxy, slated to speak at Nov. 12 luncheon of the International Radio and Television Society. Veteran disk jockey Sam Holman exited WABC Radio and Bobby Dayton is taking over his time slots . . . TV actress Marian Carr appearing in the off-Broadway Bouverie Lane Theatre production of "The Immoralist" . . . WNEW-TV launching one of its biggest promotional campaigns by truck posters, bus cards and outdoor one sheets.

Actor James Dimitri signed for "East Side, West Side stanza" . . . International Talent Assoc.'s have signed New York Giant football players Y. A. Tittle, Dick Lynch and Del Shofner, for tv activities and blurbs . . . Johnny Gilbert was low gross winner and Bud Austin low net winner in Goodson-Todman's second annual golf tourney at the Old Westbury Country Club . . . The Bill Todmans and Seymour Schneidmans back from a month in Europe . . . Hugh Downs just earned his private pilot's license . . . NBC Press photo chief Sid Desfor and staff writer Al Cammann, with wives, on 23-day sailing jaunt to Europe . . . NBC Radio veeps Bill McDaniel and Bob Wogan winged to Washington to present Library of Congress tapes of the NBC Radio series "Toscanini—The Man Behind The Legend" . . . Gerry Hilly, former NBC sales administrator, has joined Dancer-Fitzgerald-Sample's business and legal affairs division . . . Gene Walsh, NBC trade press manager, back from career day talk at alma mater, St. Lawrence U . . . "Sing Along dancer Victor Griffin vacationing in Miami Beach as guest of Jack L. King and wife, she former B'way dancer Dixie Dunbar . . . Singer Nancy Ames to New York from L.A. to warble title song on NBC-TV's "That Was The Week That Was" preview Nov. 10 . . . Andy Williams, in town beating drum for his NBC-TV color show, revealed he is doing full-length cinema.

Jimmy Dean named to spearhead the "Friendship Tree" tv campaign on behalf of the 1963 Christmas Seals . . . David Susskind lecturing at Smith College Friday (8) on "Humor In Television" . . . Norma Levine, ABC News researcher, getting married to Howard Trusch Nov. 24 . . . Beryl Berner, fennec of WCBS-TV's "All Join Hands" kiddie show, will be seen on WNBC-TV's "Birthday House" regularly . . . Marty Allen & Steve Rossi cuffed radio spots for the Epilepsy Foundation campaign . . . WNEW-TV daily children's show, "Felix and The Wizard," changed to "Hall of Fun." Fred Hall remains as star . . . ABC Radio web has named Smith-Greenland as its ad agency, replacing the Harris Breitner agency . . . Toni Darnay in company headed by Jason Robards Jr. which recently taped "Abe Lincoln in Illinois" for Hallmark. Key roles to Hiram Sherman, Douglas Watson, Kate Reid. Scheduled for next Feb. 5. Miss Darnay also in Patty Duke show a Hi Brown studio.

After 13 years of deejaying at KMPC, Johnny Grant moves into public relations for the indie. His "Freeway Club" goes to Gary Owens. His popularity with the film crowd is attested by his 18 trips abroad to entertain GL's and always loaded with top names . . . Bruce Pennington pulled out of CBS-TV publicity to become veepee of Silver Fox Enterprises, which will package tv shows . . . Bob Palmer, former pub-promo head at KLAC and KMPC, moved into KNXT as assistant director of information services . . . KJH-TV heralded "Coloration Week" with 54 hours of chroma or double a normal weekly output . . . Susan Smith, formerly with WCAU, Philadelphia, is the town's champion film looker. As executive producer of Jack Douglas' nine-year-old "Golden Voyage," she inspects 25,000 feet of travel film a week before making a selection, editing it to half-hour size, scoring it and preparing the material for host Douglas . . . Indiana's most wanted man (as an entertainer) Perry Botkin stages the annual Hoosier dinner in Chicago Dec. 7. He's taking along Pat Buttram, Rose Marie and Joi Lansing, sex symbol turned singer . . . Jo-Anna Reilly now p.a.ing KFWB.

IN HOLLYWOOD

After 13 years of deejaying at KMPC, Johnny Grant moves into public relations for the indie. His "Freeway Club" goes to Gary Owens. His popularity with the film crowd is attested by his 18 trips abroad to entertain GL's and always loaded with top names . . . Bruce Pennington pulled out of CBS-TV publicity to become veepee of Silver Fox Enterprises, which will package tv shows . . . Bob Palmer, former pub-promo head at KLAC and KMPC, moved into KNXT as assistant director of information services . . . KJH-TV heralded "Coloration Week" with 54 hours of chroma or double a normal weekly output . . . Susan Smith, formerly with WCAU, Philadelphia, is the town's champion film looker. As executive producer of Jack Douglas' nine-year-old "Golden Voyage," she inspects 25,000 feet of travel film a week before making a selection, editing it to half-hour size, scoring it and preparing the material for host Douglas . . . Indiana's most wanted man (as an entertainer) Perry Botkin stages the annual Hoosier dinner in Chicago Dec. 7. He's taking along Pat Buttram, Rose Marie and Joi Lansing, sex symbol turned singer . . . Jo-Anna Reilly now p.a.ing KFWB.

IN CHICAGO . . .

WBBM-TV pubaffairs director Hal Fisher moved up from the station level to become field producer for CBS News in the midwest, filling out the team of Hughes Rudd and Russ Benseley . . . Fred Niles' blurb-industrial shop let nine payrollers go last week to cut the overhead, among them creative director Joe Howard and p.r. chief Gwen Smart . . . WBBK's weather gal Betty Caywood gets a show on the syndicated "Girl Talk" Nov. 13 . . . Tony Weitzel is back on WBBM Radio with a five-minute program of human interest yarns . . . WJJD hired Ronnie Ball of the Chicago Bears for a nightly football commentary . . . That molotov cocktail tossed at Wally Phillips' home last week did an estimated \$1,500 worth of damage. It's figured the bombing might have had something to do with statements made by Sheriff Richard Ogilvie on Phillips' morning stanza on WGN Radio . . . First of Carter Davidson's two half-hour news specials on Canada will be telecast by WBBM-TV tonight (Wed.) . . . WTTW will do an original musical tragedy, "To Reach a Circle," by local writer Ira Rogers this Friday (8). With that program the station's fine arts series, "Festival," goes monthly with an hour long format.

IN LONDON . . .

Anouk Aimee, actress who features in Fellini's "La Dolce Vita" and "8½," goes solo on BBC-TV tonight in Cocteau's play "The Human Voice" one of the new "Festival" series . . . Former BBC-TV drama chieftain Michael Barry retired from the corporation, age 57. Barry was one of tv's first producers, joined BBC in 1938 . . . William Rushton, among the mainstays in BBC's satirical "TWTWTW," is standing for Parliament opposing Sir Alec Douglas-Home, the new Prime Minister. As a serious political contender, he has had to ankle the show . . . Westward-TV, local indie alive to publicity gimmicks, is advertising its fall schedule via 10 Olde Englishe "town criers" who walk the streets from 5 p.m. on ringing bells and yelling the fall lineup out loud . . . Broadcaster-journalist George Scott, a member of BBC's "Panorama" team set as prospective Liberal Party candidate . . . Scottish-TV program controller Gerry Le Grove mounted a special on Jack L. Warner, tabbed "Portrait Of A Pioneer" . . . Joining the push for the televising of Parliament is top BBC-TV political commentator Robin Day . . . Brian Connell, late of Associated-Rediffusion's

(Continued on page 38)

IT'S 33-COUNT 'EM-33 SKIDOO

How to Ruin an Evening

ABC-TV execs, after taking a gander at the newest 30-market Nielsen, figured they must have been out of their collective minds in slotting a public service show at 7:30 on one of its hottest nights—Monday. Particularly since it meant preempting "Outer Limits" and at a time when the web's Madison Ave. clients are running a Nielsen fever.

The net result was that, with the slotting of its "Crisis" public-affairs entry on Oct. 21 (encompassed in the new report), ABC not only blew the evening but made a perceptible dent on the entire week's average audience rating. This time out ABC was really doggin' it on the multi-city tabulation.

CBS has long since lived with the fact that, by virtue of its 7:30 to 8:30 Wednesday night dedication to public affairs ("CBS Reports" and "Chronicle") it is faced with a situation that, for all the audience pulling power of a "Beverly Hillbillies" and Dick Van Dyke, Wednesday remains a lost cause insofar as winning the evening on share-of-audience points. NBC alone of the three webs seems to have acquired the knack to play it in the places where the minimum amount of damage is inflicted—in the 10 to 11 p.m. periods (mainly Tuesdays and Sundays) as the "lead in" to such non-rated items as local news, weather and movies.

Light Entertainment Talent Continuing Problem to BBC-TV

London, Nov. 5.

With just six months to go before BBC-2, the UHF, 625-line network opens in London and parts of the South, BBC-TV's search for light entertainment talent is getting more desperate. In common with many of the commercial stations, the BBC is far from overloaded with topnotch entertainers with just one network to run, but between now and next April, light entertainment topper Tom Sloan has got to come up with five hours a week of new shows for the second outlet.

With talent tieups in this country being what they are and many of the leading performers channelled off for exposure on certain stations only, BBC is having to look abroad for some of its vaudeo performers and entertainers.

This has involved taking shows from Eurovision, mounting shows on the continent, combining continental talent and noted Britishers like Billy Cotton and Eric Sykes who act as compere and bringing European nightclub performers over for studio shows. According to Sloan, most of these attempts to hypo BBC's light entertainment content from overseas sources have flopped, though it has paid off on occasions with artists like Kalanag, the illusionist who has been signed for a 45-minute show.

Another factor in seeking foreign acts is that the continental turns are coming lavishly in their local venues and, says Sloan, price tags for a single video appearance is usually around or above \$800 mark. Not that BBC is averse to spending money on production.

One rich, if expensive, vein of talent which the BBC exec has opened up is the starring of Yank toppers in their own show. He did it with Johnny Mathis, Sammy Davis Jr. and Nat Cole. The latter's

(Continued on page 40)

Lucy & Hope's 300G Lever Spec

Hollywood, Nov. 5.

Lucille Ball and Bob Hope will star in an hourlong telefilm spec for Lever Bros., to be produced by Jess Oppenheimer for Miss Ball's studio, Desilu.

In excess of \$300,000 has been budgeted for the spec, which will be filmed in December. Desilu has bought tv rights to Sherwood Schwartz's comedy legiter, "Mr. and Mrs.," and this will serve as the vehicle for Miss Ball and Hope.

Schwartz will help as story consultant, but won't write the teleplay since he will be busy producing "Gilligan's Island," pilot for Phil Silvers' Gladys, Productions and UA-TV, being done for CBS-TV for next season.

J. Walter Thompson ordered the spec for Lever Bros., sponsor of the comedienne's half-hour series on CBS-TV. It is in negotiations with network agent airing of the spec in 1964.

13 More 'Arrests'

Hollywood, Nov. 5.

ABC-TV has picked up its option on Revue studio's 90-minute series, "Arrest and Trial," renewing the show for 13 more segments, in addition to the original order of 13 episodes. In addition to the 26 now filmed, there is a possibility six more longies may be ordered.

Series is on the network Sunday nights. Frank P. Rosenberg is producer and Chuck Connors and Ben Gazzara star.

Key Broadcasting Execs Set for Frisco Promotion Confab

Everything from stations' pitches to ad agencies to humor in broadcasting will be under discussion when an expected 300 station promotion execs meet Nov. 17-20 for the Broadcasters' Promotion Assn. seminar at San Francisco.

Warner Bros. tv chieftain Jack Webb will keynote the opening day's luncheon, and the first in the session's series of informal meetings will deal with the topic, "Managers Look at Promotion." Discussion panel will include Sterling Quinlan, veepee and general manager of WBKB-TV, Chicago; J. Donovan Faust, veep and g.m. of WJRT-TV, Flint; Richard Block, g.m. of the Kaiser Broadcasting division of Kaiser Industries, Oakland; Charles Tower, veepee of Corinthian, New York; John Sullivan, veepee and g.m. of WNEW, New York; and Joseph Drilling, president of KFWB, Los Angeles.

Other subjects and moderators for the three-day session will be "Agency Presentations," Dean Linger, Corinthian Broadcasting, New York; "Merchandising that Clinched," Dick Paul, WAVY-AM-TV, Norfolk; "Promoting Specials and Sports Programs," Steve Libby, Infoplan, New York; "Graphic Arts in Promotion," Paul Woodland, WGAL-TV, Lancaster; "Humor in Broadcasting," Stan Cohen WDSU-TV, New Orleans, and Paul Lindsay, WIND, Chicago, and George Stantis, KFMB-TV San Diego; "Publicity Problems of Radio Stations," J. W. Axtell, KRLD, Dallas; "Promoting Movies for Television," Donald Peacock, WBAL-TV, Baltimore; "The Role of the Spot Representative," Robert Adams, WTOP-TV, Washington; "Which Way Up?" (advancement possibilities for promotion men), Red Birnbaum, WCAU, Philadelphia.

For the closing session Casey Cohlman, WFAA-TV, Dallas, will talk on "How to Use the BPA Bulletin."

Al Rylander, NBC v.p. in charge of promotion, has arranged for a group of NBC stars to meet with the network's promotion managers

(Continued on page 34)

OBITUARY DEPT.: '63-'64 SEASON

While the final and complete count of the new season's tv program awaits future Nielsen developments, last week's initial "big one" (for October) plus the four 30-market Nielsen barometer readings have already put 30 network shows in the precarious position of being axed by the end of the season. In addition, three more programs near the "30 share of audience" mark are likewise expected to succumb.

The 30 shows whose Nielsen blood pressure falls below the 30% share, today's minimum audience health standard for next season longevity, include:

ABC

Price Is Right
Channing
Jimmy Dean Show
Sid Caesar Show
Edie Adams Show
77 Sunset Strip
Farmer's Daughter
Fight of the Week
Jerry Lewis Show
Hootenanny
Jamie McPheeters
Arrest & Trial
Laughs For Sale
Make That Spare

CBS

East Side West Side
Glynis Johns Show
Great Adventure
Phil Silvers Show
Defenders
Judy Garland Show

NBC

Hollywood & the Stars
Sing Along With Mitch
Mr. Novak
Redigo (already cancelled)
Richard Boone Show
Espionage
Harry's Girls (already cancelled)
Eleventh Hour
Temple Houston
The Lieutenant

In addition to the 30 below the 30 share, CBS — whose Nielsen primacy enables it to set higher minimum Nielsen standards — is expected to pink slip "Route 66," Alfred Hitchcock and "Rawhide." While each of the three is scoring above the 30 Nielsen Nielsen share level, evidence of rating fatigue indicates to Madison Ave. observers that CBS-TV prexy Jim Aubrey won't wait until these shows cross the fatal line.

In addition, of course, there is the uncertainty that surrounds the return of successful programs such as Jackie Gleason, Danny Thomas and Lucille Ball, in that these stars may elect to rest a year or so from the video grind, as Danny Thomas, in fact, has already flatly said he plans to do. On this tentative calculation, minimum evening hours of new programming for next season could well shape up as 11 for ABC, five for CBS and eight and a half for NBC.

'Living Premise' as TV Fare in Canada Cues Lotsa Viewer Reaction

Ottawa, Nov. 5.

This capital and Halifax's vocal viewers were mostly critical, Toronto's about 50-50, in reacting to satirical "Living Premise" on CBC-TV's "Quest" last week. Line that raised most hackles was "All important people are white. Jesus was white. Hitler was white. Mussolini was white." It was spoken by an Uncle-Tomming Negro girl (played by Diana Sands) who'd been asked, "Is God a Negro?" and replied, "No, sir, He's white."

"Pro" comment included: "Best program in a long time" and "Should have been earlier, so children would know what's going on in the world." (Weekly show is at 10:30 p.m.) A CBC official said its aim was "to be honest in purpose and expression, without any amateur attempt to be provocative merely for the sake of shock." "Living Premise" was taped in Toronto by cast of that show, now long-running off-Broadway.

'Myth to Reality' Keys NBC Robt. Sarnoff's Global TV Paean

Loevinger Leaving?

Washington, Nov. 5.

In its latest issue, an official Republican publication has printed a "rumor" that FCC Commissioner Lee Loevinger will be named to a Federal Judgeship.

The Republican Congressional Committee newsletter, distributed Monday, said:

"Washington rumor: Is Lee Loevinger, newest and most controversial FCC commissioner, on his way to a judgeship to get him out of New Frontier's hair. FCC Chairman E. William Henry reportedly feels Loevinger is getting too much publicity."

Stanton Torching It Up for Eight TV Debates in '64

Columbus, Nov. 5.

Frank Stanton, CBS president said the network is willing to give presidential candidates free time for as many as eight debates during the 1964 campaign. Stanton made the remark in a speech before the Rotary Club here.

Stanton said he is sure other networks would join CBS but that he could not predict whether there will be debates. President Kennedy has said he will debate but Stanton said he is not sure of the position of the Republican party or candidate.

Stanton said he wishes CBS could grant time to governors, senators and congressmen as well as presidential candidates, but that time is not available.

There were four debates in 1960 between Kennedy and Nixon. He anticipates some changes in his network's coverage of the 1964 party conventions. He said there should be more selection on the part of the tv people in charge of convention telecasts. "Just a camera and a microphone in a hallway can be very dull," he said.

The CBS chief also said he is in favor of networks granting opposition parties time to reply to the President's comments on partisan legislation. This already has been done, he noted, such as when opponents of medicare and an immediate tax cut were given a chance to reply to President Kennedy.

This should not apply, however, Stanton added, when the Chief Executive is speaking as the President.

'Let's Make a Deal' Daytimer to Bump 'People Will Talk'

NBC-TV has decided to bump the daytime "People Will Talk" panel strip (2 to 2:30 p.m.) at the end of December. This is the Four Star produced entry with Dennis James as host.

Going in will be a Monty Hall-Steve Hados package, "Let's Make a Deal," which Hall will emcee. Hall also owns the click NBC "First Impressions" cross-the-board daytimer (on which, incidentally, James serves as a panelist).

ABC-TV'S 3-YEAR BLUEBONNET PACT

Houston, Nov. 5.

A contract has been signed by ABC-TV with the Bluebonnet Bowl to televise the games beginning in 1964.

A minimum of \$125,000 a year for the tv rights will be paid by ABC-TV over a three-year period, the life of the contract.

Game this December will be televised by CBS.

NBC board chairman, Robert Sarnoff called the advent of global video Relay and Telstar "exciting proof" that the technology of instantaneous communication of sight and sound around the world has been mastered.

Sarnoff was speaker at the 83d Founder's Day Convention at Emerson College, where he received an honorary degree of Doctor of Literature and the school's Joseph E. Connor Memorial Award for 1963 by the school's Phi Alpha Tau fraternity.

The satellites, he declared, give "reality to some of the myths and fancies mankind has cherished through the ages—the flying carpet, the crystal ball and the genie in the lamp."

The rise of tv around the world, along with the perfection of tape and film and the advent of the jet age of transportation, he said, means that "the era of global television is here." And with it has come the realization that what the medium has achieved in the U.S. is "but a hint of its potential as a great force for knowledge in all countries."

Re educational tv, the board chairman said, that while it may be relatively small, it has "demonstrated hopeful promise as an urgently needed teaching tool and as a medium for the detailed development of specialized subjects for small segments of the audience to which commercial television, because of its need to rely upon wide popular acceptance, can give but limited attention."

About commercial tv, Sarnoff said, "As mass media, the national networks could not perform their function if they did not attract massive nationwide audiences and the attention that have spurred the phenomenal growth of all broadcasting and encouraged its attainments. The public must recognize television as a function of its own tastes and interests and consider that television's flaws and fallibilities are to a great degree a reasonable mirror image of its own."

"Television can lead the audience to new tastes and interests, but its leadership will be effective only to the extent that the public responds."

CBS Newswriters To Fight Fee Hike

Hollywood, Nov. 5.

CBS newswriters' unit, members of Writers Guild of America West, plans to ask WGAW for a meeting at which it will seek exemption from the Guild membership's newly-adopted hike in fees and assessments.

Disclosure of the contemplated move was made by Pete Noyes, shop steward for the unit, who said the news men bitterly oppose the hike and want no part of it. He further said that at the meeting with WGAW, an amendment will be suggested which would exempt the KNXT newsmen from the hike.

"We get no benefit from residuals, so see no reason why we should pay the increased assessments," said Noyes, adding "we work all the time and pay a lot of dues, more than many Guild members." Purpose of the special five-year assessment hike was to pay an estimated \$500,000 for conversion to the Guild's royalty plan in telefilms.

Noyes added that Nate Kaplan of the unit was at the Guild meeting to vote proxies against the hike, but wasn't permitted to vote on grounds he wasn't a paid-up member. Next day WGAW checked its records, found that the incident was due to a technicality, that actually Kaplan was in good standing. Consequently, Kaplan was so notified and voted his proxies in time for the ballots to be included in the overall tally.

Paul Talbot's Italian, Australian Coproduction Series for World TV

London, Nov. 5.

Paul Talbot, president of Fremantle Television, the company which distributes video programs all over the world except the U.S., is embarking on two major vidpic coproduction series. One will be filmed in Italy and the other in Australia.

His Italian venture, "Secret of the Pharoas," is being made in color in association with RAI, and it is believed to be the first time the Italo state web has become involved in a joint project of this nature. The deal with RAI calls for 10 half-hour programs for domestic presentation, and also for release in the main European markets. For the English speaking territories, notably the United States and Britain, Talbot is planning two one-hour specials, which will give in-depth treatment on the contribution of the Nile to world history. The skein has the backing of the Egyptian Government and will illustrate the significance of the Sphinx and the Pyramids on world events.

Talbot's Australian deal was made with Talbot Duckmanton of the Australian Broadcasting Commission, and calls for 39 half-hours in a new children's adventure series, "Magic Boomerang." Also partnered in this project is a local Aussie outfit, Pacific Films. Outside the "Lassie" series, Talbot believes that this will be the first new kidvid project undertaken for several years. It has a "superboy" theme, with the gimmick of the world standing still for all but the hero who throws the boomerang. While these projects represent a major development in Fremantle's policy, Talbot claims that his outfit is the biggest distributor of quota vidfilm programs in Britain. His company is releasing a substantial block of Australian programs, all of which qualify for 100% British Quota, among them, "The Terrible Ten," "Anzac," "Animal Parade," "Tribunal," "Country Style" with the Lagarde Twins, and two musical filler shows.

Claims TV Booze Show Invaded Privacy, Sues Mpls. WTCN for 75G

Minneapolis, Nov. 5.

A \$75,000 damage suit has been brought in district court here against Time-Life's local WTCN-TV by James Dauphinais, a Minneapolis resident, who charges the station invaded his privacy by showing him and having him comment and make statements on a video program having to do with liquor drinking.

The plaintiff claims that this alleged privacy invasion necessitated "psychiatric care and hospitalization" to restore his "mental health."

WTCN-TV is an independent non-network station which occasionally televises its own produced documentaries of which the involved "One for the Road" on Nov. 17, 1961, was such a program.

The complaint charges that "the nature and circumstances" in which Dauphinais was "displayed" on the documentary disregarded his "privacy right" in a way which "would cause a person of ordinary sensibilities extreme embarrassment and emotional stress and to be subject to public ridicule and scorn."

Arthur Swift, WTCN manager, declined to comment on the suit.

'England' Seg Preems 'Esso World Theatre'

"England: Puritan Versus Cavalier," the century's old conflict between the country's straight-laced and romantic citizenry as seen via English literature, will be the first production of "Esso World Theatre," the oil company's new hour series slated to start in selected markets in January.

Sir Ralph Richardson heads the cast that will dramatize the poetry, plays or stories of 12 of England's famous authors. Also featured will be Angela Baddeley, Anna Massey, Paul Rogers and Peter Wyngarde. Esso series will have eight hours dealing with various countries.

'Battle Line' Sales

Official Films reports a 15-market regional buy of its archives war series, "Battle Line," boosting total markets to 110.

Champlin Oil, via Tracy-Lock ad agency, Dallas, bought a minute spot a week in 39 stanzas throughout the oil company's territory (outlets are in Oklahoma, Nebraska, Kansas, Minnesota, Iowa and North and South Dakota).

Sale is contingent on Official's clearing satisfactory half-hour time segs, but Official sales veepee Charles King says the lineup is 100% assured. King says Official is also negotiating with two national companies for similar regional or area sponsorships.

KWK Rap Sticks On Treasure Hunt

Washington, Nov. 5.

FCC refused to reconsider its revocation of KWK-AM, St. Louis, stemming from broadcasts of two treasure hunts.

In a 3-2 vote, FCC turned aside KWK's appeal for reconsideration saying it "cannot countenance fraudulent contests aimed at deception of the public."

Commission said the station's conduct showed "a lack of any high degree of licensee responsibility," and "mitigates against mitigation of the revocation sanction."

FCC said the revocation "is not only warranted but is required in the public interest."

The revocation, FCC said, didn't reflect on the character of the stations' owners, which they said was good, but "rather is a reflection on their handling of KWK's operations."

Commissioners Rosel Hyde and Robert E. Lee dissented.

Backing the order were Chairman E. William Henry and Commissioners Frederick Ford and Lee Loevinger.

Commissioners Robert Bartley and Kenneth Cox didn't participate in the decision.

NBC INTERNATIONAL: UGANDA MAKES 69

Uganda, Africa, becomes the 69th country to become a customer of NBC International in the rapidly-expanding overseas syndication market, reports Joseph Klein, director of International Enterprises.

The African country has paced for 52 half-hour "Mr. Wizard" shows and 23 15-minute "Watch the World" segs. Klein says the sale was negotiated through the Ministry of Information, Broadcasting & Tourism for Uganda TV. The past year, he says, has seen a steady increase in sales of film abroad, particularly to eastern European countries now buying shows from the western world. These include Poland, Czechoslovakia, Yugoslavia and Hungary. Negotiations current, says Klein, call for sales to at least three more foreign countries in the next few months.

No 'Ifs' & 'Buts' When You're Guilty

Washington, Nov. 5.

Stations don't have to know they are violating rules to be slapped with fines for "willfully or repeated" failure to identify a program sponsor, FCC ruled.

Commission doctrine was handed down as it affirmed the \$500 fines against Minneapolis tv stations. The forfeitures were levied against the stations last year for not identifying the merchants association sponsoring talks in favor of a Sunday closing law.

The stations were fined under the "willfully or repeated" doctrine and FCC gave this explanation of its action:

"Willfully," only means that the Commission must show that the licensee "knew that he was doing the acts in question—in short, the acts were not accidental," FCC said.

It doesn't require a showing that the licensee "knew he was acting wrongfully," Commission added.

As for "repeatedly," that means "simply more than once," Commission averred.

Stations fined were WCCO-TV, KSTP-TV, WTCN-TV and KMSP-TV.

Dissenting from the ruling were Commissioners Rosel Hyde and Frederick Ford.

In favor were Chairman E. William Henry and Commissioners Robert Bartley, Kenneth Cox and Lee Loevinger.

KBON's 325G Sale

Radio station KBON of Omaha was sold for \$325,000 to Profit Research Inc. That firm is headed by Sidney Walton of New York City.

The new owner said no changes in personnel or format is anticipated. There will be an expansion of local and regional news coverage. Station was sold by Goldenrod Broadcasting, controlled by M. M. Fleische and Joe Gratz. Neither will remain with the station.

No End to That 'Highway Patrol'

Broderick Crawford starrer "Highway Patrol" remains a strong syndication winner. First released to tv in 1955, it's still having an extensive run throughout the country, according to Pierre Weiss, v.p. of Economee, rerun wing of United Artists Television.

"Patrol" has been sold in 175 first-run markets to date. Seventy-five stations have bought the program on a rerun basis after the first-run showing, thus resulting in multi-run programming. Many of these stations have renewed contracts for additional runs equaling as much as six-to-seven runs. Economee has been selling the 156 "Highway Patrol" episodes on this repeat renewal basis to the same station or another station in the same city after the original or rerun expiration, according to Weiss.

20TH'S 'CENTURY II' INTO 30 MARKETS

20th Century-Fox TV's Century II package of 46 films, which went into syndication this fall, has been sold to 30 stations in its first eight weeks. Sales have been three times faster for this group than the Century I package of 30 titles that was offered a year ago despite the fact that the second group has films priced higher on an average of 10%.

Latest sales of the Century II group include KHJ-TV, Los Angeles; KCMO-TV, Kansas City; WISH-TV, Indianapolis; KOOL-TV, Phoenix; WTIC-TV, Hartford; WTOL-TV, Toledo; KBTU, Denver; WFGA-TV, Jacksonville; KCBT-TV, Lubbock, Tex.; and WKZO-TV, Kalamazoo.

'Open End's' Whopping 'Mixed Marriage' Rating

David Susskind's "Open End," which bowed on WPIX, N.Y., last month, racked up the biggest audience score in its five-year history with last-week's session on "Inter-marriage of Negro and White." The show drew over 1,000,000 listeners with a 9.2 Nielsen average.

The show was third in the six-station market, and for the first hour, was in second place. Susskind, who was hospitalized with a circulatory ailment after the taping of this show, has returned to take over the moderator's role on "Open End." Groucho Marx pinched hit during Susskind's hospital stay and that segment is being telecast next Sunday (10).

Chi TV Raiding City Rooms

Chicago, Nov. 5.

Personnel piracy from newspaper city rooms to teevee news rooms is rapidly becoming the rule at Chi stations, and is speedily replacing the old tradition of bringing up reporters to video from the radio news staffs. Latest in the newspaper-to-camera march is Sheri Blair, who joins the WBBM-TV news team after several years as a byliner on Chicago's American.

Mrs. Blair (her husband is also a reporter on the American) will handle "hard news" and will not be handed the usual femme assignment of women's features. She'll do a news feature on the 7 a.m. newscast on weekdays and will be a regular field reporter on the 6 and 10 p.m. news shows.

WBBM has been the most prolific of the newspaper raiders. News director Red Madigan was formerly city editor of the American and field reporter Wendell Smith also worked the city side of that paper. Mort Edelstein, one of two WBBM-TV assignment editors, was also on the American before a stint with the Chicago Sanitary District, and Ben Holman, who moved up to the CBS network staff from WBBM-TV, came from the Chicago Daily News.

While Mrs. Blair is the only female field reporter on WBBM-TV (and the only one on Chi's four television stations), two other women do parttime news work. Lee Phillip, who moderates an interview show on weekdays, does news features on that station's News Special at 6 p.m. on Saturdays, and Susan Shaw a daily morning weather show and occasional women's features.

Loevinger: OK to Own More Than One Station, But Not Too Many

Washington, Nov. 5.

Trust busting FCC Commissioner Lee Loevinger moved to clear away some of the flack that followed his criticism of group ownership of stations.

Loevinger said that his plea for diversity of ownership "does not mean that I suggest that every licensee be limited to one station."

He expressed doubt that this policy would have been practical even in the early days of broadcasting and "in any event, the time has long passed when serious consideration can be given to such an idea."

Despite those disclosures Loevinger urged the Commission to be "more vigorous and more realistic" in its approach to multiple ownership "in order to insure that its factions from now on move in the direction of diversity rather than monopoly."

In a speech to the Oregon Assn. of Broadcasters in Portland, Loevinger also moved to brush aside Republican and other blasts following his call to the industry to set up an independent news service.

Without specifically referring to the service he suggested in an earlier speech in Lincoln, Neb., Loevinger averred he wasn't trying to dictate to the industry. Instead he said he was attempting "merely to indicate that there are in fact many areas of development which remain open and relatively unexplored by the industry."

He rapped the industry for showing "remarkably little imagination or ingenuity" in filing responses to FCC's proposed commercial time limits.

He said he could think of several alternatives to adopt the NAB Codes which would offer Commission and stations flexibility in commercials and programming.

Loevinger also got a dig in at his predecessor Newton Minow. Referring to plans of Minow and others to divide the Commission into several functions, Loevinger called these proposals "more dramatic than efficient."

Anyone familiar with government operation, he continued, would know that increasing the number of agencies results in more procedure, greater backlog and less expedition and efficiency.

Foreign Field Tops Domestic Gross in CBS Syndication Operation

Growing importance of the foreign field in syndication is reflected in the CBS Films operation, where the foreign field now has surpassed the domestic field in grossing performance.

For past couple of years the foreign field in syndication has been growing, while the domestic field has narrowed, as networks took up more time with their respective programming services. Now, the biz of syndication of vidfilm series has followed in the footsteps of the motion picture biz. Foreign grosses, as evidenced by the CBS Films situation, is ahead of the grosses tallied for the domestic market.

Taft's Mgt. Powwow

Cincinnati, Nov. 5.

Guest gabbers at Taft Broadcasting Co.'s seventh annual management seminar, held last week at Boca Raton, Fla., in a roving schedule of locales, were headed by Tom Moore, ABC-TV prexy, and included Martin Beck and Ollie Blackwell, Katz Agency execs, and Bernard Koteen, Washington attorney for TBC.

Hulbert Taft Jr., board chairman, and L. H. Rogers II, president, outlined the company's future, policies and plans at a huddle of the entire home office exec staff and managers of radio and tv stations in Cincy, Columbus, Birmingham and Lexington, Ky.

Discussions of sales, engineering and programming developments were directed by John L. McClay, Donald Chapin, Roger B. Read, William Hansher, Robert T. Schlinkert and Leon Lowenthal.

WBAP's 100% Tint On Local Entries

Fort Worth, Nov. 5.

WBAP-TV is telecasting all of local "live" programs in color. The programs now utilize the new settings and introductions as part of the "new look" on WBAP.

All phases of the "new look" were designed for color as well as for black & white. Particular emphasis has been given to backgrounds to further enhance the color effectiveness of the video picture.

This same emphasis has been carried over to the station identifications, program titles and other graphics seen on the outlet.

Included among the locally originated live programs are Monday through Friday, mornings, "Today's Weather," 7:25; "Today in Texas," 8:25; "High Noon News," 12 noon; Afternoon: "Deadline," 12:35; "News at Six," 6; "Weather Eye," 6:15; "Sportfolio," 6:25; "Sports World," 10:30; "Midnight News," 12 midnight.

Sunday through Saturday, "Weather Telefacts," 10:15 p.m. and "News Final" at 10:25 p.m.

Sunday, "Cartoon Capers," 8 a.m.; "Christian Questions," 9:30 a.m.; "News Check," 1:45 p.m.; "Weather Check," 1:55 and "Abe Martin Show," at 10:30 p.m.

Saturday, "Clutch Cargo" with Johnny Hay at 7:30 a.m.; "Bud-dies Cartoon Show," 1 p.m.; "Planning for Tomorrow," 1:30; "Football Scorecard," 6 p.m.; "Weekend News," 6:15 p.m. and "Weekend Weather" at 6:25 p.m.

OF Names Allen Ash

Official Films, has named Allen Ash, formerly with National Television Film Assoc.'s, midwest sales manager.

Ash was seven years with NTA, the last two as head of the company's Chicago office and midwest operations. Official also has named two new members to the board of directors, David Bunim, a business consultant in New York, and James H. Wiborg, president of United Pacific Corp., Seattle.

OFF-WEBS: TRICK OR TREAT?

Gross Yield On Half-Hour Off-Webs

Grossing potential of a class A off-network half-hour entry in today's syndication market varies from \$16,000 to \$25,000. Factor to be considered, among others, is the number of episodes involved. Gross per episode on a series of a moderate number of episodes may be higher than a comparable series with many episodes. Series of many episodes, though, brings in larger total dollars.

Off-network hours in the Class A-category can earn from \$25,000 to \$35,000 per episode, according to estimates furnished by some distributors. The gross, of course, is a long way off in measuring what is actually realized after residual payments, distribution costs, and other expenses are deducted. There have been off-network half-hour syndication properties in the extraordinary class, after years of repeats, that have earned from \$50,000 to \$75,000 per segment in the market-by-market field.

WXYZ-TV: 'Hey, Look at Us'

Claims Detroit Rating Sweep But Gives It a Realistic 'Guide' Tag

Detroit, Nov. 5. WXYZ-TV, an ABC affiliate, claims that for the first time in modern television history, one station (it, match) "dominates the evening viewing habits in Detroit."

Station cites an ARB report listing all of the top 10 shows in Detroit—and 16 of the top 20—on WXYZ-TV.

Heading the list of faves, according to report, are the "Donna Reed Show," "The Patty Duke Show," and "Arrest and Trial," in that order. Others are "The Flintstones," "McHale's Navy," and "The Greatest Show on Earth."

In commenting on the sweep of the rating service, John F. Pival, prexy of WXYZ-TV, said: "While we are delighted with the showing of the WXYZ-TV evening lineup, we realize that the rating book is only an indication of public taste—a guide for future programming."

Four Star Syndie Wing's \$1,250,000

Four Star's syndication wing has chalked up \$1,250,000 in total sales since the beginning of Four Star Distribution Corp.'s new fiscal year, which started July 1. New gross is 66% ahead of the gross last year during the comparable period, which was \$750,000.

Boost is attributed to the company's additional off-network entries, giving it a more varied program catalog. Company states that some stations have begun to stockpile product by buying series with options of delayed starting dates. General manager Len Firestone listed among the positive factors pushing his company's sales, special services offered by the company in the form of trailers, slides, photos and other promotional and ad aids.

Gross sales figures were released in the wake of a Four Star sales meeting.

WBKB TAPS BOWEN AS SALES DIRECTOR

Chicago, Nov. 5. WBKB has tapped Donald C. Bowen to replace the departing Bob Adams as director of sales in the latest of a series of sales personnel changes at the ABC affiliate. Bowen has been a sales rep with ABC-TV spot sales in New York.

Earlier, Tom Miller switched over from Midwest ABC-TV spot sales to become general manager of WBKB, reporting to local veepee Sterling (Red) Quinlan. G.M. spot had been vacant and assumed by Quinlan since January 1961 when Matt Vieracker left to go with the web's international division. It's expected that John McElfresh will fill the Miller's old position in spot sales.

Unrelated to the WBKB changes, but in the same general family, was the appointment of Ed Montanus (ex-MGM Films) and once with NBC) to manager of ABC-TV central division sales. He reports to network veep Bill Gillogly here.

Westhampton N. Y. Sale

WABC-TV, N. Y., picked up the package of 15 action pix distributed by Westhampton Corp.

One of the features in the group, "I Bombed Pearl Harbor," has been scheduled by WABC-TV on Dec. 7, in its "Best of Broadway" feature slot.

Japan 'Astro Boy' Kid Robot Show Into Rating Orbit

NBC Films "Astro Boy," the half-hour cartoon show being co-produced with Osamu Tezuka's Moosie Production Co., Tokyo, has gone into rating orbit so swiftly in its new-season syndication premiere on WNEW-TV, New York, and elsewhere, that the Japanese producers are in New York now for negotiations on a possible network show and another syndication property.

"Astro Boy," a 21st century do-gooding kid robot, had his tv premiere on Fuji, headquartered in Tokyo in January this year and now ranks seventh in the country's Nielsen. In New York, on the Metropolitan Broadcasting Independent, "Astro Boy," playing at 6:30 p.m. Saturdays, has risen steadily in both the ARB's and Nielsen's and now leads the time slot—last week shading NCAA football on WCBS-TV, with an

(Continued on page 40)

Go Fight City Hall? Not News Directors Of New York Stations

Limitations on the scope of press, radio and television interviews with persons in police custody were understood to have been proposed by N.Y. Deputy Police Commissioner Walter Arm to the news directors of 15 radio and video stations meeting at WNEW Radio's studios last week. Changes were suggested as a result of a court decision to change the venue of a trial because the defendants were interviewed while being booked.

Arm told the newsmen that the proposals would not be applied until they had been carefully studied and evaluated by all media. The news directors decided to handle the proposed changes on an individual basis and file separate replies after conferring with station management. Represented at the meeting were WNEW, WABC AM-TV, WCBS AM-TV, WNBC AM-TV, ABC, CBS, WMCA, WHN, WINS, WPAI and WJZR.

Offshoot of the gathering of the news directors was a decision to meet informally as required to consider problems that affect them all. First meeting is set for early this month to discuss their headaches over City Hall, particularly coverage of ticker tape parades and receptions on the steps of City Hall.

MANY VAULTEES SEEN TOO IFFY

By MURRAY HOROWITZ

Key syndicators, backed up with off-network product, have begun the feverish poker game of projecting what will be profitable product to take out of the vaults for the market-to-market run.

Network and local ratings, time availabilities later this season, and possibly next, the popularity of certain types of programming, the number of off-network properties falling into the popular programming niche, are all factors up for consideration.

Everyone is playing his cards carefully and close to the vest. The game is the counterpart of the network chess bit, as one network slots a new show, bets on a particular type of programming, and the other networks, move into position, with their shows, slot by slot.

In syndication, now largely made up of off-network product, the projections of what will sell are comparably just as much of a gamble—and possibly just as costly. To come into the market with an unsaleable show results in red ink of no small proportions, considering residuals and distribution costs.

Today there are quite a number of properties which rode on the network for a season, but for one reason or another, have never seen the light of day in syndication. The producers of such shows who thought that if they didn't make it on the network, the rerun market in syndication will offer a profit gravy train, have misled themselves indeed. The network turkey—with mighty few exceptions—has no market in syndication.

There are other reasons why certain series may have been kept in the vaults. Situation may be that the syndicator may think that there are too many entries of a particular category riding the off-net circuit. Popularity of stripping may keep a good series off the syndie market simply because of the relatively few episodes available.

It's too early in the season to guess with certainty what significant properties will be coming off the network by the end of the current season. Properties held to be candidates include "Route 66," "Sunset Strip," "Marshal Dillon" (half-hour "Gunsmoke"), "Twilight Zone," "Alfred Hitchcock." As the season progresses, and as Nielsen builds the season's rating history—the candidates for the market-by-market circuit will become more apparent.

Those insignificant properties axed will just gather dust in the vaults, already crowded by properties of previous seasons. Some properties now in the vaults will be sprung for a syndie route when the time is considered propitious.

As to the dimensions of the current vaults of major distributors, here's a partial rundown: In the category of westerns, MCA has "Buckskin," "Tall Man" and "Wells Fargo"; CBS has "Hotel de Paree" and Four-Star has "Black Saddle," "Law and Plainsman," "Johnny Ringo," and "Wichita Town."

In the comedy category, there's CBS' "Angel," Four Star's "Jean" (Continued on page 34)

Gov. Hughes' WABC-TV Rebuttal (11 Times)

For the first time since WABC-TV began editorializing this year, a difference of opinion has led the station to grant air time to public official to rebut the editorial stance. New Jersey's Gov. Richard Hughes requested and was granted time to challenge WABC-TV's position against the New Jersey Turnpike bond issue.

Hughes, in fact, was given 11 spots over last weekend (2-3) to state his position. WABC-TV v.p. and general manager John O. Gilbert originally made his editorial statement last Thursday (31).

Rusk, Henry Talks to Highlight WBC's 4-Day Pubservice Conclave

WQTY Gifted to College

Jacksonville, Nov. 5. Rahall Broadcasting, Inc., of this city, has transferred WQTY Radio as a gift to Jones College, Jacksonville. Sam and Farris Rahall, owners of the outlet, valued the gift of the Jacksonville radio facility at \$200,000.

Jones College, a non-profit business educational institution accepted the gift upon approval by the FCC, and will use the station as part of its school curriculum and also as a commercial station. Rahall brothers, Sam, Joe and Farris, continue ownership of four other radio stations.

Secretary of State Dean Rusk and FCC chairman E. William Henry have been set as the principal speakers at the fifth annual Conference on Public Service Programming sponsored by the Westinghouse Broadcasting Chain in Cleveland, Nov. 10-13. One of the major highlights of the four-day conclave will be a briefing of the 300 broadcasting execs on world affairs by Rusk and other high State Dept. officials from Washington.

Agenda for the conference is as follows: On Sunday (10) there'll be a early evening reception at the Burke-Lakefront Airport with entertainment by Mike Douglas, the Four Saints and the Ellie Frankel quartet.

Monday's working sessions will open with talks by Westinghouse Broadcasting prexy Don McGannon and Dick Pack, Group W's v.p. over programming. Morning panel will cover "Perspective on News" with Herbert B. Cahan, WJZ-TV, Baltimore, general manager, as moderator of a discussion by newspapermen and tv journalists. Monday afternoon session will examine emerging patterns of tv news with emphasis on expanded news formats. There'll also be a discussion tracing techniques and content of radio news. Monday evening will be devoted to "The Communicators," the relationship of the creative person to communication.

Sessions on Tuesday will discuss how the broadcaster communicates with the community. Another panel will mull "Needs and Taste: Meeting The Challenge" with George H. Mathiesen, general manager of KYW-TV, Cleveland, as moderator. Henry will address the Tuesday luncheon gathering. Afternoon session will include the foreign policy briefing. In the evening, the Cleveland Orchestra, batoned by George Szell, will perform.

Wednesday sessions will be divided in the morning between radio and tv panels which will review approaches in documentary production. Afternoon panels will focus on the potentials of live programming. Evening speaker will be Francis Keppel, Commissioner of the Office of Education in the Dept. of Health, Education and Welfare.

'Car 54' Rights Go to Telesynd

Telesynd, the syndication wing of the Wrather Corp., has bought for international syndication the "Car 54, Where Are You?" series which had a couple years run on NBC-TV. Grabbing off the syndication rights is considered a coup for the relatively small Telesynd, since reportedly Desilu, MCA and NBC Films were also negotiating the package.

Series, owned by the producers, Eupolis Productions, will be on the market within the next few weeks. Telesynd has been expanding into foreign sales, recently putting its "Lone Ranger" and other series up for overseas sale, and recently setting a deal with Orient Television of Tokyo for Far East representation.

MEDALLION 6-MOS. GROSS \$1,000,000

Medallion Pictures Corp., which distributed features to tv, will reflect revenues for the six months ended Oct. 31, in excess of \$1,000,000, according to Medallion prexy Ben Schmitt.

Earnings for the period were listed at least 80 cents per share. For the entire fiscal year ended April 30, 1963, the company reflected earnings of 81 cents per share on revenues of \$1,436,000.

Nielsen's Profile Of Viewing Habits In N.Y. Metro Area

The tv audience in the greater N.Y. metropolitan market, comprising 17 counties in New York, New Jersey and Connecticut and encompassing some 15,000,000 people, are watching the tv screen on an average of five hours a day, precisely the same amount of time which the provinces devote to the parlor box. The 35-hours-a-week dedication to tv was among the incidental findings in a detailed analysis of the New York area computed from electronically recorded data taken from Nielsen's sample television homes.

This is the second such cumulative four-week survey made of the New York market, the first having been done by Nielsen in 1961. At that time, five of the seven N.Y. stations underwrote the study. For the 1963 survey, however, none of the local network-owned stations was willing to subscribe and only WNEW-TV and WOR-TV agreed to pick up the tab for Nielsen's efforts.

WNEW-TV v.p. and general manager John E. McArdle accented the need for television operators to support such media surveys. "We owe it to our advertisers who need this information to make intelligent decisions, and, for ourselves, we must know the complete market picture in order to service the public more thoroughly," McArdle and Metromedia's research v.p. Mary McKenna said the latest (Continued on page 36)

Collins Raps Henry's Knuckles—This Time Just a Little Harder

Washington, Nov. 5. NAB prez Le Roy Collins attacked the suggested local live programming remedies of FCC Chairman E. William Henry saying they were "worse than the illness he diagnoses."

Delivering his sharpest personal rebuke of Henry yet, Collins blasted the chairman for taking the position "that the people of America should be taught by the government to be more unhappy with broadcasting."

In a speech to the Ohio Assn. of Broadcasters in Columbus Collins said he and most broadcasters share Henry's concern with local live programming but added "FCC is no proper teacher of the techniques of good broadcasting."

Collins also took issue, in part, with Henry's pet theory that the public should be given a better chance to air gripes and make suggestions about programming and stations' service.

Collins said he agreed there should be "more meaningful understanding" between broadcasters and the public, but that this was their responsibility, not the government's.

THE LAST WAGON



Foreign TV Reviews

FESTIVAL LATE

With Alex McEwen, Clancy Bros. & Tommy Makem, Naddia Cattouse, Gillian Lynne & Co., Jean Hart, "Whispering" Paul McDowell, Peter Mallan, others.
 Producer: Liam Hood
 Director: David Bell
 55 mins., Mon., 10:35 p.m.
 Scottish Television, from Glasgow.

Although this show came somewhat late after the International Edinburgh Festival, it proved a useful and always interesting collection of some of the better acts from the Festival unofficial "fringe" shows, those not given official Festival status. It had overall entertainment value.

Mainstay of the program, taped in the STV studios at Glasgow, was the polished and disarmingly natural emceeing of folk-singer Alex McEwen, who played his guitar between items. He is one of the two McEwen brothers who have been making a mark in the U.K. world of folk-warblers.

Naddia Cattouse, West Indian folk singer, offered two attractive songs, and merits a nod for her rendition of "Lemon Tree"; the director caught her facial expression cleverly. Gillian Lynne and her Modern Dance Company came up with an offbeat and slick dance bit, to the music of the Anthony Bowles Trio. From the "Love and Living" company came a chirper with lotsa potential, Jean Hart, partnered by "Whispering" Paul McDowell, late of the Temperance Seven, singing notably an individual interpretation of "Frankie & Johnnie."

More clever and satirical bits came from members of the Oxford Theatre Group. Peter Mallan, local singer, offered the Robert Burns classic "Ae Fond Kiss," and recited "To A Mouse," also by the Scot bard; this was an excerpt from the revue "Loons, Lochs & Leprechauns," presented by Mallan at the fest.

Program was vigorously rounded off by the Clancy Brothers & Tommy Makem, singing, among other items, a specially attractive song about a jug of punch. Act was well-chosen to wind the hour-long program.

Script by Walter Dickson had the right degree of raciness and didn't hesitate to comment on the poor quality of some of the "fringe" shows offered at the Festival; it was also informative. Ron Francetti did the simple sets. A studio audience, to give applause to the taped bits, had right amount of beards and beatnikism to convey impression of a typical Festival audience. Show, on the whole, was one of the best efforts yet to come from the commercial tv station in Auld Lang Syne-land. *Gord.*

BOYD Q. C.

With Michael Denison, Charles Leno, Mark Dignam, Andrew Crawford, Joe Ritchie, others.
 Director: Richard Gilbert
 Writer: Jack Roffey
 30 mins., Wed. 10:15 p.m.
 Associated-Rediffusion, from London

In for his sixth season as Richard Boyd, Queen's Counsellor, Michael Denison portrays the local-style legal-eagle with wig and gown, and returns to the post-peak viewing hours in a show which retains the chemistry that holds over a healthy slice of the prime time audience.

That the series has little that's new in the way of dramatic expression is of little consequence, for the formula hit pay dirt five years ago and has been going strong ever since. On the current showing, there is no reason why it should stop now.

Story unhooking the new semester saw Denison called in to investigate a suspect insurance claim against the sinking of a ship during a hurricane.

From every aspect, thesping, direction, setting, etc., the yarn was well up to the standard of the series which has never aspired to great dramatic heights, but has built a loyal following over the years. *Watt.*

THE PICARDY AFFAIR

With Robert Hardy, Esmond Knight, Michael Culver
 Writer-Narrator: Robert Hardy
 Producer: Peter Newington
 50 mins., Fri. 9:35 p.m.
 BBC-TV, from London

Shakespearean actor Robert Hardy, who held a prime role in BBC-TV's "Age of Kings" series, was here given a chance to recapture—via the expertise of modern day

electronics and sound effects—the battle of Agincourt, fought between Britain's King Henry V and the French.

With skilful use of actors, drawings and actual-location footage, the actor and producer Peter Newington brought in a reasonably atmospheric "documentary" on the famous 15th century bloodbath, though the effect was marred by Hardy's rapid-fire commentary.

Technique of the reconstruction, which cut from modern times to 500-odd years ago at the blink of an eye, was well enough done not to confuse or distract and the use of such "atmospherics" as the featuring of an archer with Henry's army (Esmond Knight) who recounted some of the tale from the personal, human angle was well conceived.

Overall, though, the piece was for the buffs. Well done, and with a new angle. But a trifle too esoteric for those not well acquainted with English history. *Watt.*

HERE'S HARRY

With Harry Worth, Anthony Sharpe, Frank Williams, Reginald Marsh, Gordon Rollings, others.
 Producer: John Ammonds
 Writers: Vince Powell, Frank Roscoe
 25 mins., Fri. 7:45 p.m.
 BBC-TV, from London

Harry Worth, a top comedian for many years who has been through the show business mill has now hit top gear on BBC-TV. This followup skein to a couple of others on the same web is cast in the same comic mold and duly guaranteed to keep the following built up by this bumbling hero, a "do-gooder" for whom every good intention goes awry.

Worth's characterization as a loveable innocent was a yock-raising creation, based partly in reality and partly on the absurd.

It jells into a unique mixture which for BBC is a surefire rating winner, and for Worth a fine tribute to the years he spent on the boards perfecting a style.

In this new skein initialer where with a party of friends he took a cross-channel weekend flip to Paris and wound up involving the British Ambassador in France with his petty troubles, Worth returned with his own peculiar subtle—but hilarious—impact.

Writers Vince Powell and Frank Roscoe, key figures in success of the show, turned in a worthy script, not over-loaded with gags, but thoroughly suited to Worth's bumbling style. Adding snap and lustre to the comedy was John Ammonds production which enhanced the semi-sociological appeal of the comedian, yet never missed an opportunity of extracting the fun from what was ostensibly a "normal" situation. *Watt.*

Foreign TV Followup

Festival

Big question around British tv since January has been this: "What will Sydney Newman do for BBC-TV drama?" The resounding answer, which will be underscored in tv history as one of the most significant dramas ever to be beamed over British airwaves, came from the Corporation's new tv drama boss in the shape of "Stephen D," which he personally produced.

Stature of the vidrama was so immense, the entire cast so polished, the direction so masterful that overnight the new Wednesday "Festival" series, in which it was the fourth production, accelerated in importance to a point where it now must rank as the dramatic achievement of the season.

It is seldom that a play like Hugh Leonard's adaptation from two novels by James Joyce—"A Portrait Of The Artist" and "Stephen Hero"—so easily and so perfectly effected the switch from stage to tv. In this case, the electronic agility of the medium welded the diffuse thoughts of the hero into a cohesive, digestible whole, and this was a personal triumph for director Anthony Page. Inevitably, it had to be an advancement on the theatre production in view of tv's superiority in linking, flashback, superimposition and so on but, importantly, because Newman secured the entire Irish cast from the original Dublin Theatre (Continued on page 34)

NBC'S CHILDREN THEATRE

(Quillow and the Giant)
 With George Latschaw puppets,
 Win Stracke, Joe Eich Singers,
 Tom Williams, Joseph Gallicchio
 & NBC Chicago Orch
 Exec Producer: George A. Heinemann

Producer-Director: David Barnhizer
 Music & Lyrics: Ralph Blane, Wade Barnes

Writer: Biff McGuire
 60 mins., Sun. (3), 6 p.m.
 NBC-TV (color)

A fine combination of talent made "Quillow and the Giant" a delightful and charming hour for children—and adults. "Quillow" had all the elements going for it—fetching music and lyrics, puppets of extraordinary human traits, a real-life menacing giant, humor and wisdom.

Who can ask for anything more? Sponsors apparently did and, for mystifying reasons, advertisers stayed away from participating. "Quillow," based on a James Thurber story, deserves repeat engagements and reawakened sponsor interest.

Some of the tunes and lyrics originated by Ralph Blane and Wade Barnes had the spark of Gilbert & Sullivan. Especially good was "I Believe in Something." On occasion the lyrics may have gone above the heads of the moppets, but their restlessness must have been short-lived, for the story tumbled soon to the menace of the giant.

Win Stracke played the giant up-setting the peace of puppet land in broad, gifted style. When he roared, the very houses quaked, and only the wisdom of the puppet toy maker Quillow saved everyone from destruction. Quillow said the only way to rid the town of the menace was to outsmart him, and his wit conquered the dumb might of the giant.

The George Latschaw puppets had a lot of range in human behavior. Joseph Gallicchio & the NBC Chicago orch played in rich style. Tom Williams, singing Quillow's songs, had just the right pitch. Producer-director David Barnhizer maintained the pace and the magic of the piece, adapted for tv by scripter Biff McGuire with style. The settings by Ernie Schifler had that story-book flavor.

The hour in color was videotaped in Chicago, underlining the point that good network shows need not only originate from either N.Y. or Hollywood. Two other entries of "NBC's Children's Theatre" are slated for production in Chicago, with the remainder of the four set to be produced in N.Y. "Quillow" offered this Sunday afternoon showcase an auspicious beginning. *Horo.*

MISS TEENAGE AMERICA PAGEANT

With Bud Collyer, Allen Ludden, Betty White, others.
 Producer: Paul Levitan
 Director: Verd Diamond
 Writer: Richard Ellison
 60 mins., Fri., 10 p.m.
 PROCTOR & GAMBLE
 CBS-TV, from Dallas

(Benton & Bowles)
 There was something downright eerie about this regiment of 50 miniature matrons, with their uniformly teased, sprayed and pulled hairdos, their cosmetically-perfected beaming faces, and those frocks with the bow at the throat. With few exceptions, they all looked as though they had the same mama and were trying to emulate her—Mrs. Rheingold maybe.

As with the big-sister Miss America Pageant, there was the overtly self-conscious attempt to give the proceedings lofty purpose—college scholarship top prize, singing, dancing, personality points and what not. But last year's teen queen took a bow, and in a gushing little speech of thanks mentioned her grand national tour during the last year. And America's product promoters will no doubt give the new champ, Judy Doll, a good merchandising ride around the country. Another gusher (appropriately for Texas), was Gov. Connolly, whose speech of welcome was in the Claghorn idiom.

Emcees Bud Collyer and Allen Ludden, along with Betty White, were fairly level-headed commentators through the ensemble numbers and talent bits by the six finalists. All six showed something in song and dance and there was an organ rendition from the winner. And Karen Valentini, a California teen who won the talent award, did a rubber-mugged, loose-jointed mime to a Connie Francis (Continued on page 34)

Tele Follow-Up Comment

East Side, West Side

For the first time "the winds of change," marking the Negro protest movement in this country, won a dramatic outing on a network. The distinction for this courageous breakthrough was won by Monday (4) night's segment of CBS-TV's "East Side, West Side."

The outing, titled "Who Do You Kill," penned by Arnold Perl, was a moving love story set in the Harlem slums, a story of Negroes caught in the cross currents of today's struggle for better housing, better jobs, a more dignified way of life. It was a tragic story and a humanizing one, an hour that should win the network and the producers deserved bouquets.

Diana Sands, as the young Negro mother working in a bar to help her husband through school, brought warmth, gaiety and, when called for, a feeling of terrible tragedy to her role. The tragedy was that her young baby died of a rat bite, in their slum dwelling. As the husband, James Earl Jones essayed the role of bitterness until, in need of help for his distraught wife, he had to turn to people he had rejected, people in sympathy with his situation. The depth of Jones' tragedy made him turn to other dimensions of the human spirit, to tenderness and contact with his neighbors.

Perl, who also is exec producer of the series, penned a script which quickly etched in the setting and situation. George C. Scott, the social worker in the series, had an involvement in the story which appeared accidental and perhaps artificial. That was a minor flaw, though, in a moving, powerful outing. Tom Griest's direction caught the climate, the pace, and the characters. The camera work was realistic and to the point. Each of the supporting players—including Godfrey Cambridge, George Gaynes, John McCurry, Douglas Turner and Maxwell Glanville—lent their talents to this extraordinary outing.

Television, despite its fears and pedestrian outings, remains full of surprises when a segment such as "Who Do You Kill" gains an airing. *Horo.*

Jerry Lewis Show

It's to be fervently hoped, for the sake of United Artists, Stanley Kramer and everybody else concerned, that any resemblance between Kramer's "Mad Mad Mad Mad World" and Jerry Lewis' ABC-TV hour "trailer" on the night of the special Hollywood preem, was purely coincidental. Given a million-dollar talent parlay to play around with, it's amazing how much of it was unfunny and uninspired. For a live, spontaneous show too much of its seemed contrived. Perhaps basically the fault is Lewis' for the framework and format in which he operates mitigates against putting a gueststar at complete ease or "letting go" with a genuine flair. If a Carl Reiner, a Mickey Rooney, a Peter Falk, a Phil Silvers, among others, had something distinctive to contribute, they never got the chance.

Not that the show was without some rewards. A Dick Shawn routine was so hilarious as to almost justify hanging around for it. For out of Shawn came the few truly delightful moments of the marathon parade of the stars. Ethel Merman grabbed herself some fresh laurels in socking over a medley of her faves and a Sid Caesar pre-taped sketch was engaging.

Kramer, too, came along for the ride. But for him it must have been an embarrassing experience. *Rose.*

Jackie Gleason Show

Jackie Gleason on Saturday (2) reached out into the dim past of an earlier vaude day to extract one of the more genuine panto acts in show business—Gene Sheldon. And for all the thousands-of-times that he's performed the bit, running less than five minutes, it remains today, as over the long past, one of the real comedy delights. The business with the fingers and the legs, the grinning, the finesse with which he plucks at the guitar, whether for real or in fun—it still comes off today with the same high degree of professionalism and sock entertainment. *Still another vet of the old vaude*

days—Al Kelly—was also on deck to double-talk his way through the current weather phenomenon with mirthful results.

Saturday's show, of course, was the pre-taped one in which the brick wall came tumbling down on Gleason as he rode a cycle through it (and on to the front pages of America) in a takeoff of the John Cameron Swayze commercial on wrist watch torture. The dailies reported Gleason as a casualty, but in the tradition of the trouper he showed no evidence of it on screen. As a quickie it was hardly worth the risk—certainly not on a par, for example, with the Reggie Van Gleason flea training act. The latter was a clever, inventive bit of nonsense. Overall, the Gleason showcase toted up to good solid entertainment, from the American Scene Magazine vignettes to the inevitable Joe the Bartender skit with Frank Fontaine. *Rose.*

Chronicle

Last Wednesday's "Chronicle" on CBS-TV was a sort of anthropological documentary on the mill-workers in the north of England and their annual, ritualistic hegira to a resort area on the Irish Sea called Blackpool. Devoid of a news slant, and with no explicit axe to grind, it was a refreshing change-of-pace from network television's usual informational programs which tend always to be bound up with current events. As an insight into a slice of dreary British life in the unglamorous provinces, it was both interesting and illuminating and not without some practical value to the U.S. viewer. For in the inevitable comparison of his own lot to that revealed on the tube, the American should have been cheered by his happier fate.

With all the bleakness of the mill milieu, and the loud desperate fun at the resort, the film was more escapist than it was depressing. The British pubs, streets, trains, music halls and speech patterns still have a certain charm here in the States, and the young couple on whom the film focussed was attractive and anything but down-trodden. Their eagerness to make the most of life despite the limitations of their environment was the inspirational theme of the program.

On the negative side, there was a great deal of repetition in Charles Collingwood's narration and in what the girl, who was the central figure, had to say. It seemed as though there were 40 minutes worth of material for a 60 minute program, with the remaining time padded out by working over the same ground and training the cameras on a cheap music hall stage for far longer than was necessary.

Also the use of English titles to translate the "pure Lancashire" speech seemed an affectation rather than an aid and was usually annoying. That dialect, as it proved, was a lot more comprehensible than the London tongue, which has far more circulation here. *Les.*

Mike Wallace

Mike Wallace's CBS-TV half-hour morning news show appears to be settling down as an okay recap of the day's headlines, plus a couple of features of special interest to women.

On outing caught, Wednesday (30), major interest was engendered by the mother of President Kennedy, who told about her work on behalf of retarded children. Mrs. Rose Kennedy, comely and articulate, also told of her own retarded child, a daughter. She went into the life she and her husband maintained for their large family, and the roles of their older children. *Rose.*

The Charles Collingwood interview with Mrs. Rose Kennedy was continued the following day, as part of the Wallace show. Features such as this, which lend themselves to a chapter each day, also lend themselves to continued viewer interest, cueing following day tune-ins.

Another segment on affluent delinquents, rich youngsters who kicked up a ruckus at a Long Island coming out party, wasn't presented in sharp focus. The interviewing and the narration didn't pyramid interest.

There was ample use of CBS correspondents in Washington. Film clips were used to illustrate (Continued on page 40)

Keep This
Under
Your Hood



S

od



This is the fifth straight year NBC Television has led the field in automobile advertising. But we really wouldn't like that to get around. First thing you know, some conclusion-jumpers will assume our television network is strictly a vehicle for vehicles.

The plain, non-gingerbread truth is that the types of sponsors on NBC are as varied as our program schedule—a schedule whose versatility attracts more advertisers than any other network. Sponsors have their special ways of making friends. Kraft chooses the tension-filled suspense play and the tension-less Perry Como. Du Pont favors both fictional drama and real-life specials. Hallmark is equally at home with classical and contemporary theatre.

In the news area, the Gulf Oil Corporation backs the famed "Instant Specials" while the "Huntley-Brinkley Report" is sponsored by companies as diverse as the Aluminum Company of America and the American Home Products Corporation.

Even the aforementioned auto-makers (who, after all, have a common goal of selling cars) use a *variety* of NBC shows for displaying their wares.

Chevrolet's television stage is the action-filled Ponderosa of "Bonanza," while Ford's setting is the hardly-more-serene suburbia of "Hazel." Chrysler's television messages are brought home through a full-hour drama series and the comedy-variety of Bob Hope.

Buick is represented on such diverse offerings as "Sing Along With Mitch," "Eleventh Hour," "Mr. Novak" and "Saturday Night at the Movies." And, for the day of October 1, the entire "Johnny Carson" and "Today" shows were purchased by Pontiac for the television unveiling of its 1964 models.

And it's not merely the *giants* of American business and industry who choose to use NBC. We also serve many, many medium-sized and small companies—firms selling everything from cough-drops to potatoes.

In fact, there's only one type of small company we'd advise *not* to advertise on NBC; the one that wants to stay that way.

THIS IS NBC

...serving 410,000,000 people all over the world

Foreign TV Reviews

Continued from page 31

Festival, it took to the medium by storm and carved out a place for itself in dramatic history.

Allied to the great strength of the direction, was the acting of what was probably the only cast able to do the play as convincingly, the originals. Standouts were Norman Rodway as Stephen Dedalus (Joyce himself) as a man, and Kim Goodman, who had the role of Stephen D as a boy. Ruth Durley was nothing short of superb as Mrs. D and Kevin Flood, scored as her husband. Rest of the 30-strong cast backed up with vigor, some taking dual roles, playing each with maximum conviction.

Fragmented story, seen through Stephen Dedalus' eyes and memory; revealed the thoughts and emotions of a rebellious young man of artistic leanings, fighting against the smothering confines of religion and eventually driven to exile from his native, Catholic Ireland. In the most weighty terms, Sydney Newman has made his mark.

Watt.

Sunday at the London Palladium

If this Associated Television vaudeo show is the pinnacle of success so far as the entertainer is concerned, then Jimmy Tarbuck, just eight months in the business, is already at the top of the tree. A little prematurely perhaps, but not entirely undeservedly.

Tarbuck is a comedian found by ABC-TV working in clubs in Liverpool—"for a fiver a night"—and subsequently seen by Val Parnell, exec. producer of the Palladium show and signed for a high spot on the Palladium bill.

Parnell's judgment was shrewd, for the 23-year-old comic brought the house down and, almost unprecedented for the Palladium show which has a tight schedule to work to between the commercials, he came back for a second bow in response to insistent and continuous applause from the studio audience, the like of which the show has not evoked since Johnnie Ray took it by storm years ago.

Tarbuck, however, is still a raw talent. Hailing from Liverpool (where all the beat music excitement emanates these days), he appealed to the Liverpoolian audience packing the Palladium for the appearance of Billy J. Kramer and the Dakotas, performers from the same burg. His personality and fresh line in patter, delivered in bouncy-bouyant style—hands flailing, hair bobbing, nerves showing—encompassed great potential. Tarbuck is a natural who, with grooming, will line up with the greats one day.

Billtoppers for this outing were Xavier Cugat & Abbe Lane, who came up with a thoroughly professional act which stands the test of time by the injection of Bossa Nova and other updated tempoes. The scintillating Miss Lane, dispatched alluringly through such numbers as "Quando," "I Will Follow Him" (in Italian), a couple of Bossa Nova tunes and a Latin American medley.

Earlier, Billy J. Kramer disappointed in his spot and his group, The Dakotas, failed to stir any enthusiasm either. The Hermanis juggling group were faultless.

Watt.

Play of the Week

Associated-Rediffusion contributed Carl and Jo Eisinger's 90-minute Hollywood drama "The Velvet Cage" to this commercial net co-op dramatic cycle which now holds a Monday prime time berth. Sparing no expense, the major indie station lined up a full complement of noted and experienced thespians for the play, headed by Edmund Purdom, and entrusted it to one of its most capable directors, Cyril Coke.

But despite this fusion of talents, the play fell into line with dozens of others that have depicted the hard business world, sugarcoated with glamor, that was Hollywood in its heyday. Ingredients here, for example, were: a director on the way out, an ambitious but weak agent, a ruthless studio boss and an innocent leading lady.

One saving grace was that these characters were entangled in an absorbing plot. Ingeniously, the storyline made it imperative to the future of the director, agent and studio boss that the leading lady

have an abortion so she could make a multi-million dollar pic which, in different ways, was vitally important to all of them. She reluctantly obliged after a long fight, and died as a result.

Purdom was suitably moody as the talented and outspoken director, but gave little spark to the best role of the play. Alan Gifford, as agent Jack Burke, was more convincing and Eric Polhmann admirably suggested the studio big-wheel. Jan Waters was too insipid as the rising Hollywood star.

Director Coke succeeded in projecting the ratrace atmosphere of Hollywood.

Watt.

Armchair Theatre

Well into its fall season stride, ABC-TV's fortnightly dramatic cycle unspooled a first tv play by Andrew Sinclair, "The Chocolate Tree". A writer of depth and perception, Sinclair in this initial video work overcrowded his hourlong format.

He had so much to say in this yarn about the fall of a 400-year-old Anglo-African trading family with the coming of independence to an African state and the "black and white" relationships, that his "throwing in" of family intrigues, love affairs and so on, tended to make the play difficult to follow. His superb characters, their bloodsoaked history, outmoded beliefs and fanatical, "Empire-building" fighting spirit were sufficient to sustain the 60-minute show. The rest was superfluous and cluttered up the central theme.

Alan Cooke directed with zest, but on occasion was overly dynamic with ambitious camerawork.

Riposte role of the piece, that of Israel Strang, elder statesman of the trading firm, went to Paul Rogers who reminisced colorfully. Zena Walker, Arthur Pentelow, Peter McEnery played more subdued members of the Strang family but were, nonetheless, first-rate. Negro actor Earl Cameron scored, too, as Strang's halfcast son.

The expensive and superb set-

tings by Assheton Gorton gave the play a solid, atmospheric air that surrounded the "true blue" British colonial of the past. With a little prudent pruning, the central theme kept a shade more simple, Sinclair's tv bow would have been an unqualified success.

Watt.

We're Still In The Market For Shows: Aubrey

Hollywood, Nov. 3.

Most of CBS-TV's 15 pilots for the 1964-65 season will be in production by mid-November, and should be ready for delivery to the network by Jan. 1, web prexy Jim Aubrey said last week. Aubrey said he anticipates an early buying season for the next semester, and that's why he and program chief Mike Dann want the new shows ready by yearend.

Although the network has decided which properties it plans for piloting, "we are still in the market for shows," commented Aubrey.

Acknowledging that most of CBS-TV's series are ordered from the so-called smaller indies rather than the major telefilmiers, the prexy explained, "we would like to buy from the factories. I know and respect the men who run them. Our difficulty is that when we seek to determine who will be involved in a project with them—what producer and what writer—they don't seem to be getting a clear fix on this." The web is reluctant to commit itself without knowing what creative talent is involved in a project, he emphasized.

Aubrey said the 15 web pilots are tailor-made to fit network specifications, adding, "basically, you have got to be interested in the product quality, not in volume of production."

When You Care Enough for the Best

By LES BROWN

Chicago, Nov. 3.

All the concern for those network shows that received the Nielsen kiss of death last week only accentuates the anomaly of the Hallmark "Hall of Fame" in today's television economy.

The series has entered its 13th season on NBC-TV with an average rating of only 15.5 for the past dozen years, and only twice in its history have individual installments been able to crash the monthly Nielsen Top Ten. These days the Hallmark specials are running up a time-and-production nut of \$500,000 each, and the cost-per-thousand factor must rank with the highest in television. Yet Hallmark Cards and its agency Foote, Cone & Belding go on making plans for the future and are setting programs as far ahead now as the 1965-66 term.

How they can be so sanguine about it must puzzle those who know what it means in hard CPM terms to ride a winner, or a loser, in the tv sweepstakes. But one fact is not to be overlooked: except for low-cost circulation, Hallmark is enjoying the best of everything a sponsor could hope for from its unique advertising investment.

As tv advertisers go, Hallmark has an identification with quality that is unmatched and so strong that viewers and even newspaper writers, when recalling the most memorable shows on tv, often mistakenly ascribe some of the finer "Playhouse 90" or "Play of the Week" offerings to the "Hall of Fame" series. Too, the dramatic specials have earned such respect from the press that each of them captures a raft of print space before and after the telecasts, so that the viewership is supplemented by a readership, and that adds immeasurably to the circulation factor.

\$2,000,000 & Intangibles

Furthermore, the prestige of the Hallmark shows has a way of rubbing off on all associated with them, and therefore the sponsor gets the bluechip treatment from NBC-TV despite the fact that it's a relatively small advertiser in the scheme of things. The company's

billings are worth only about \$2,000,000 annually to the network, but in this case the intangibles count heavily. Same might be said for the agency, which certainly has far bigger clients than Hallmark in terms of ad budgets. But "Hall of Fame" is both the agency's pride (it's one of the few shows left on tv that is produced under the direction of an advertising shop) and a labor of love.

Although to the slide-rule oriented it may seem sheer idealism, the Hallmark investment in quality television has proved a practical and soundly economic one. The proof is in the fact that the company's cards sell at the rate of 4,500,000 per day, giving Hallmark leadership in the field by far. Television has been instrumental in making an accepted social custom of greeting cards, and Hallmark has been extremely careful not to profane or cheapen the sentiment implied in the sending of

Hallmark Repeat Pattern

Chicago, Nov. 5.

The Hallmark "Hall of Fame" series, which is riding against the tide of a high cost-per-thousand and rising production costs, does have prospects of lowering the CPM in future seasons by means of a library of shows it has taped for repeats.

Past experience has shown that a repeat of a Hallmark classic will do almost as well in the ratings as the initial telecast ("Green Pastures" did better, by far), catching many of those who missed it the first time plus the viewers who cared enough to see it again.

What favors Hallmark, of course, is that the production nut of the rerun is about halved through the savings on facilities, sets and rehearsal time. The greeting card firm has been getting requests for repeats of certain shows, and its present intention is to schedule one per season. That suggests, based on the present backlog, that Hallmark foresees at least a dozen years of the series.

disk that showed clear comedic gifts. To screams and leaps of joy, Bud Collyer announced that Ed Sullivan had called to say Miss Valentine would definitely be booked for a show in the near future.

Panel of judges included Yankee slugger Mickey Mantle for some reason.

Bill.

CONSTITUTIONAL REVISION—A SPECIAL REPORT

With Marie Torre
Producer: Al Primo
Director: Joseph Hall
Writer: Miss Torre
30 Mins., Tues. 9 p.m.
KDKA-TV, Pittsburgh (film, tape)

Pennsylvania's Constitutional revision is up for vote and while most everybody is for it, it has been difficult to get the subject across to the people, in spite of the complete absence of organized opposition. So KDKA-TV put Marie Torre on the story with a top production crew and they came up with a brilliant presentation couched in such simplicity that even those who would ordinarily be seeing "Petticoat Junction" were not disappointed.

Miss Torre, in her first half hour documentary, spoke on the issues and presented film interviews by those in favor and those who feel the same results could come from the amendment process. She even brought in a warm little man, a justice of the peace, who would be out of a job if the minor judiciary is removed as proponents of the new Constitution suggest. He said he'd get along and all that was required for his office was to be "a nice fellow."

Throughout the half hour, Miss Torre, who had thoroughly researched the subject, spoke with quiet authority, told of the many benefits the people could have under a new Constitution and talked in a way that must have swayed a lot of voters who were

suspicious of the project just because both political parties were for it.

Ed Romano delivered his usual top-drawer lensing job on the collected interviews with Lloyd Zimmer lending his deft hand in the editing and preparation. Lit.

CAVALCADE OF DANCES

With Ayako Hosokawa, Bill McQuerry, Fred Astaire Dancers, Howard Stafford Quartet, Nick Felix, host

Producer: Felix
Director: Jack Harris
30 Mins., Sat., 3:30 p.m.

FELIX BROS.

KTVT, Fort Worth

This weekly dancing school show did a Dallas-Fort Worth Alphonse & Gaston act. Felix Bros. of Fort Worth, operating Fred Astaire Dance Studios, taped this stint at the Club Village, Dallas, where owners Jane & Sam Ventura had the intimacy afloat with Japanese decorations, rickshaw, geisha waitresses and a Nipponese menu, observing a "Japanese Fortnight" with songstress Ayako Hosokawa.

The offbeat tv'er showed Miss Hosokawa in fine voice before a capacity (240) crowd, opening with a belting "Lady Is a Tramp," followed by "Melancholy Baby" in both Japanese and English. Big bit, in native kimono, was her sock "Sayonara" with the club's waterfall a neat backdrop. Between songs a trio of dance studio instructors terped a "Japanese Cha-Cha" in colorful Oriental costumes, and four male teachers horsed around with a risible routine, "Hully Gully." Comedian Bill McQuerry, in and out as a bumbling waiter, awkward hoover, and Japanese rock 'n' roller added levity to the outing. Closer had the customers jamming the floor in a twist session.

Nick Felix made an okay emcee for the unique exposure. Howard Stafford's quartet, in Japanese costumes, expertly backstopped in cutting some intricate scores. Exterior and interior club shots were good. Three dancing school plugs were brief and tasteful. Bark.

Off-Web Shows

Continued from page 29

nie," "Peter Loves Mary," "Mrs. G. Goes to College," "McKeever and the Colonel"; Screen Gems, "Hathaway and 'Our Man Higgins,'" United Artists Television, "Dennis O'Keefe," among others. MCA is sifting on 300 episodes of "G. E. Theatre," an anthology series which had an enviable network track record, but it's understood the high cost of clearances of rights is holding that series off the syndie market.

In the hour form, there's Screen Gems' "Dan Raven," CBS' "Investigators" and "Lineup," and NBC's "American."

Number of vidfilm series lying dormant in the vaults may seem large, but the number of likely winners in this tight syndication race is small. The scramble to pick those winners is on—and the fortunes of those syndication houses riding with the off-network entries rise or fall according to what is picked.

Promotion Confab

Continued from page 27

who are expected to turn out for the convention. The stars, who will fly up from Los Angeles on Saturday, Nov. 16, will include Joey Bishop, Abby Dalton ("The Joey Bishop Show"), Bill Dana ("The Bill Dana Show"), James Drury ("The Virginian"), Jack Ging ("The Eleventh Hour"), Gary Lockwood ("The Lieutenant") and James Franciscus ("Mr. Novak").

The two-day personal appearances of the stars will culminate in their attendance at a cocktail party and dinner for the NBC promotion managers Sunday (Nov. 17) evening. Entertainment for the dinner will be provided by Bishop, Miss Dalton, Monica and Dana.

Albany—Ray Hall, newscaster on WROW for 13 months from the station's Albany Times-Union rooms, assumed Monday (4) his advancement post as news editor and newscaster for WHAM in Rochester.

"WHAT IS NBC REALLY AFTER?"

Some observations by TV and radio editor Richard K. Doan,
excerpted from the Sunday Herald Tribune of Nov. 3, 1963.

"Television's rage for ratings is possibly more feverish this fall than ever before. People in the business feel it, and can't particularly account for it....

"The upshot...has been a general blurring of any programming standards other than the gauge of mass appeal as reflected in ratings of individual shows; the 'shares' of audience they pull against other shows on the air at the same time; and the competitive standings of the networks in terms of total homes reached...

"The picture is distorted...

"This (NBC) is the network that is currently making a solid effort to determine whether original anthology drama (dramatic series without continuing characterizations) can win enough audience to survive Madison Avenue's scalpels.

"Five weekly hours—'The Richard Boone Show,' 'Suspense Theatre,' 'Espionage,' 'Bob Hope Presents' and 'Show of the Week'—represent an immense gamble (by some sponsors as well as NBC) to restore TV's so-called 'golden age' of original dramas—if indeed it can be revived. Nobody yet knows, including NBC's decision-makers. But everybody knows that such dramas hardly ever pull Top 10 ratings.

"What is NBC really after, then? An NBC spokesman put it this way the other day: 'As the critics know, or should know,

a network can't pursue quality and diversity in its schedule and expect blockbuster ratings week after week.

"NBC, believing that 'it all begins at the typewriter,' has enrolled the finest dramatic writers in the business this season for its original series. Among them are Robert Dozier, Rod Serling, Dale Wasserman, Ernest Kinoy, Carson McCullers, Michael Dyne, Eugene Burdick, Howard Rodman, Paul Brickhill and Budd Schulberg. And we have freed these writers from the limitations of creating for continuing series and their stars. Dramatic license in good taste, we feel, is giving these writers new horizons of creativity. Many stars and agents have told us they feel NBC's renaissance of original drama has 'given the medium back to the adults'."

"Is NBC, aside from this, really a second-place network?

"Well, it is the network whose news and public affairs programming occupies more than one-quarter of its total time. (No rival can say the same.)

"It is the network that threw off all its money-making commercials for one night to air an unprecedented three-hour civil rights special.

"It was NBC that sparked last season's unusual excitements with the remarkable 'The Tunnel' and the color-filmed tour of

the Kremlin.

"It is NBC that presents the distinguished 'Hall of Fame' dramas; that supports an opera company, five of whose productions will be seen this season; and that brings us the 'Telephone Hour' musicals which, for all their excellence, drag down the network's rating average.

"It is NBC that has singlehandedly pioneered color TV, to the annoyance of its competitors...

"The point is that we are in danger of being engulfed altogether by the myth that what the Nielsen rater likes best is all that really counts. Last year, for example, NBC could claim close to 150 major awards for its programming—more than any other broadcast organization received. No awards, in case it needs to be pointed out, are made for Top 10 ratings."

NBC Postscript: *Of course we are not displeased at the latest-nighttime average audience figures for all network programs, 7:30-11:00 PM: CBS 18.7, NBC 18.5, and ABC 16.1. These are from the Nielsen MNA report for the week ending October 27 and are estimates provided by the A. C. Nielsen Co. subject to the qualifications issued by this rating service.*



VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week three different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: SEPTEMBER 11 - OCTOBER 1, 1963.

RR. Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RR. Top Syndicated Shows Day & Time	Sta.	Dkt.	Total Area Homes Reached	Metro Area Rtg.	Top Competition	Sta.	Total Homes
1. McHale's Navy	WFIL	643,200	35	1. Father, Valley Days (Mon. 7:00)	WRCV	U.S. Borax	257,200	14	Peter Gunn	WFIL	173,200
2. Combat	WFIL	563,900	31	2. Sea Hunt; NCAA FB (Sat. 7:00)	WCAU	Economee	254,200	13	Collie; Gun Tax Bill	WRCV	131,500
3. Bonanza	WRCV	535,600	27	3. Quick Draw; Alvin (Sat. 10:00)	WCAU	Screen Gems	195,400	12	Shari Lewis	WRCV	81,600
4. Sing Along; Bob Hope	WRCV	522,100	28	4. Ripcord (Thurs. 7:00)	WRCV	UA-TV	180,000	8	Big News	WCAU	137,100
5. Disney's World	WRCV	514,100	27	5. Story Of; FB (Sun. 7:00)	WFIL	UA-TV	177,300	11	Lassie	WCAU	318,200
6. Wagon Train; P. Duke	WFIL	511,900	25	6. Maverick (Tues. 6:30)	WFIL	Warner Bros.	173,800	10	Huntley-Brinkley	WRCV	299,300
7. Beaver; My 3 Sons	WFIL	499,100	24	7. Peter Gunn (Mon. 7:00)	WFIL	Official	173,200	9	Concept	WRCV	202,300
8. Casey; My Way; Higgins	WFIL	497,100	28	8. Adv. In Paradise; 77 (Thurs. 6:30; Fri. 7:30)	WFIL	20 Fox TV	168,400	10	Father, Valley Days	WRCV	257,200
9. Sat. Night Movie	WRCV	496,000	32	9. Wyatt Earp; JFK (Wed. 7:00)	WRCV	ABC Films	165,400	9	Hunt-Brink; Ripcord	WRCV	230,000
10. Donna Reed	WFIL	494,500	27	10. Rifleman; Newsreel; JFK (Wed. 7)	WFIL	Four Star	159,700	8	Int'l Showtime	WRCV	408,700
									Big News; JEK	WCAU	182,900
									Big News; JEK	WCAU	182,900

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: SEPTEMBER 11 - OCTOBER 1, 1963.

1. Greatest Show	KGO	300,400	26	1. M Squad (Tues. 7:00)	KPIX	MCA	164,800	14	Hennesey; Bach Father	KRON	116,100
2. Candid Camera; JFK	KPIX	294,400	24	2. San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	160,000	14	Great Movies	KRON	144,700
3. Wagon Train	KGO	290,600	25	3. One Step Beyond (Wed. 7:00)	KPIX	ABC Films	148,800	14	Biography	KRON	80,900
4. Bonanza	KRON	290,400	23	4. Rifleman (Thurs. 7:00)	KPIX	Four Star	147,500	13	You Asked For It	KTVU	94,000
5. Sing Mitch; B. Hope	KRON	288,800	23	5. Ripcord; Have Gun (Mon. 7:00)	KPIX	UA-TV; CBS	142,400	13	Flying Doctor	KTVU	96,300
6. Beverly Hillbillies	KPIX	280,800	24	6. Jazz Scene; NFL-FB (Sun. 2:00)	KPIX	Desilu	127,300	9	Island; Aqua; AFL	KGO	42,400
7. McHale's Navy	KGO	276,800	24	7. Hennesey; Bach Father (Tues. 7)	KRON	NBC; MCA	116,100	10	M Squad	KPIX	164,800
8. Fugitive	KGO	274,600	25	8. Lawbreaker (Fri. 7:00)	KRON	Official	111,700	9	Deputy; Ripcord	KPIX	82,800
9. Comedy; Opening; Andy	KPIX	273,900	23	9. Gunslinger; NFL-FB (Sun. 2:30)	KPIX	CBS Films	109,200	9	Movie Matinee	KTVU	43,400
10. Talent; Red Skelton	KPIX	271,400	22	10. Thriller (Wed. 7:30)	KTVU	MCA	106,100	11	Virginian	KRON	186,200
									Wagon; P. Duke	KGO	226,700

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY PERIOD: SEPTEMBER 11 - OCTOBER 1, 1963.

1. Beverly Hillbillies	WCCO	218,600	30	1. Hennesey; Mitch (Mon. 9:30)	KSTP	NBC Films	84,000	13	Stump Stars; E.W. Side	WCCO	137,000
2. Candid Camera	WCCO	200,200	33	2. Mighty Hercules; BB (Sat. 1:00)	WTCN	Trans-Lux	75,300	14	Hopalong; Rol Derby; FB	WCCO	25,300
3. What's My Line	WCCO	183,900	30	3. Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	67,100	10	Laramie; Mr. Novack	KSTP	116,900
4. Dick Van Dyke	WCCO	181,400	26	4. Chuckmate; FB (Sat. 3:00; Sun. 3:00)	WCCO	MCA	61,000	10	Movies; Wizard; Touch	KSTP	30,400
5. Bonanza	KSTP	176,700	25	5. Highway Patrol; Theatre (Fri. 10)	WTCN	Economee	46,800	8	Discovery; AFL; Jungle	KMSP	30,100
6. Gunsmoke	WCCO	169,800	24	6. Bold Journey; BB (Mon.-Fri. 6:30; Sun. 5:30)	WTCN	Banner	44,300	8	Headlines; Wea; Tonight	KSTP	93,900
7. Password; E.W. Side	WCCO	163,700	26	7. Adventure; BB (Tues.-Fri. 7:00)	WTCN	Crosby Prod.	44,000	8	Ozzie; Flintstones	KMSP	121,500
8. Disney's World	KSTP	150,800	21	8. Surfside 6 (Sun. 5:30)	KMSP	Warner	42,400	8	Mr. Ed; Freedom	WCCO	71,600
9. Talent; Skelton	WCCO	145,600	20	9. Leave It To Beaver (Mon.-Fri. 5:30)	KMSP	MCA	40,800	8	Donna Reed	KMSP	139,400
10. Comedy; Opening Andy	WCCO	144,000	23	10. Adventure; BB (Thurs. 5:00)	WCCO	Screen Gems	40,400	6	Mr. Ed; Freedom	WCCO	71,600
10. Nurses	WCCO	144,000	24						Lassie	WCCO	118,500
									Huntley-Brinkley	KSTP	60,400
									Superman	WTCN	35,500

Nielsen's N.Y. Profile

Continued from page 29

Nielsen study was not financed because it presented a favorable picture of WNEW-TV. "The study places us fairly in the market," they said.

The Nielsen survey breaks down the New York audience by family size and income, presence of children, and age, education of head of the household. Listening habits of each of these categories were studied separately in prime evening time (7 to 11 p.m. Monday through Sunday), weekday daytime (9 a.m. to 5 p.m. Monday through Friday), late night (11 p.m. to 2 a.m. Monday through Sunday) and early evening (4 to 7 p.m. Monday through Sunday). Additional breakdowns show patterns of groups divided by the amount of time spent viewing television.

The results of the cumulative reach of the six commercial New York tv stations added up to good news for all independents, all of whom reach over 92% of the total audience within a four-week period. WNEW-TV says it leads the independents with a 97.5 four-week coverage of the market.

The local network stations lead the field in virtually all categories with WCCO-TV in the No. 1 slot with a unique 100% score in market coverage, while WABC-TV and WNBC-TV each had 98.5% coverage. WCCO-TV's 100% coverage of the total market gave the station the only perfect score in several of the other categories in the Nielsen study pertaining to four-week coverage of the market.

WNEW-TV says that because of its heavy afternoon accent on children's programming, it scored 99.2% coverage of homes with chil-

dren over the four-week period, equalling both WABC-TV's and WNBC-TV's standing. WNEW-TV also scored a 95.2% coverage with homes without children over the same period, which, it says, indicates commercial balance in programming. Coverage scores of the other indies ranged from WOR's 97.5% for homes with children to 85.5% coverage for homes without children. WPIX fell between these scores with a 95.8% coverage of homes with children and 86.7% coverage of homes without children.

Very small differences in viewing patterns are discernible in households with incomes above or below \$7,000 yearly. Similarly, the educational level of the head of the household has little bearing on tv viewing, according to the Nielsen data.

Telstar

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navics & Space Administration, the American Telephone & Telegraph Co., the National Research Council, the two professional societies and 13 participating schools and medical institutions.

Dr. Warren sees the interchange as the first step in developing an eventual "immediate and of-the-moment" exchange of visual medical information between continents. He envisions a time in the near future when a doctor with a puzzling case could "ring up" a foreign colleague via Telstar show him the patient, charts, slides and records and ask his advice.

Dr. Warren had a long career in

show biz before he went to medical school. At the age of three he was performing in his father's theatres in the East, then became a pianist, orchestra conductor and composer-lyricist. During college summers he toured the straw hat circuit as a performer and producer and as the author of several musical comedies. Since becoming a physician he has produced numerous television shows for national medical groups and has written for several non-medical network shows.

BBC's Adam

Continued from page 24

reaction, by current and crosscurrent, by matching idea against idea, skill against skill, design against design, programs shall emerge on all channels which are better and better.

"For God's sake, and the viewer's, let's grow up," he said.

Adam's final rebuttal of the numbers game comes at a time when key executives within BBC-TV have unofficially indicated that they would like to see BBC publishing its audience research figures on a weekly basis. One program topper at BBC believes that the continually-exposed and mostly unchallenged rating results from TAM, more often than not which show BBC to be way behind the commercial web, are doing immeasurable harm both to prestige at home and to sales abroad.

In the U.S., for instance the exec reveals that the constant and unchallenged rating stories quoting TAM have made the sale of British programs much more difficult.

Portland, Ore.—Alfred T. Piccini has been named local sales manager of radio station KISN here.

Sullivan Circus Cues Suit

Continued from page 25

attorney for the plaintiff Benedict Deindard. What's now claimed is \$250,000 actual and \$500,000 punitive damages. If it develops that the alleged boxoffice harm done to the Moscow show during its visits to Pittsburgh, Chicago, Milwaukee and here, where it winds up its tour, proves to be even greater than anticipated, a larger award in actual damages will be sought, Deindard says.

Because the plaintiff is a Minneapolis corporation headed by local showman Morris Chalfen, the circus will be here Nov. 24-Dec. 1 and the suit was filed and will be tried in district court here, particular interest attaches to the court action locally.

The suit got prominent front page newspaper publicity here and that should help its boxoffice locally, especially since the story brought out that the Sullivan circus film seen on WCCO-TV, the CBS affiliate here, was taken in England and Russia two years ago and was not that of the Moscow show.

Chalfen brought the Moscow Circus to the U.S. as part of the Russian-American cultural exchange program, just as he has done for another show. The corporation of which he is president operates four touring "Holiday on Ice" shows, one of which has played in Russia on the cultural exchange basis and another was in the Indianapolis Coliseum last week when the tragic explosion occurred.

The \$750,000 damage suit alleges Sullivan represented that his hourlong tv film of Russian circus

performances was the same as the touring Moscow show which had such a successful engagement at New York's Madison Square Garden.

The complaint claims that Sullivan's failure to state during his tv show the acts were not the same as those in the touring Moscow circus has caused ticket sales to suffer in Pittsburgh, where the latter was playing at the time of the video program, and the advance sales in other cities still to be visited.

It's further alleged that much harm has been caused to the Moscow circus because the televised performance was of "poor quality," leaving the impression with the public that the "Moscow State Circus on tour is not worth paying the price of admission."

The complaint also contends that tv viewers, in thinking they saw the full Moscow State Circus on the Sullivan tv show, would be deterred from attending the former.

Mantle Segs to Roll

Mickey Mantle is set to go this month with the shooting of his tv series, "Mickey Mantle's Journey Into Sports," under the banner of Video Sports Production. Series was held up because of the Yankee ballplayer's knee operation.

Mantle is hosting the series of 26 half-hour shows. Houston—KYOK has expanded its broadcast day to a 24-hour operation with Darryl Gates taking over the all night shift which a format of pop music.

**Any hour of the day...any day
of the week...out of more than
150 regularly scheduled programs
on WNEW-TV, one of New York's
leading independent TV stations,
"TOP CAT" was the highest rated
program for the past six weeks!**

Saturdays, 7:00-7:30 P.M. ■ 14.3 Arbitron ■ Average for six weeks

"TOP CAT" is produced
by HANNA-BARBERA
and distributed exclusively by

SCREEN GEMS

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From The Production Centres

Continued from page 28

"This Week" pubaffairs program is helming now a new series for Ulster-TV... Roy Thomson, newspaper magnate and tv tycoon, set to appear in the "Celtic Challenge" series, currently being coproduced by local independent operators.

IN PHILADELPHIA...

Walter H. Annenberg, head of Triangle Stations, to receive an honorary degree at Albert Einstein College of Medicine in New York (24). Benedict Gimbel Jr., veepee of Metromedia, appointed to the board of directors of Robin Hood Dell... Ed Edwards, former play-by-play broadcaster for the Cleveland Indians and a frequent contributor to "Monitor" and "Flair" features, added to the WCAU staff to relieve the heavy schedule of sports director Tom Brookshier... H. F. "Ernie" Ernst joins WRCV-TV as newsreel cameraman. He was a lenser for 13 years with L. W. Kellman Productions, local outfit specializing in tv documentaries, commercials and industrial films... WFLN veteran Frank Carter resting at home after heart surgery... Local film man Eugene Gelber has completed an eight-minute version of "Androcles and the Lion" for NBC's "Exploring" program... Zara C. Bishop, WCAU-TV personnel director, appointed to Governor's Committee on Employment of the Handicapped... WRCV-TV expands its "Portraits in Music" session to add theatre music to its classics format.

IN BOSTON...

Local reception to WNAC-TV's film recapture version (27) Patriots-Buffalo football game, unusually high. Beacon Sports producers linked participating spots and had program on air within 17 hours after game... Andy Williams interviewed on closed circuit by Joyce Hodgman, WHNB-TV, and Leonard Stone, tv critic, Hartford Courant... Ed Bunker, prexy RAB, named guest speaker for Nov. 19 lunch of Broadcasting Executives Club at Sheraton Plaza. Paul O'Friel, WBZ radio prexy, will be chairman of the day... Joan Silva, promo dept. WTEV-TV, New Bedford, doing bangup job in publicizing mayorality candidates debate as part of station's pubaffairs activities; it's first for the area... Jack Delaney, WTEV-TV staff newsman, named news director... James E. Allen, general manager WBZ-TV, elected secretary Mass. Broadcasters' Assn.; he was previously on the board of directors... WJAR-TV, Providence, hosted private showing of station-produced "Train 508," for R.I. Senators John O. Pastore and Claiborne Pell and staffs, E. William Henry, chairman FCC; members of staff of Senate Commerce Committee Nicholas Zapple and Gerald Grinstein; Mrs. Natalie Spingarn, John Newman repping Sen. Ribicoff... Howard Wry, director promotion, WHNB-TV, Channel 30, reported response to beauty talent contest "biggest of anything on station," with second prize winner Diane Bylo, winning cover girl contest Journal American... WNAC nabbed special award for "Why Christmas" documentary in the category of single program produced by local station in tv pubservice programs from International Film Festival of N.Y.

IN DETROIT

Two major appointments at CKLW-radio with Jim Van Kuran named broadcast coordinator, and Donald West, formerly on CKSL, London, Ont., taking Van Buren's job as newscaster... Ed Allen, national syndicated exercise expert who makes his home here and is seen locally on WWJ-TV, off to Washington to meet with the President's Council on Physical Fitness, then on to Toronto to shoot his Canadian syndie strips... Richard M. Thomas, treasurer of The Goodwill Stations, Inc., elected prexy of the Institute of Broadcasting Financial Management... WXYZ-TV's special production of "King Tut's Treasures," filmed here when the Egyptian exhibit was at the Detroit Institute of Arts, has been accepted by the Television Affiliates Corp. for telecasting throughout the nation... WDTM promo of Haiku poetry, in cooperation with Japan Airlines, garnered plenty of entries and ink from local dailies when winners were given ride down town's main drag in Jin-rik-i-shas.

IN WASHINGTON...

Stanley Barclay, former advertising and sales promotion manager for WOL radio, signs on as account exec at WMAL radio. Also joining WMAL as account exec is William Roberts, former v.p. of Kal, Ehrlich & Merrick ad agency... WTOP radio is breaking out with new programs. The first is "Symposium," which will preem Sunday (10) and run from 8 to 10:30 p.m. sans interruption for news, time or weather. Show will include music, singing, and conversation. Host will be Roy Meachum and its Committee Consultants includes August Heckscher, Rev. Gilbert Hartke and almost every other local cultural biggie... Second new WTOP program is "At Your Service" which preem Monday (4). It runs two hours with old musical standards and news and information features... "Sex Education in High School" a subject being batted around in the local press was topic on WWDC teen talk show "Our Two Cents," Saturday (2)... WTOP-TV's "City Side" is going liberal and conservative. Last week's q & a was with Joseph Rauh Jr. former vice-chairman of liberal Americans for Democratic Action. Next week's guest will be Admiral Ben Moreell (ret.), chairman of the Board of conservative Americans for Constitutional Action.

IN CLEVELAND...

"Program PM" undergoing drastic change with all segments being removed for 85-minutes of audience phone-to-guest-experts starting at 10:05 p.m. Harv Morgan remains as emcee and Dave Babbitt is producer for KYW. Program also being renamed "Contact: Harv Morgan"... Upheaval follows similar switches in Boston and New York... Jack Hanrahan, ex-Westinghouse, doing morning trick on WIRD... Earl Keyes, WEWS programming supervisor, plays Seab Cooley in Lakewood Little Theatre's "Advise and Consent"... Lou Oswald, producer for WERE's "Apartment 13" teaching in Fenn College... James Flanagan assigned to radio-tv beat at the Plain Dealer... Norm Palmer, ex-WJW, and Bill Levy, ex-WSRS, collaborating on golf book based on Palmer's experiences as pro to President Eisenhower... Diskers Jim Stagg and Jim Runyon took kiddies collecting while Specs Howard and Harry Martin occupied haunted house for UNICEF in over-all KYW promotional spiel. Other pitching hard for UNICEF include Fred Griffith, WDOK; Betty Ott, WGAR; Bruce MacDonald, WJW; "Captain Penny" WEWS; Bob Neal and Bill Gordon, WERE... Louise Tkacs, Westinghouse News, finished term on jury duty... 200 John Carroll U students helped KYW radio and tv cover suburban election returns.

IN PITTSBURGH...

Adam Lynch returns to Pitt on Fri. (8) to take over the weekend news-casting chores at WIIC, replacing Alan Boal to accept a top job with the ABC radio and tv network in Miami. Lynch formerly worked here on various stations and for the past three years was a newsmen at WPRO-TV, Providence. Boal was also news director at KQV and was offered the job because of his fluency in Spanish that brought him jobs in network pools during the Cuban crises... Jean Connelly, women's director at WTAE, is the only Pitt tv personality on the "Mad World" junket... WKPA's "Hootenanny" show is now being picked by its FM counterpart in New Kensington, WYDD... Pitt's lack of science-based industries was pointed out on "Space Age Success Formula" as

the reason the city was not getting space contracts. The show was presented on KDKA-TV at 10 p.m. Thurs. (31) on the station's yearlong "Focal Point" series... Nine NBC-WIIC programs, plus the NBC peacock, were depicted in 20-foot floats by fraternities and sororities at the University of Pittsburgh during Homecoming week Nov. 1-2.

IN ST. LOUIS

KMOX-TV production manager Moe Woolsey will handle three top-flight football assignments for the CBS Network. Woolsey will produce and direct network feeds for the Nov. 16 Missouri-Oklahoma game, the Cardinal-Philadelphia tilt on Dec. 8 and the Cardinal-Dallas game on Dec. 15... Patty Duke in town for a round of p.a.'s in behalf of the Muscular Dystrophy Association. Miss Duke is National Youth Chairman for the organization... KMOX radio has assigned Rex Davis as coordinator for its "Operation Snow Watch," the program that alerts students to school closings due to inclement weather. Station sez 300 area schools will participate this year... KPLR-TV will air 10 NBA basketball games, starting Jan.-2.

IN SAN FRANCISCO...

KTVU (Channel 2) sent news director Al Helms and lensman Lou Calderon to cover Operation Big Lift troop exchange—only tv newsmen from this area (Examiner reporter Rich Jordan also covering... Ed Hart is new newscaster for KRON-TV (Channel 4); comes from KPTV television in Portland (Ore.)... Rolfe Peterson of KGO-TV (Channel 7) daytime movie show, is emcee for five nights of the current Frisco International Film Festival... Channel 7's executive producer Marty Pasette flew south for "Mad, Mad" premiere... Mary Anne Nyburg, former writer for Oakland Tribune, has joined pubrelations staff of KTVU... "Fire Fighter," half-hour color show featuring work of S.F. Fire Department (one of nation's best, according to insurance underwriters), was paid for by funds from the fireladdies themselves... KSFO got a Police Officers' Assn. award for promoting Police Athletic League youth sports program... David M. Sacks, ABC veeep and general manager of KGO-TV, will serve on Press Club's board of trustees for professional awards... Ed Smith is 7's new art director, Ed Washburn his assistant.

IN MINNEAPOLIS

With a VHF receiver, power supply and Muirhead facsimile recorder on order for early '64 delivery, KSTP-TV, local NBC affiliate, claims it'll be "the first station in the nation" to adapt "satellite meteorology" to commercial tv. Innovation will allow KSTP to "add realism to its weather reporting, thereby increasing viewer appreciation and understanding of weather as a whole." Stan Hubbard stations KOB-AM-TV in Albuquerque and W-GTO in Cypress Gardens, Florida, are also slated to get the new weather service but after "first-in-space" KSTP, it's assumed... WCCO-TV documentary, tomorrow (6) will spotlight use of music in rehabilitating the handicapped. Half-hour special was written and produced by pubaffairs director Jim Deoley... Time-Life's WTCN-TV, lone Twin Cities indie, will televise Minnesota state high school basketball tournament for seventh consec year in March as well as high school hockey tourney in February. Finals of last year's cage meet drew a tv audience rated at 67% of all viewers... KSTP scored a coup by grabbing Lee Vogel away from Storz station WDGy. Vogel has been moderating WDGy's "Nightbeat" show on which dialers phone in... Los Angeles radio exec John Poole purchased a half interest in Western Broadcasting Corp. and its suburban radio station KEVE. Price was reported to be \$200,000... WTCN-TV will carry a David L. Wolper documentary, "The Yanks Are Coming," Nov. 11, tying it in with Veterans Day.

IN CINCINNATI

McAlpin Co., a leading Cincy department store time buyer, is increasing its budget for the David L. Wolper series of six one-hour specials in prime Sunday time on WLW-TV starting with "The Yanks Are Coming" World War I film document... WCPO-Radio has added five deejays for launching of a modern music format after trial runs with hootenanny and folk tunes and dropping of CBS daytime linking. Newcomers are Bob Keith and Rock Robbins of WFUN, Miami; Mike Gavin, from WKLO, Louisville; Shad O'Shea, via WIL, St. Louis, and Jack McCoy from an eastern station. Jim Dandy, a jock for five years, is transferring to the sales department, and Bill Burns, a staffer for six months, is departing the Scripps-Howard station... David Martin, former IBM sales rep in the Cincy area, has joined WCKY as an account executive.

IN DALLAS

The Cotton Bowl Parade, due on CBS-TV from here Jan. 1, will have Chris Schenkel and local resident Mickey Mantle as commentators... KRLD News installed FoneNews, a direct dialing system for news via phone, where listeners get late international and local headlines, stock market and weather reports, plus sports news, in a 35-second capsule review... WFAA program director Pierce Allman hosting "Hometown Hootenanny" thrice weekly for an hour, format embracing both waxed folk and gospel music, and live performances by local folk talent... Joan Crawford, Jimmy Durante, Bob Newhart and Peter Nero skedded to guest on the Perry Como NBC-TV special show to originate here Jan. 23 at State Fair Music Hall... WFAA-570 introduced a new series of in-depth broadcasts—the 30-minute special reports hitting the air whenever a local issue arises of interest to the community. First special covered "Dallas Police Dilemma," and difficulty of recruiting new policemen... Martin Agronsky, NBC Washington correspondent, guested on Bobbie Wygant's WBAP-TV, Fort Worth, "Dateline" show.

IN PORTLAND, MAINE...

Red Sawyer, WGAN morning man, promoted to program director. He'll continue his ayem stint... Fred Nutter, WPOR nighttime personality and moderator of a talk show, ankles to WSME, Sanford, Me., from whence he came... Lou Colby, former WJTO disk jockey takes over the weather show on WCHS-TV from Ellis O'Brien who resigned to sell securities... Frank McCarthy, formerly of WORL, Boston, named sales coordinator at WGAN... WMTW-TV, Poland Spring, the first station in Maine to originate local color shows. They're movies... Cliff Kimberly tapped as newscaster for a 10-minute local news show to follow the 11 p.m. CBS net newscasts Sundays over WGAN-TV... Charlie Wallace, Bowdoin College student and manager of the college's radio station is weekend newsmen on WGAN.

Dylan Thomas' Film To Get BBC-TV Airing

London, Nov. 5. In a unique deal, BBC-TV has bought and scheduled a film made for TWW, the Welsh commercial tv station. Film is the Oscar-winning "Dylan Thomas," with Richard Burton as narrator, made for the indie by producer Jack Howells. BBC is giving it a full network showing on Nov. 8.

Hutton Series Nothin'

Hollywood, Nov. 5. CBS-TV has dropped its projected series, "Mother Was a Swinger," to have starred Betty Hutton. Network felt all the elements and components in the half-hour situation comedy just didn't jell together, and deemed it best to abandon the project. Producer-writer Cy Howard has exited the venture. "Swinger" was to have been piloted for the 1964-65 season.

Radio Reviews

NIGHT SCENE

With Kaye Ballard, Lawrence V. Kelly, Don Safran, Dan McGraw
Producer: Safran
Director: McGraw
30 Mins., Sat. 10:30 p.m.
HILTON HOTELS
KRLD, Dallas

This live weekly show emanating from the Statler-Hilton's Empire Room is always interesting for the Saturday night stay-at-homes who want to "help stamp out tv" and just listen. This airing of the ad lib conversation piece, however, was a verbal romp with comedienne Kaye Ballard furnishing laughs prior to doing her nightly stage show.

The strictly informal session to listeners was like eavesdropping in a living room, with Don Ragon's band providing a light musical background. Affable hosts Don Safran, show biz columnist of the Dallas Times Herald and Dan McGraw, KRLD program director, kept the verbiage flowing via questions, almost needless in this outing. Guest Lawrence V. Kelly, Dallas Civic Opera's general manager, got in plugs for the new season, especially "The Coronation of Poppea," starring Patrice Munsel. He also reminded that Joan Sutherland made her U.S. opera debut with the local company and that Maria Callas skyrocketed after a Dallas appearance years ago. Kelly denied that opera singers are "always temperamental," saying the artists are often imposed upon by the commercial world and need some manner of defense.

Miss Ballard took praise for her personal success as Mama Rose in "Gypsy" at the 1962 Dallas Summer Musicals, and kudos that org's managing director Tom Hughes for her top supporting cast. To McGraw's query into the difficulties of being a "good comedienne," she declared: "I wouldn't do any material in person that I couldn't do on tv. And when women are really funny, they're every bit as funny as male comics." Miss Ballard praised the clean comedic talents of Beatrice Lillie and Lucille Ball, and admitted, "I'll never draw as many people as Rusty Warren."

This live airing, coordinated by the Statler-Hilton's entertainment director, Bob Ten Eyck, was a standout in the 26-week series.

McGraw also made easy listening with three soft sales spiels for the local inn and the Conrad Hilton, Chicago.

Bark.

Radio Followup Comment

Peter Lind Hayes-Mary Healy

This Mr. & Mrs. team, successor to "Dorothy & Dick" (Dorothy Kilgallen and her husband, Richard Kollmar), are now hitting their stride on WOR-Radio in the a.m. breakfast chitchat and, in a measure, perhaps beyond their own expectations or that of Bob Leder & Co., the RKO General's management brass.

For one thing, despite their image as a romantic pair of quasi-juvenile vintage, Hayes brings a seasonal show biz savvy to the chitchat, interlarded with a new gimmick of beeperphone conversations, first teed off by Jackie Gleason, then followed by Bennett Cerf and presumably others. Mary Healy's background in the Hollywood cinematics gives the pair a built-in glamor without pouring it on since the chitchat comes naturally and the recall of personalities, places and things endows the a.m. salesmanship with a neat glamor aura. Yet it eschews the pitfalls of namedropping.

As Hayes plans calling his show biz memoir, "Child of Grace" (referring to Grace Hayes, yesteryear vaudeville headliner), he was steeped in the vaude tradition. An especial idol is Joe Frisco, a stuttering comic of another vintage, whose memory is being kept vividly alive. Withal, Hayes & Healy give the a.m. biddies a p.m. polish without (a) sounding old fogey or (b) reaching for finsel. It's done with matter-of-fact recall and with good taste. H&H are solid listening not only for the hausfraus but the driving-to-the-office males.

Abel.

Boston — Jack Lazare, former WNEW, N. Y. disk jockey, named program director of WCOP AM-FM, the Plough Broadcasting outlet.

YOU CAN DOMINATE
YOUR TV MARKET
ON DEC. 7
WITH THIS
FANTASTIC FIRST-RUN
FULL-LENGTH FEATURE!

I Bombed Pearl Harbor

For the first time

...The story of
the Pacific war
through the
eyes of the
enemy!



**WHERE WERE
YOU ON
DEC. 7
1941?**

This man was in a
Japanese Zero
over Pearl Harbor!

Just out of theatrical release where it enjoyed spectacular box-office success... "I Bombed Pearl Harbor" is now available for first-run... just in time for the most timely telecasting on Dec. 7! You'll dominate your market with the showing of this unusual action-packed feature that dramatizes one of the most significant events in American history!

And this is only one of our new group of fifteen hard-hitting, exploitable, action feature films... (two were released in 1959... the others are all Post 1960)... and all are available for TV for the very first time.

ABC-TV just bought the entire group for their flagship station in New York City... be the first to claim them for your city. Contact us immediately!



WESTHAMPTON FILM CORPORATION

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The Westhampton Film Corporation has funds available for financing and/or acquiring motion picture and television product for current or future delivery. Call Henry S. White, 212 PL 2-1919

BBC-2: 7 Plots For 7 Nights

Continued from page 24

which were "particularly good of their kind".

Thursday's sked will be devoted to "minority interests" which so far have found little exposure on tv at all. For instance, minority sports and pastimes, programs for motorists, film societies, do-it-yourself and so on. There will also be a "substantial" and regular program of tv criticism which may broaden into film and legit critiques, too.

Friday night will again be family entertainment night, but with the appeal this time based on narrative drama. At the end of the evening there will be a report on Parliament.

Saturday afternoons, dominated by sport on the existing channels, will give preference to the tastes of women, teenagers and children as an alternative to sport. On Saturday nights, shows will not be frivolous but in more serious vein, like the ambitious historical

documentary on World War 1, a 45-minute classical serial like "Madame Bovary", a science magazine, and other programs dealing with poetry, music and social affairs. In latter parts of Saturday nights, international cabaret and open-end discussion programs will be featured.

Sunday is planned as "king size" production night, comprising "important plays, done at length" which will alternate with commissioned opera and theatre ballet, concerts and Continental feature films. There will be study in depth of a single subject of current political, international or social interest. Day will end with what is described as an "advanced thriller".

Though Greene didn't say it, BBC has officially decided that the American content of BBC-2 schedules will be 10%, or around three hours a week. One Yank show known to be destined for the new outlet is "The Danny Kaye Show"

(subject to the star's nod on foreign distribution of the tape). Another could be "Arrest And Trial", which BBC has picked up, but has not slotted.

In his speech, Greene said: "Perhaps the most important problem of all (in launching the new network) is money. We shall have to work to a very tight budget... the resources for the new program will not be pinched... but we are working in a situation in which much of the money we need for the BBC's various expansions will not be immediately forthcoming, and this means some very tight and tricky budgeting."

Ky. Stations Get OK on Bypassing Racial Distortions

Washington, Nov. 5

FCC stepped into Kentucky's racially heated political arena telling stations there they don't have to carry "an apparent distortion of facts" about President Kennedy's racial views.

Commission was ruling on a political announcement mailed to Kentucky stations by Staples Advertising Agency of Louisville which is representing Republican candidate Louie B. Nunn. The campaign against Democrat Ned Breathitt has drawn national interest because of Nunn's attacks on an executive order of present Democratic governor Bert Combs outlawing racial discrimination in public accommodations.

In a telegram to the Kentucky Broadcasters Assn., FCC said stations aren't required to air false or misleading statements about the basic facts of a controversy.

The telegram, signed by FCC Chairman E. William Henry, said it was understood that some stations were carrying the announcement three times daily since they felt they couldn't legally reject it.

The campaign announcement quoted part of a tape recording of President Kennedy's new conference which said:

"I would say that over the long run we are going to have a mix. This will be true racially, socially, ethnically, geographically and that's really, finally, the best way."

In replaying to the query of the Kentucky Broadcasters if they had to run the announcement, FCC quoted from the entire text of the President's news conference. The quote used was only part of the President's answer in which he said he expected Negroes' votes would be mixed between Republicans and Democrats.

"On the facts presented to us," Henry said, "the (political) announcement is apparent distortion of the facts concerning the President's press conference statement."

Commission then quoted from its rule which says:

"No discussion of the issues involved in any such controversy can be fair or in the public interest where such discussion must take place in a climate of false or misleading information concerning the basic facts of the controversy."

Dave Lown, Mel Howard Unite on O'seas Prod.

Paris, Nov. 5

A new company for making vid-pix and features in Europe, with headquarters in Lausanne but actual working setup in Paris, Creative Productions Assoc., has been set up by two longtime Yank residents, Dave Lown and Mel Howard.

Lown was long associated with the Ampex tape ITV here and Howard is an actor and also runs a nitery and theatre in town. Pair teamed off on a pilot tv item "Don Quixote" in Spain last summer. Now they are planning to do a feature "Quixote" pic and then go back to turning out a vid skein afterwards.

At any rate the pilot is now in the U. S. CPA also has a coproduction vid deal with Telefrance locally for a series called "Johnny Eagle," a serio-spoof on international spies. The hero is part Indian.

TV Followups

Continued from page 31

the Baker case, and the absence of film on the New York picketing of Chief Justice Earl Warren was noticeable.

Horo.

Lamp Unto My Feet

Launching the 15th anni of this CBS-TV Sunday (10 a.m.) religious show, was the Biblical Cain and Abel yarn, read by actress Mercedes McCambridge, then danced out in ballet in choreography mapped by John Butler.

Miss McCambridge gave this fierce story a fierce reading. The dancing that followed alternated between explicit and confusing with Carmen de Lavallade as the mother in the legend of one son's murder of the other. Explicit was the begetting of the sons (startling, but nothing to really shock the Sunday a.m. viewer as mother and father slowly sunk to the floor) and the sons in prebirth, done via an overhead shot of the two dancers curled up prenately on the floor.

Things got confused after that, up to the murder of Abel by Cain, which was the most expressive dance bit of the show. Eliminating whatever it was that was going on between conception, birth and Abel's death—about 15 of the 20 or so minutes of dancing—this would have been a dramatically interesting interpretation.

"Mark of Cain" was produced by Pamela Hott and directed by Gerome Schnur. Dr. George Crothers, as usual, was moderator. He briefly recapped the show's move over the years to presenting religious themes via the arts.

Bill.

'Astro Boy'

Continued from page 29

ARB of 15.1 against the CBS flagship's 15.

NBC Films execs and Dr. Tezuka, who earned a medical degree while becoming a professional cartoonist, aren't talking specifically about the upcoming show projects, but they do throw out a title—"Treasure Island"—and describe the network project as "similar" to "Astro Boy" (an adult robot hero, perhaps). Anyhow, the coproduction and co-exposure is a dream financially, since the Japanese studios bring a half-hour animated segment in for about one-fifth the cost of U.S. production (estimating a "Flintstones," for example, at \$60,000 a stanza, the cost of "Astro Boy" is about \$10,000 a show). Dubbing for U.S. airing is done in New York, and dubbing also is now being done in Spanish for the Latin American market. Hong Kong and Manila also will have the series; Australia has bought (unusual for the down-under tv indie); and NBC Films figure on solid European sales.

In Japan, "Astro Boy," which for many years was a comic strip and book fave before this year's tv preem, is slotted Tuesday nights on the Fuji web from 6:15 to 6:45, primetime in Japan. Dr. Tezuka reports that the last Nielsen gave his animated robot boy a 32.9 share, putting it well up in the country's top 10.

In the United States, NBC Films is selling a 52-week package with 11 markets besides New York now packed: WTTG, Washington; KHJ, Los Angeles; WMCT, Memphis; WSB, Atlanta; WDBO, Orlando; WCSH, Portland, Me.; WLBZ, Bangor; WDEF, Chattanooga; WITV, Jackson; KATV, Little Rock; WBJA, Binghamton, N.Y.

Midland, Tex. — Wendell Mayes Jr., veepee and general manager of KCRS here, was elected prez of the Texas Assn. of Broadcasters. Mayes succeeded Jack Roth of KONO, San Antonio. He served as veepee during the past year. Directors elected included Van Kennedy, KZTV, Corpus Christi and Bill Deason of KVET, Austin.

MCA-TV's Canada Whirl at H'wood

Hollywood, Nov. 5

A series of six one-hour documentaries is being prepared by MCA Canada, a subsid of MCA-TV, shows to deal with comedians in motion pictures, their performances, their techniques, etc. Wayne & Schuster, Canadian comedy team, will act as commentators or narrators for the series. First show, now being readied, will deal with W. C. Fields. Producer is Gil Rodin, and Arthur Knight is scripter. Series will be produced in Toronto.

MCA Canada will draw on Universal pix and pre-1948 Paramount films for clips to be interspersed. Series begins airing over the Canadian Broadcasting Corp. in January.

David Wolper led the onslaught on Hollywood's film clips with his various doc, specs and series, including the current "Hollywood and the Stars" on NBC-TV; MGM-TV is prepping the spec on De Mille; and 20th-Fox TV is also planning several ventures, including one dealing with the history of comedy.

BBC Talent Problem

Continued from page 27

tape special was subsequently sold to the U. S. ABC network.

Sloan indicates that there are about a dozen other performers he would like to star in such specials. Without going into too many names, he hinted he is after Jimmy Durante and the Ella Fitzgeralds. In short, the "unique" talents who are "worth the \$10,000 they all want plus expenses, plus fares." And talents that have a profitable resale value in the U. S.

In an attempt to have some of the aforementioned, Sloan is to visit the U. S. in the near future (web program controller Donald Baverstock is Stateside at the moment) and hopes to warm up some of his personal contacts.

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a day? a week?

a research job done?

a check book balanced?

a mailing gotten out?

service associates — en 2-9263

Thanksgiving Morning:
MACY'S PARADE — CBS-TV

Thanksgiving Afternoon:
"THE COWBOY and THE TIGER" — ABC-TV
for the NESTLE COMPANY

Inside Stuff—Radio-TV

CBS Radio has an unusual special keyed to tomorrow's (Thurs.) anniversary of the Bolshevik Revolution. In a 45-minute outing, CBS News will call upon 12 of its correspondents around the world to report the temper of the two power blocs, East and West. Also featured will be Dr. Philip Mosely, director of the European Institute, Columbia U., who will analyze the comparative positions of Russia and the U.S. today. Program titled "Where We Stand: 1917 vs. 1976," is being produced by Al Snyder, and will be broadcast at 8:15 p.m.

Richard Richter, editor of CBS-TV's "Mike Wallace News Show" and producer of the network's daily 12:25 and 3:25 afternoon newscasts, left on a year's leave of absence to serve as an evaluation officer in the Peace Corps. His Government assignment will take him to a number of different nations, although he will headquarter in Washington. Replacing Richter in his CBS News assignments will be Hal Haley, who had been producing the nightly WCBS-TV, N.Y., 7 and 11 p.m. newscasts for CBS News.

Metromedia, parent company of the Metropolitan Broadcasting radio-TV chain, has expanded its outdoor advertising interest by acquiring the New York and Chicago area plants of the General Outdoor Advertising Co. Purchase price was "in excess of \$13,500,000." Upon completion of the deal, the General Outdoor plants will become branches of Foster & Kleiser, Metromedia's outdoor advertising division.

FCC Commissioner Robert E. Lee flew to Western Springs, Ill. yesterday (Tues.) to participate in a panel discussion titled "Who Controls Television?" which was staged by a grassroots organization known as the Television Action Committee for Today and Tomorrow. TACT was organized in the Chicago suburb five years ago and has since spread to other cities via the membership of school and church groups in the central chapter run by Mrs. Ruth W. Pfleger. Basic purpose of the organization is to set up lines of communication between viewer and the general television industry, and to encourage the membership to write letters of appreciation or constructive criticism to stations, networks and advertisers on specific shows. TACT's premise is that the public voice can do a great deal towards improving television programming. Politically, it is against government control or censorship of television.

Appearing on the panel with Lee are Robert Lemon, station manager of WNBQ, Chicago, and Dr. Harry Spencer, chairman of Broadcasting and Film Commission of the National Council of Churches.

Mal Goode, ABC News UN correspondent, briefed officials of both the Justice and State Departments in Washington recently on the situation in Africa. Goode, a Negro, taught journalism and radio-TV seminars in three African nations this summer under sponsorship of the State Dept. and the African-American Institute. Briefings concerned Goode's impressions of American officials operating in Africa.

NBC-TV's "Dr. Kildare" topped CBS-TV's "Perry Mason" in their competitive 9 to 9:30 p.m. Thursday timeslot in the Oct. 1 national Nielsen report, not the reverse as erratumed. For the half hour, the doc took the dick with an average 24.6 rating for a 25.9 audience share to 22.3 for a 24 share.

Institute of Broadcast Financial Management, a relatively young industry organization encompassing station managers and accountants, wound up its third annual convention last week at the N. Y. Hilton with over 200 broadcast execs in attendance. Meeting focussed on accounting practices, billings procedures and time-buying practices. Joseph K. Mikita, v.p. in charge of finance for the Westinghouse Broadcasting chain, was organizer of the conference.

Andrews, Yagemann As Game Impresarios; You Name It & They Got It

Ralph Andrews and Bill Yagemann, Hollywood game show producers who are graduating their "You Don't Say" show from NBC-TV daytime to nighttime Dec 31 as a replacement for "Redigo," were in New York last week trying to sell two more game shows to the network. Properties, "Who's Who?" and "Copy Cat," were demonstrated to network execs at the Essex House with a live panel consisting of Darryl Hickman, Mimi Benzell and Richard Hayes. Andrews & Yagemann have a deal with KTLA in Los Angeles under which they develop shows with the station paying below the line costs and telecasting the shows for 13 weeks. If there's a network sale, the station gets a royalty cut. "You Don't Say" is a partnership deal with Desilu. The Hollywood team is expanding into the non-game field with a series titled "The Man From Rolls Royce," a half-hour situation comedy. They left for England after demonstrating their shows in New York to look for a leading man and to establish "You Don't Say" abroad. They also have a show, "Lie Detector," on the air in England.

GRANADA-TV'S 'WORLD' SERIES IN BOOK FORM

Santiago, Nov. 5. Granada-TV has caused quite a stir in British TV circles with its weekly documentary series, "World In Action," which crept unheralded on to the commercial network. With no drumbeating or promo of any kind, the station has let the product prove its own worth and, generally speaking, until the weekend the hard-hitting series has been kept shrouded in mystery. But now Duncan Crow has penetrated the barrier of silence in his book, "World In Action '63" (World Distributors; 50c) and has related graphically how the shows get on the air, who is involved and the problems they face. Containing short, concise background stories to 24 of the yarns that hit the screens—each, by the way, concerning a major issue like defense spending, Profumo affair or highly topical subject—the book mainly comprises adaptations of the documentaries. But it also contains an enlightening preface which captures the atmosphere of the Granada team of video journalists at work.

Watt.

'Anatomy of Crime' As 20th Special

Latching onto the recent crime hearings in Washington, 20th-Fox TV and Fox Movietone News have produced a one-hour special entitled "Anatomy of Crime" for syndication. Film traces U.S. crime from the pre-prohibition days through the recent Valachi hearings through the use of news-reel footage, some of it never used before. Sen. John L. McClellan, who conducted the Valachi hearings, introduces and closes the documentary. William R. Higginbotham, Fox Movietone v.p., produced.

Skip-the-Slide-Rule Qualitative Study Of Broadcaster Services

Possibilities of a market-by-market qualitative analysis of service by broadcasters has opened up as a result of a pilot study recently concluded by Worldwide Information Service, a market research firm. Worldwide was commissioned by Young & Rubicam to study the Fairfield, Conn. and St. Petersburg area to determine such non-quantitative factors as station images, public service programming, attitudes of local advertisers towards the various broadcast facilities in each area. Y&R was interested in such a report as a corrective to slide-rule time buying practice now prevalent in the industry. Helpfulness of the pilot studies has sparked Y&R thinking about a more extended survey. American Assn. of Advertising Agencies is also studying such a possibility. Meantime, Gene King, v.p. of Worldwide Information Service, left for Europe last week to meet with foreign exhibitors at the N.Y. World Fair. Several of these private and governmental exhibitors have indicated interest in advertising their pavilions on radio and tv and want assistance in projecting their best image.

Com'l TV in Chile Faces Variety Of Snags, Catholic Church Opposition

By MANS EHRMANN

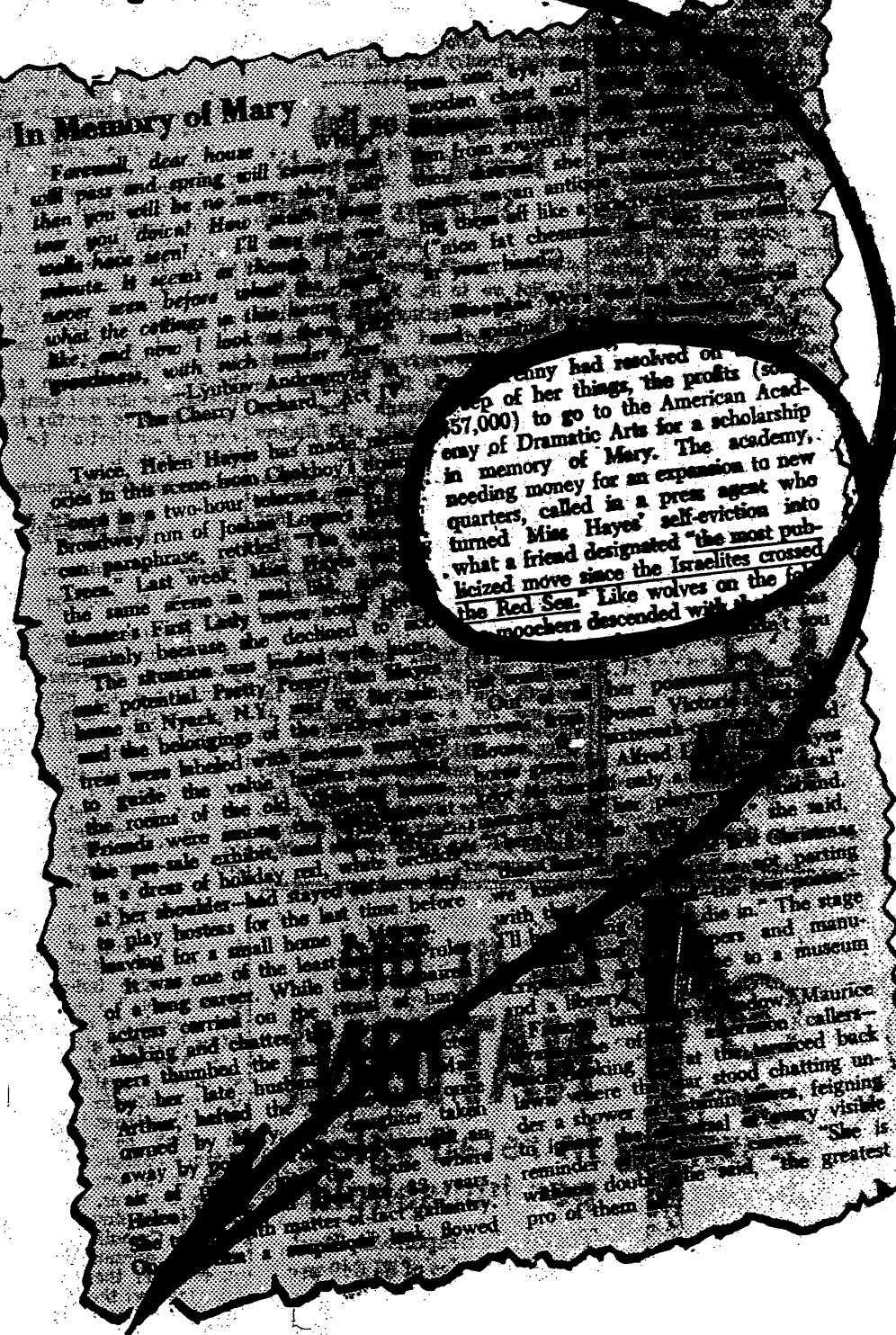
Santiago, Nov. 5. The tv situation in Chile is at present full of complications and likely to get worse before it improves. Video became one of the facts of life in Chile two years ago, due to the incentive of the World Soccer Championship held in Santiago. It led to the government issuing transmission permits to the Catholic University and University of Chile and also proved a decisive element in stimulating the man in the street to buy sets. Viewers per set were calculated at 30 to 50 while the soccer matches were transmitted. At present there are 25,000 sets in Santiago (approx. 2,500,000 inhabitants) and the Universities, after the Championship, continued transmitting between three and four hours daily. Low budgets led them to accept ads, but without allowing sponsors any intervention in programming. Ads were reduced to showing products and a brief mention, at beginning and end of programs that it had reached the viewers "by courtesy of..." Early this year the University

of Chile went off the air to make technical readjustments and move its studio from its "Black Hole of Calcutta" premises at the engineering faculty, but private enterprise has been reacting strongly against the Universities and the U. of Chile was faced with many difficulties, partly due to the preceding and partly because its director Helvio Soto and some of his staff appear too leftish to politicians in the right wing coalition in command in this country. The present situation is as follows: 1) President Alessandri is personally opposed to tv, and especially commercial tv, partly because he fears the inevitable negative results from a cultural point of view and also because he wishes to avoid the dollar drain it would cause on Chile's already unbalanced balance of payments. The establishment and equipment of commercial channels would obviously cost many a dollar. 2) The pressure groups are headed by the country's most powerful radio stations which want to extend their activities to commercial tv and also by the ad agencies. El Mercurio, Chile's most influential daily, is the highly ar-

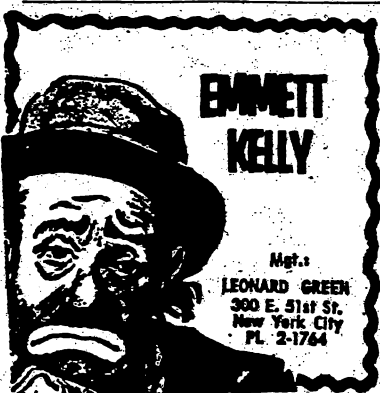
(Continued on page 42)

Newsweek

is talking about:



soliers, orourke & sabinson



From Wyatt Earp To Bible

Continued from page 25

colors?) would seem to peg the cost-per-thousand as too high for advertisers' economics in the less than peak sets-in-use of the early evening Sabbath hour, Madison Ave. tv experts suspect that ABC might even be willing to absorb some of the program loss which it could amortize over the remainder of Sunday night for which the Bible series, should it live up to the lusty vitality of ABC's sales claims, is shrewdly calculated to provide a Nielsen-sturdy lead-in.

Truly Sunday Punch

For it's figured that the Old Testament themes with their uninhibited characters (and the DeMille-inspired sex-action) could give ABC's faltering Sunday night even more Sunday punch than a "Maverick" or a "Lawman" did when ABC was riding the Nielsen crest three years ago—and at the same time a Sunday punch that could render the critics of sex and violence almost powerless to counter-attack. For, as the agency men read it, why should a Senator Dodd or an FCC chairman Henry want to quarrel with the Bible-documented portrayal of the attempted seduction of Joseph by the nymphomaniac wife of the Captain of the Pharaoh's guards, any more than the Legion of Decency would toss a curb at a DeMille Bible spec.

(Just how effectively DeMille created the blueprint in turning the "bosoms-backed-by-the-Bible" trick will be demonstrated for Coast-to-Coast tv audiences next month in a DeMille special on NBC.)

The new series, it's believed, could benefit from fitting under the umbrella of religious teaching as enunciated in that portion of the Bible to which all three faiths subscribe. While the series certainly gains acceptance from such public service overtones, it's strictly entertainment potential is unquestioned. Just as the old and too frequent ABC westerns gave its viewers the glamor of "wide open spaces and gingham gowned frontier maidens," the new Biblical subjects, the Madison Ave. fraternity feels, could get right down to audience-winning fundamentals in the same manner as the highly successful Hollywood "sandals & bosoms" feature films which have repeatedly turned Biblical text into boxoffice gold.

'With A Cast of Thousands'

After the Joseph four-parter, the ABC-MGM-produced series can tap the rich and limitless Old Testament story material—the Davids,

the Esthers, the Ruths, the Naomis, the Jonahs, et al. For example, one agency man points out that an early portrayal of Moses, in several continuous episodes, could be of major help in leading ABC "to the Nielsen promised land" and, in line with the Hugh O'Brian "Bring Back the Old ABC Stars" precedent, he suggests Clint ("Cheyenne") Walker as Moses, Robert ("Untouchables") Stack as David and Kookie ("77 Sunset Strip") Byrnes as Jonah.

Much of the ABC faith in a tv Bible series is based on the high Nielsen rating it won last year by the telecasting of "David, the Outlaw" which Bill Goetz produced for ABC in Israel and England in the summer of '60. And while the subject included some torrid love scenes, there is no record of any adverse reaction.

With the old action-adventure tv formats losing favor (as witness the Nielsen failure of the WB-produced "Temple Houston" western or the steep audience decline of "77 Sunset Strip"), the other networks are expected to follow the lead of ABC in pursuit of new ways to cling to proven audience building motifs. In this connection ABC has met with good success with its own production of "Combat," which is essentially a "Wagon Train" of World War II, with its story line of patriotism and heroic sacrifice sparing it the barbs of the anti-violence factions.

And if the American flag protects a "Combat," the tv afficionados predict that the Bible source material will position "Great Stories From the Bible" more than a slingshot's range from the outrageous "slings and arrows" of the D.C. sleuths who would find it difficult, if not impossible, to criticize a tv program whose very story line comes directly from the Bible.

Mail Response on Hub

Showing of 'Advocate' Still Pours in To WBZ

Boston, Nov. 5.

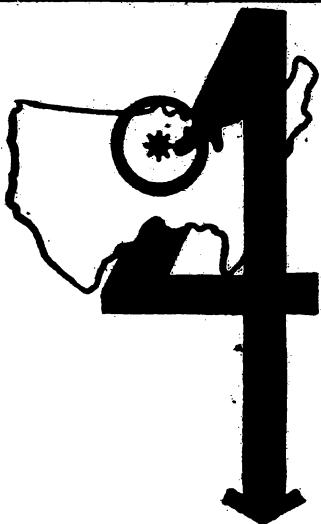
When a legit show closes—that's it. Not so in tv. As witness the case of Westinghouse's much vaunted telecast of full length play, "The Advocate," simultaneously with its opening on Broadway. Although the play closed, the tv melody still lingers on in Boston at WBZ-TV.

The Hub Westinghouse station has received more than 300 letters about the play, with only four negative ones, and they are still coming in at this late date. The mail count was more favorable than the overnight phone calls, which went down at 96 for and 21 no.

Combined letter and phone reaction, also word of mouth, represents one of biggest viewer responses for a single program in station's history, according to WBZ-TV officials. It was bigger than the reaction to Reginald Rose's documentary two years ago on the same Sacco-Vanzetti case. Most of the letters received express thanks for the show to the station and sponsors.



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Moppet Makes It

Cleveland, Nov. 5.

Believing simplicity makes for the best type of advertising, Sheldon A. Saltman, promotion and publicity director for WJW-TV, asked his five-year-old son, Steven, to finger draw his ideas of such things as a supermarket, money truck, etc. to illustrate "acquisitives"—the ability of area viewers to purchase.

Steven's drawings, refined slightly by staff artists, clicked, and the Storer outlet is now using the moppet's imaginative offerings as the illustration for a trade series of pronouncements.

FCC, NAB Tackle Tower Problems

Washington, Nov. 5.

FCC and the NAB teamed up to give a one-two punch to the tall tower regulations proposed by the Federal Aviation Agency.

Commission's criticism was directed against the proposal for FAA to recommend against towers which might have "an adverse effect on air navigation." FCC suggested relying on the present standard of opposing those antennas which create a "hazard" to air travel.

Renewing its attack on the FAA proposals, NAB lashed out at a rule which would require broadcasters to go through a formal FAA hearing before getting their towers approved.

NAB termed this a "needless duplication of time, effort and expense," saying FCC is the agency to decide if a station can be built. FAA is only supposed to advise FCC on tower problems, NAB said.

Also criticized by FCC were requirements for FAA approval of antennas located on sights higher than an airport elevation. Commission said this rule would delay processing of many applications.

Commission said its licensing procedures would also be complicated by the proposed rule that FAA be notified and okay radio station antennas located on airport roofs. Under present requirements airport antennas under 20 feet don't need FAA approval.

FCC also asked that radio and tv towers be eliminated from the proposed proviso limiting FAA tower approval to 18 month periods. Commission said this is unrealistic since it sometimes takes more than 18 months for a broadcasting application to go through the FCC mill.

TV in Chile

Continued from page 41

ticulate mouthpiece for these groups.

3) Politics are also important as 1964 is an election year and the present government coalition (which has far more money for such purposes than the other candidates) had hoped to make it the first "tv election."

4) The tv situation is at present before Congress. The minority favors tv exclusively in the hands of the universities, allowing them to accept ads (without sponsor control of programs). The apparent majority favors the establishment of commercial tv.

5) Those in favor of educational tv in the hands of the universities are not only intellectuals and left-wingers. The influential "Consejo de Rectores," a council formed by the presidents of all the Universities has also given it its backing.

6) The strongest force working at present against commercial tv is the Catholic Church. Cardinal Silva Henríquez issued a statement in which he unequivocally condemned commercial tv as a danger both in a moral and a cultural sense. However, when this problem came to its first vote in Congress, several Catholic senators, caught in the dilemma between their church and their economic interests, favored the latter. This problem is at present being thrashed out by Catholics.

Lebanon-Lancaster, Pa.—Jay B. Sondheim has been named general manager of WLYH-TV, the Tri-angle station here. He moves over from KFRE-TV, Fresno, where he was sales manager.

Soviet Writer Hates Soviet TV

Moscow, Nov. 5.

Moscow celebrated the Soviet Television Network's 25th anniversary when suddenly an outburst of angry criticism spoiled the birthday party: it was the Soviet paper Literaturnaja Gazeta that published an article written by a Soviet writer, Georgi Gulia, who said things about Soviet Television that hardly anyone thought could be printed in Russia after the Tsar walked out of his office half a century ago.

"Television programs in our country are dead dull... Television has no people who know how to write... Television does not teach its people how to do their job... Television has no money, etc."

Gulia related in his paper how one evening he opened his No. 1 Channel and saw a program "about smelting of metal." Angrily he turned over to program No. 2. What he saw there made him even more indignant: they showed "how to burn bricks and build factories." He made up his mind to wait a while, but when he tuned in station No. 1 and No. 2 the fun was definitely over: Soviet Television said "Good Night To You" as the time was already 11 p.m.—closing time for tv in the Soviet Union, a country of early bed going manners.

"Who wants a television like that?" asks writer Gulia in his paper.

Next day when he watched news program he was even more disappointed: they just read the news behind an enormous still of the Kremlin. Guys with papers in hands alternated on the screen "presenting news."

The Soviet writer Gulia demands radical changes in Soviet Television Network. He wants Television to "be on the spot," present newsreels, give people "real entertainment" and stop showing old war films. "Education and Socialism, Yes," writes Gulia, "but in an entertaining form!"

Freedom of Info Bill Deplored As Inviting Snooping

Washington, Nov. 5.

As long as it's not our information you want to disclose, we are in favor of a "Freedom of Information" bill, NAB v.p. Howard Bell in effect told a Senate Committee.

Bell said NAB, with one major exception, backed legislation aimed at thwarting government agencies from suppressing information from the press and public.

But he warned that the bill as now written would open to public purview broadcasters' financial data held at FCC.

He said the financial records are now only protected by an FCC rule and if the Freedom of Information bill passed they would be available to all snoopers.

He said profit and loss data should not lose its present confidential status which has historically been respected by the government as private information.

If these records were made available the value to the public would be nil while the damage to a business could be substantial, Bell said.

He said the "public at large" has no interest in such financial information and noted no "compelling public interest considerations" to warrant its publication.

As for the Freedom of Information bill generally, Bell said it would be a milestone in eliminating the growing trend toward secrecy in government.

BALLET REAL HOT ON DANISH TV

Copenhagen, Nov. 5.

Hot on the heels (and toes) of Denmark's international ballet star Flemming Flindt's Eurovision top-scorer ballet version of playwright Ionesco's "The Lesson," came a new Danish tv ballet over the Scandinavian network, Nordvision, and almost sure to be shown on Eurovision shortly.

The ballet, that reflects new bounce among the members of the century-old Royal Danish Ballet, has choreography by Hans Brenaa, music by modernist composer Niels Viggo Bentzon and cartoon film work by Bent Barfoed who also directed the whole ballet and titled it "Ballet Ballade."

Ballade in Danish means lyric song as well as general making of noise, funny or serious. The performance of dancers Vivi Gelker and Jens Brenaa was filmed in a bare studio. Afterwards Bent Barfoed worked the film into another filming of decorations showing palaces, castles, pre-historic monsters and whatever else the particular story needed. There is no particular plot. You follow the two young dancers as The Eternal Couple, dancing their way through all the ages of history which takes them 15 minutes.

Another Danish tv-ballet, "Varied Bases," danced by Elsa Marianna von Rosen to electronic music, was also enthusiastically received by the critics all over Scandinavia last week.

Brit. A-R Exec Changes on Tap

London, Nov. 5.

Associated-Rediffusion program controller John McMillan, who next January becomes general manager of the company in succession to Capt. Tom Brownrigg, is currently working on exec changes within the company which will become effective on Jan. 1.

Primarily, McMillan has appointed 31-year-old Lord Windlesham (formerly David Hennessy) as chief program executive. Latter joined A-R in 1957 in the advertising department. He later graduated to the company's head of features, a job now held by Cyril Bennett.

Assisting Lord Windlesham will be Ray Dicks who becomes program production executive; Cyril Francis, exec in charge of program planning and Geoffrey Whittaker, senior technical exec.

Also in January, McMillan is to bring about a major rearrangement of the station's creative set-up. Without specific details yet forthcoming, it is revealed that the creative division of the London weekday major will split into five groups. These groups will be headed by Elkan Allan, Cyril Bennett, Anthony Kearey (who joins A-R in March from Associated TeleVision), Eric Maschwitz and Guthrie More.

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TV's Top 20 in Britain

(TAM Ratings; Week Ending Oct. 13)

	Homes Viewing (000's)
Coronation Street (Mon.)—GRANADA	8492
Coronation Street (Wed.)—GRANADA	8363
Sunday Palladium—ATV	7977
Take Your Pick—AR	7205
Dickie Henderson Show—AR	7076
No Hiding Place—AR	7076
Emergency—Ward 10 (Fri.)—ATV	7076
Armchair Theatre—ABC	7076
Double Your Money—AR	6819
Emergency—Ward 10 (Tues.)—ATV	6562
The Avengers—ABC	6047
Thank Your Lucky Stars—ABC	6047
Charlie Drake Show—ATV	5661
Espionage—ATV	5661
Dick Powell Theatre—BBC	5532
Our Man At St. Marks—AR	5476
Maupassant—GRANADA	5404
This Week—AR	5275
Malgret—BBC	5146
Z Cars (Wed.)—BBC	5146
Dick Van Dyke Show—BBC	5146

Almost As Many New Pix On W. German TV As In Theatres

By HAZEL GUILD

Frankfurt, Nov. 5.

Folks who want to go to a full-length film tonight just have to pull up a chair, turn on the television, and settle down for a comfy evening in what the West Germans refer to as the "Slipper Cinema."

Oddly enough, almost as many films are playing today on the German television screens, on Networks One and Two, as are available in the West German cinemas.

And of course, the theater owners are hopping mad about the tax-free, no-age-limits, no-cost-for-tickets competition.

Study on the first six months of 1963 in Germany indicated that the country's 8,000,000 television set owners could take their choice of 87 films, with nearly 200 running for them throughout the year. And the country's 6,331 cinemas during the whole year had only about 350 films to offer.

The First Network came up with 49 films in the initial six months, while the Second Net showed 38—mainly from the United States, who took the lead with 21 pictures playing in the Slipper Cinemas. Next came West Germany with 16 of its own films (only two dated back to earlier than 1945), 13 from England, 11 from France, and seven from Italy, with the rest spread singly among other countries.

Average age of the films showing upon television—nine and a half years.

But of the 87 films played on television in just six months, less than half—only 40—had been played previously in the German cinemas.

Twenty of the "first-runs,"

getting their initial German booking on television, came from the U.S., 10 from England.

Forty of the films (those screened before in the theatres) had been censored by the West German Film Censorship Board, which decides the age group that can view them in the theatres—best category being over six years of age; then 12; 16; and over 18. But of course, no one forces the youngsters not to look when a film "for over 18 only" crops up on television.

Only 30 of the 87 films in the study started at 9 p.m. or later, meaning that the young people had a chance to view them regardless of the age category insisted upon for showing the same films in cinemas. One wild western, "The Marshal from Santa Fe," categorized for the "over 16 audience" in theatres played in the afternoon for the television kid watchers. This was the pic of which the Protestant Film Guild had warned, "This is a very bad, cheap wild-west film of a low level."

A couple of other pics, scheduled for the "over 16" group only, started at 8 p.m.—when it's logical to assume that some of the younger one were watching. "The Ambassador's Wife," "Hyenas of the Underworld" and "Evening of a Thief" were all in that category.

Of the films that played on television, five had received the Film Classification Board's designation of "especially outstanding," and another eight were classed as "outstanding."

Twenty were problem films, mainly concerning love, marriage and the family; 17 comedies; 15 adventure pics and 14 criminal films; 11 were music, operetta, circus pics; eight were for children and young people; and just one each fell into the category of wild west and war pics.

FCC, B'casters Set Ga. Debate

Atlanta, Nov. 5.

Georgia Association of Broadcasters and University of Georgia's Henry Grady School of Journalism, cosponsors of the 19th annual Georgia Radio-Television Institute, have issued an invitation to the seven-man FCC to participate in a "Day Long Debate" at the institute.

Proposed "grassroots" talkfest with FCC would be held Jan. 22, at the University of Georgia's Center for Continuing Education on the campus in Athens, where institute will be held.

In a letter to FCC Chairman E. William Henry and his colleagues G&B declared:

"We believe discussion and debate are certain ways to solve many problems existing between broadcasters and the Government. We believe the commission wants to hear from the industry and will regulate reasonably when the facts are presented by broadcasters, particularly those from the 'grass roots.'"

ITALO TV TO UNVEIL 370G FILM PROJECT

Rome, Nov. 5.

"Mastro Don Gesualdo," the first major film project sponsored by RAI-TV, has been slated for January unveiling by Italy's television net, thus scotching repeated rumors that expensive effort had been scrapped.

"Gesualdo" was not early this year in Sicily by director Giacomo Vaccari, with Enrico Maria Salerno in title role and Lydia Alfonsi among many featured players. Though made for RAI-TV, it was shot on motion picture film, ostensibly preferred because RAI-TV discovered that its large and valuable library of dramatic tapes were practically useless as export material because of technical difficulties involved in foreign adaptations.

Film, slated for serialized exposure on RAI-TV, has been dogged by bad luck from the start. Several cast members fell ill in Sicily, including Salerno, thus holding up production several weeks. On completion, director Vaccari died tragically in an auto accident near Rome, while he was still cutting pic. An assistant was called in to finish job, but various postponements in RAI-TV plans for "Gesualdo" began to attract local press attention. Local pundits felt that the net was trying to bury the project after spending a reported \$370,000 on it, and the resultant fracas made local intermittent headlines for several weeks.

Official RAI statement now puts an end to conjecture. Company statement says dubbing of item was completed recently, and that French-dubbed version is currently being readied. Release speaks of French "coproduction" of "Gesualdo," and adds news that pic will be telecast in January.

Anglia TV's Sunrise Semester A Click With the British Press

London, Nov. 5.

Anglia-TV's "Dawn University" which was taken over by the Independent Television Authority and beamed to the whole commercial network between 7:15-8 a.m. Monday-to-Friday last week, can claim to have scored the biggest critical success of any of the diverse experiments in adult education on the tv networks here.

While the tabloid press played the early ayeem slot for some sleepy gags, they all covered the first of the lectures from Cambridge University, delivered by professor Fred Hoyle who spoke on "mathematics of violence." Unanimous tabloid verdict was, in effect, "sounds great, but we didn't understand a thing after the first sum."

The more serious journals applauded the "noble" experiment which is designed for first year undergraduates. Reporting the possibility of further Anglia-TV-Cambridge U cooperation, the London Times and the Daily Telegraph allowed that the initial run was "off to a good start." The Guardian reported the two-prong experiment of running closed circuit tv between two universities and the on-the-network lectures as "obviously practicable."

The Rev. J. S. Boys Smith, Vice Chancellor of Cambridge U and Master of St. John's College, reported that he was "quite certain that we shall see and hear more of this use of tv for . . . university extension work."

After the initial "Dawn University" tryout, Peter Lasless, chairman of the Cambridge Committee, told reporters: "The internal use of tv in the U. S. is quite standard,

but what has never been done elsewhere is to link two different universities. We are also trying to influence BBC and the independent tv companies and all public broadcast institutions to work out some sort of regular 'Dawn University.'"

Meantime, ABC-TV, major indie largely responsible for establishing the commercial web's Sunday morning etv broadcasts, has been selling airtime between the programs. Says the company: "Specialized advertisers have been showing a keen interest in the low-cost commercial time available."

Among those who have booked time are Linguaphone, Metropolitan College, Purnell Press Group, Brenell Tape Recorders, Ultra Electronics, Civil Service Commission and New Statesman magazine. A series of seven, 30-second spots cost less than \$1,000.

Puerto Rico TV

San Juan, Nov. 5.

Puerto Rico will get its first all-English television station in January, Clem Littauer, exec v.p. of Antilles Broadcasting Corp. reveals. The corporation, which operates the Spanish-language radio station, Radio San Juan (WRSJ), was awarded a construction permit by the FCC for the operation of 200,000 watt channel 18, San Juan. Littauer said the approval marked "the culmination of two years work by my associate and myself in battling for . . . a television station that would broadcast exclusively in the English language."



August 30, 1963

Mr. Joe Little
Park Sheraton Hotel
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Personal Manager of FRANK FONTAINE

Dear Joe:

May we express to you, our deepest gratitude for the outstanding business FRANK FONTAINE did at our Park, last Sunday. That lovable character known as "Crazy Guggenheim" broke the 17 year park attendance record, even at increased admission prices.

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Please set our return date for next summer just as soon as you can. Kindest wishes to Frank Fontaine, "Crazy Guggenheim" and yourself for making us the Happiest People in the World.

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Denny's 'Hits,' Pringle's 'Powerhouse,' MacRae-Kirsten's 'Moon' Top New LPs

MARTIN DENNY: "A TASTE OF HITS" (Liberty). Martin Denny here turns his talents to a mostly-jazz approach and the outcome is a swinging album containing unique arrangements of some of the recent and past chart clicks. Included are such as "Danke Schoen," "Judy's Turn to Cry," "Tie Me Kangaroo Down, Sport," "Green, Green," "If I Had a Hammer" and others. These all get a groovy treatment from Denny's piano and some fine arrangements. There's lotsa good instrumentalizing here. The LP comes across as another very strong entry for Denny who has already captured his fair share of the instrumental disk market.

VALENTINE PRINGLE: "POWERHOUSE" (RCA Victor). For his second RCA Victor album, Valentine Pringle has delivered another stirring program of spirituals, folk and work songs in his strikingly virile bass-baritone. The young Negro singer projects each song with his own special intensity, ranging from the heavy beat of "Go Down Moses" to the lighter rhythms of "Everything Lookin' So Rosey." Other fine songs include "Go Way From My Window," "Delia's Gone," and "Oh Freedom." Good backing is supplied by the Marty Gold orch and, on some of the songs, by Leonard de Paur's choral arrangements.

GORDON MACRAE-DOROTHY KIRSTEN: "THE NEW MOON" (Capitol). Perhaps the stage-quality of this Sigmund Romberg-Oscar Hammerstein 2d musical has aged since its 1928 bow, but the musical score still impresses with its original force. In this set, Capitol has served up eight songs from that musical with an excellent cast topped by the fine voice of Gordon MacRae ("Marianne," "Softly As In A Morning Sunrise" and "Stouthearted Men") and the very legit voice of Dorothy Kirsten ("The Girl On The Prow," "One Kiss" and "Lover Come Back To Me"). The Roger Wagner Chorale gives excellent support with supporting solo voices supplied by Richard Robinson, Jeanine Wagner, Earl Wilkie and James Tippey.

THE COMPETITORS: "HITS OF THE STREET AND STRIP" (Dot). The hot rod trend continues to pick up speed in the LP groove. In this entry, a rocking vocal and instrumental group has put together a dozen numbers that could be called mechanics' specials. The music is in the familiar rhythmic idiom but the lyrics have switched away from broken hearts and play hooky to terms like r.p.m., shut down, wide track, power shift and cheater slicks, which also happen to be the titles of the tunes in this set.

JIM KWESKIN: "THE JUG BAND" (Vanguard). Are the jug bands of the early blues and jazz eras coming back? This set is an attempt to bring back those lively days of improvised instruments and bouncing music. This young combo of washboards, kazoo and a legitimate guitar falls short of the enormous vitality found in the best of the original jug bands, but there's a suggestion of that old-fashioned sound. Numbers include oldies like "Sweet Sue," "Wild About My Loving," "Hawaii," "Going To Germany," and "Coney Island Washboard," among the best slices in the collection.

STAN KENTON: "ADVENTURES IN BLUES" (Capitol). In the latest of his long succession of albums for Capitol, Stan Kenton again comes up with another interesting expedition into contemporary jazz sounds. This set is characterized by the group of smoothly swinging arrangements provided by Gene Roland which tend to minimize some of Kenton's extremist tendencies. The set of original instrumentals, with titles like "Blue Ghost," "Dragonwyck," "Night At The Gold Nugget" and "Formula SK-22," spotlight some fine soloists against a background of precision section work.

"IT'S A MAD, MAD, MAD, MAD WORLD" (United Artists). Ernest Gold has written a varied score to play behind Stanley Kramer's epic comedy film, "It's a Mad, Mad, Mad, Mad World." On wax, however, there's not much in the way of continuity or individual tune

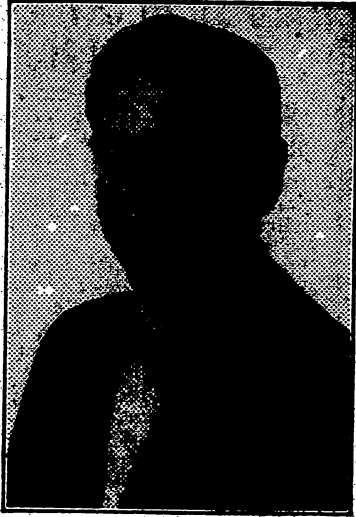
satisfaction to be gleaned from the soundtrack LP. For it is mostly a collection of thematic pieces assembled to make up an album. Main title is pleasant enough and is repeated in various other themes throughout the set. There also is a couple of cute rock 'n' roll items. Otherwise one can be impressed but not particularly entertained by Gold's score on shellac. Since the film is getting a big push, however, it can be expected that the album will benefit from the campaign and theatre patronage.

MARTY WILSON & ORCHESTRA: "YOUNG AMERICA DANCES TO GOLDEN GOODIES" (20th Century-Fox). A collection of 41 recent chart items has been put into medleys of various teen tempers for this outing by Marty Wilson and Bill Ramal which is played by Wilson's orchestra. The result is an array that teeners will dig both from the nostalgia angle and from the terp appeal aspect. Arrangements are more subtle in some cases than those that put the original versions of the tunes over. However, they are musically sound and will capture the fancy of young hoofers. It's a solid session that should get a share of the "golden goodies" trade.

"THE CARETAKERS" (Ava). For his score to United Artists' film "The Caretakers," Elmer Bernstein is back in the hard-driving jazz groove that previously clicked so well for him on wax. The composer has written some groovy items which have been excellently compiled for this LP to give them individual recognition on each out. As a result, this session has lotsa listenability and steps out nicely in a swinging jazz groove. Although not identified, there are some top Coast tooters at work here. They do a fine job which should please both jazz buffs and pop music fans.

"THE HAMMOND ORGAN OF JACKIE DAVIS PLUS VOICES" (Warner Bros.). Organist Jackie Davis adds voices to this Hammond session for solid effect. Not only is he accompanied by the Sid Bass Chorus but the musician also makes his disk debut as a vocalist. Davis turns out to be a skillful singer as well as slick organist. These assets, combined with nice work by the Bass Chorus, add up to a solid musical outing. Tempo is mixed and stylings in both ballad and uptempo grooves are pleasant. Disk deserves the attention of soft music programmers and customers alike.

CHAMP BUTLER: "HEARTACHES BY THE DOZEN" (Giltette). This is a sock musical showcase for singer Champ Butler. Accompanied by Carl Cotner and his Strings, Butler essays a set of tunes which border on the country vogue including such numbers as



LAWRENCE WELK

Has Another Hit Dot Record! "BLUE VELVET," B/W "FIESTA"

"Jealous Heart," "My Heart Cries For You," "Your Cheatin' Heart," "Cold, Cold Heart," "Heartaches By the Dozen" and others. He has an easy vocal style that registers well here. Cotner's backing is right. The result is a nice package which can probably cover lotsa market ground. For there is some appeal for the not-too-fussy country fans and fine straight pop value.

JOE WILLIAMS: "AT NEWPORT '63" (RCA Victor). Joe Williams rocks through a standout songalug in this taping of his performance at last summer's Newport Jazz Festival. Ranging over blues, ballads, folk songs and spirituals, he exhibits the swinging power which gave him such a long run as Count Basie's vocalist. In this set, he's backed by a standout combo, which particularly steps out in the old blues standard, "In The Evening." Other highlights of this set are "Without A Song," "Come Back Baby," "Anytime, Anyday, Anywhere" and "Roll 'Em Pete."

Music Biz Incorporations

KAWAI PIANO (AMERICA) CORP., a California company, has filed a statement that its New York State office for the conduct of a business in pianos and musical instruments is c/o Mirubendilida (America) Inc., 36 Broadway, N.Y. Lynn N. Takagaki filing attorney.

RECORDING INDUSTRIES CORP., a Tennessee company, dealing in devices for recording sound or image and in literary properties, filed an application for authority to conduct business in New York State. Its address is 801 Sixteenth Ave. South, Nashville. Kieffer & Moroney filing attorneys.

YOUTH SYMPHONY ORCHESTRA OF NEW YORK INC. authorized to operate as a non-profit membership corporation, with offices in New York. Scheinman, Albert & MacLean filing attorneys.

MIVAN MUSIC INC. authorized to conduct a music publishers business in New York, with offices in New York. Capital stock consists of 200 shares, no par value. Phillips, Nizer, Benjamin, Krim & Ballon filing attorneys.

THE NEW YORK OPERA LIBRARY INC. has been authorized to conduct a records, printing and publishing business in New York. Capital stock consists of 200 shares, no par value. Sanford Schewel filing attorney.

FIRST WORLD WIDE ANNUAL FESTIVAL OF THE POPULAR SONG, INC. has been authorized to sponsor and promote contests with offices in New York. Address is c/o Juan Carlos Barbara, 1687 Broadway. Capital stock consists of 200 shares, no par value. Ira Ehtlich filing attorney.

Longplay Shorts

Columbia Records will release 26 albums this month featuring the original Broadway cast recordings of "Here's Love" and "Spoon River Anthology," the Broadway revival of Eugene O'Neill's "Strange Interlude" and the re-creation of Kurt Weill's "Lady In The Dark." RCA Victor has five Red Seal albums scheduled for November and December featuring Arthur Fiedler's "Opera Without Singing," Anna Moffo singing Verdi, a boxed edition of the Artur Schnabel-Jascha Heifetz-Emanuel Feuermann trio, and an LP celebrating the 50th anniversary of Giovanni Martinielli's New York debut. "The Hora Hootenanny," Israeli revue at New York's Cafe Sahrba, will be grooved by MGM.

RCA Victor has designated "Kate Smith At Carnegie Hall" as a November special and will have the album in record shops within seven or eight days following the concert Saturday (2). Look Magazine's Nov. 19 issue will feature an article on Columbia diskster Barbra Streisand. Vaughn Meader will have a comedy album out on the MGM label this month without any JFK material. Epic Records has a special Bobby Vinton Christmas EP upcoming: The four songs on the disk are "Silver Bells," "O Holy Night," "White Christmas" and "The Christmas Song." Sam Makia & The Islands, band featured at New York's Hawaiian Room, will do an album for the 20th Century-Fox label.

The Village Stompers, currently rolling with their "Washington Square" LP on Epic, will make their tv debut on ABC's "Hootenanny." Ted Bergmann will be exec producer of "The Best On Record," a tv special saluting past winners of the recording industry's Grammy Awards, which will be shown on NBC-TV Nov. 24. Trini Lopez, Reprise diskster who recently returned from three-week concert tour of Europe, will open at San Francisco's Off-Broadway Nov. 19 and is set for an engagement at New York's Basin Street East starting Jan. 9. He'll also be seen on ABC-TV's "Hootenanny" show Dec. 21. London's International Series will add another LP in January to its "Musical Memories" series with the recent acquisition of masters produced in Tokyo by composer-arranger Buck Ram. The album will be tagged "Memories of Japan" and will contain three new Ram compositions, "Twilight In Tokyo," "Most Beloved Of Women" and "Sabayason."

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

DION DI MUCI.....DRIP DROP

(Columbia).....No One's Waiting For Me
Dion Di Muci's "Drip Drop" (Progressive-Quintet) will fall easily into the winner's circle because of the strong blues beat and forceful vocal that many will find hard to resist. "No One's Waiting For Me" (Disal*) is in a moody blues ballad groove that should make some spinning friends.

TRINI LOPEZ.....KANSAS CITY

(Reprise).....Lonesome Traveler
Trini Lopez's "Kansas City" (Loist) is the rocking blues click of a few years ago brought back with a new vocal impact that will make it a big hit again. "Lonesome Traveler" (Folkways) breezes along at a brisk folk-styled pace that will find its place as a jock and juke specialty.

JAY & THE AMERICANS.....COME DANCE WITH ME

(United Artists).....Look In My Eyes Maria
Jay & The Americans' "Come Dance With Me" (Triot) is a lively, fast-stepping item that follows the style of their previous "Only In America" click and will do as well in all spinning areas. "Look In My Eyes Maria" (U.S. Song*) is in a slower groove but it, too, has an attractive rhythmic quality and a lyric line that can pull strong spinning attention.

LITTLE PEGGY MARCH.....THE IMPOSSIBLE HAPPENED

(RCA Victor).....Waterfall
Little Peggy March's "The Impossible Happened" (Atrium*) is a very possible click because of the catchy beat and fetching vocal attack that will win hefty teenage approval. "Waterfall" (Atrium*) rolls at a mellow pace to make it a fair ballad entry.

LITTLE EVA.....LET'S START THE PARTY AGAIN

(Dimension).....Please Hurt Me
Little Eva's "Let's Start The Party Again" (Screen Gems-Columbia Music*) is a natural to bring in lots of jock and juke spins because of its swinging beat and hot vocal approach that is right in the teen idiom. "Please Hurt Me" (Screen Gems-Columbia) is a juvenile wailer and the ballad plea may reach some of the blue jean fans.

THE GIRLFRIENDS.....JIMMY BOY

(Colpix).....For My Sake
The Girlfriends' "Jimmy Boy" (Screen Gems-Columbia Music*) has a big vocal group sound, a rhythmic sweep and a message of young love that's tailor-made for the juves and guarantees a spinning payoff. "For My Sake" (Dragonwick*) features an easy beat and a likeable lyric style that the kids could go for.

CLIFF RICHARD.....IT'S ALL IN THE GAME

(Epic).....I'm Looking Out of the Window
Cliff Richard's "It's All In The Game" (Remick*) is revived with solid vocal values that will bring it to the spinning forefront again for approval by a new generation. "I'm Looking Out of the Window" (G. Schirmer*) has a good ballad style that gives it a chance to win over the "good music" jocks as well as the regular popsters. The side is from his "Summer Holiday" album.

SALLY & THE ROSES.....CHICKEN BACK

(Columbia).....Usher Boy
Sally & The Roses' "Chicken Back" (Blackwood*) is a fast-paced item that could create a new dance craze in the teen set but it's destined for lots of play, anyway. "Usher Boy" (T. M. Music*) is a lively romantic pitch at a pic house flashlight carrier with a good terp beat to keep the young femmes spinning.

THE HIGH KEYS.....PISTOL PACKIN' MAMA

(Aico).....You're My Girl
The High Keys' "Pistol Packin' Mama" (Voguet*) will shoot up a spinning storm in this revived oldie that features some wild harmonizing tricks that the young disk fans always find to their liking. "You're My Girl (I've Got A Right To Love You)" (Saturday*) plays around with a wailing blues pattern that can stir up young passions for an okay payoff.

BERT KAEMPFFERT ORCH.....JINGO JANGO

(Decca).....Little Drummer Boy
Bert Kaempfert Orch's "Jingo Jango" (Roosevelt*) has a happy instrumental quality that will fit right into the upcoming holiday season's programming pattern. "The Little Drummer Boy" (Mills Music-International Korwin*) is another item that gets lots of play around the holidays and this version will surely take its place on the spinning schedules.

SUE THOMPSON.....'CAUSE I ASK YOU TO

(Hickory).....It's Twelve Thirty-Five
Sue Thompson's "'Cause I Ask You To" (Acuff-Rose*) puts some slick pop elements into a country pattern and it turns out to be a winning ballad for all spinning fields. "It's Twelve Thirty-Five" (Acuff-Rose*) ticks off an okay ballad beat although the lyric is innocently simple-minded.

DICK & DEEDEE.....TURN AROUND

(Warner Bros.).....Don't Leave Me
Dick & Deedee's "Turn Around" (Clara*) shapes up as a sentimental ballad with a pretty melody which the duo dishes up with some arresting harmonies. "Don't Leave Me" (Odin*) reverts to a slow rocking groove, also with commercial potential.

ROGER WILLIAMS.....THEME FROM THE CARDINAL

(Kapp).....Walking Alone
Roger Williams' "Theme From The Cardinal" (Chappell*) has a solid melodic line with a moving quality that's brought to the fore by some fancy keyboard work and an inspirational choral and orch support. "Walking Alone" (Chappell*) has some nice ballad touches that are highlighted in a neat piano-orch backdrop to fit the "good music" spinning policies.

*ASCAP. †BMI.

Nashville C&W Fest Winds Amid Reports It Was Free loaders' Finale

By RED O'DONNELL

Nashville, Nov. 5. The 12th annual Country Music Festival (sub-title: Grand Ole Opry 38th Birthday Celebration) came and went that way (Nov. 1-2) amid rumors that this was the last of the free sign-in events.

During the past 11 gatherings all a delegate had to do to become part of the fun and frolic was to report at a desk and pick up his credentials.

But such is not to be the procedure in the future, according to reliable reports. Beginning in 1964 a registration fee is to be in effect—probably \$10 a head.

Furthermore, the no-charge would have gone by the boards this year if fest officials could have decided where such funds should go. And there was some feeling in re the proposal, that if it were adopted on short notice it might boomerang public relations-wise.

It is expected that the fest sponsors (WSM radio) will set up a fund whereby the registration fees will be "used to the furtherance of country music," a spokesman hinted.

On other fronts WSM Inc. president Jack H. Dewitt told the estimated 3,000 visitors at the opening session Friday morning (1) that plans are in the works for a weekly one-hour network television series, starring "Grand Ole Opry" artists.

Dewitt explained that the station was negotiating with a major New York advertising agency on details of the show, which would be taped during live performances at the "Opry's" Saturday night sessions, which have been broadcast on WSM radio since 1925. He added that a pilot likely would be filmed around January 1st, 1964.

Highlighting an inter-convention proceeding, Tex Ritter was elected president of the Country Music Assn., succeeding Gene Autry. Voted to the CMA's board chairmanship was Frances Williams (Mrs. E. J.) Patterson, who heads up Broadcast Music Inc.'s Nashville office.

Jazzman Pat Pace Fails To Tune Out Rap on Ohio Dope, Burglary Charges

Cleveland, Nov. 5.

Pat Pace's reputation as a piano-playing composer of jazz and serious music last week failed to save him from four prison terms on narcotic charges.

A Cleveland judge sentenced the often-arrested musician from near-by Akron to two to five years in Ohio Penitentiary for forging a prescription in an attempt to obtain drugs here.

Following this rap, Pace took three more on the chin last week in Akron courts for similar offenses. They included illegal possession of narcotics and forging another prescription for them. On these charges he drew two jail terms of two to five years.

The third count in indictment charged the pianist with breaking into a Cuyahoga Falls pharmacy in effort to steal the so-called "happy dust." For this the Akron judge threw a one-to-five-year term at him, saying: "Drugs have made a burglar of you."

All of these three sentences will run concurrently with the two-to-five-year term handed out by the Cleveland court.

STARTIME LABEL SPINS 100G SUIT VS. PEPSI

Charging breach of contract calling for the promotion of its "Top Six Hit Records," Startime Record Corp. filed suit in N.Y. Federal Court last week against Pepsi-Cola Co. The complaint asks \$100,000 damages.

Suit claims that under a May, 15, 1962, agreement, Pepsi in consideration for Startime to enter into a contract, agreed to promote the records. The action further claims that the defendant failed to push the disks and neglected to properly supply the information among its franchised bottlers.

Austrian Disk Best Sellers

Vienna, Nov. 5.

Ich Will 'nen Cowboy . . . Gitte (Electrola)
Barcarole in Nacht . . . Francis (MGM)
Ich Geh Noch Schule . . . Manuela (Telefunken)
Lass in die Ferne . . . Freddy (Polydor)
Mein Schimmel . . . Backus (Polydor)
Die Nacht Ist Mein . . . Francis (MGM)
Winnetou's Freund . . . Silbersee (CBC/Amadeo) Trio
Devil in Disguise . . . Presley (RCA)
Buona Notte . . . Granata (Columbia)
Sukiyaki . . . Blue Diamonds (Fontana)

Joan Baez Hits 4 Diskers With 200G Piracy Suit

Folksinger Joan Baez filed a \$200,000 suit in N. Y. Federal Court last week charging unauthorized sale of the Squire Records' LP titled "The Best of Joan Baez." Named defendants were Roulette Records, Veritas Records, Squire Records, George Seaman (doing business as The Record Hunter), Sam Goody Inc., Double-day & Co., Goody Audio Center and E. J. Korvette.

The complaint alleges that about October, 1963, the defendants used the name and picture of plaintiff for advertising and sale of a new recording, manufactured by record companies and sold by other defendants. The usage was without permission or consent of Miss Baez. Action seeks an injunction to halt manufacture and sale of the LP plus \$200,000 damages and an accounting.

Suit also claims that the defendants assert that they have the right to use the name and picture to promote the recording. But, the complaint adds, Miss Baez is under exclusive contract to the Van- (Continued on page 46)

'Hoot' to Hit Britain, Sez BBC-TV's Tom Sloan

London, Nov. 5.

Firm prediction from Tom Sloan, BBC-TV's light entertainment chief, is that Hootenanny—or the local equivalent—will happen here. According to Sloan, the folk music performers and enthusiasts have been building steadily for some time and, at any time now, the music will burst into prominence.

Shortly to undertake an o.o. trip round the clubs and other music spots in the North, Sloan says towns like Liverpool are loaded with folk groups.

TV's Music Lode For British Pubs

London, Nov. 5.

Television series are providing as much music for publishers today as did feature films in their heyday, according to David Toff, a veteran local publisher. He still operates a lucrative business involving a 2,000-item catalog of which 50 or so are "Solid" numbers bringing in the bread-and-butter royalties.

But, for his gravity, Toff has turned to tv; possibly more than any other pubber, in an all-out effort to cash in on a medium guaranteeing exposure such as no other can.

Toff has already picked up the musical rights to theme music from Granada-TV's "Coronation Street," the country's top-rated vid-show. He has "This Is Your Life," a BBC perennial which receives prime time exposure, weekly.

In addition, there's "Dixon of Dock Green," another top-rater which BBC slots in a peak berth. Further, Toff has the musical rights to the A.P. Films school of product which includes "Supercar," "Fireball X15" and "Stingray," the company's new film project.

According to Toff, it is probably easier to get disks on tv theme music than on many other forms of music—and disks are the all-important-earning factor—because the record companies are vitally interested in the large amount of exposure vidthemes get on the airwaves.

On "Supercar," for instance, Toff had disks cut by Columbia (Charles Blackwell), Columbia (Nelson Riddle) and George Young on the Yank Columbia banner. (Lou Levy (Continued on page 46)

ASCAP Tallies \$25,610,287 8-Mos. Take, Eyes Fresh Sources of Royalty Coin

British Disk Best Sellers

London, Nov. 5.

Never Walk Alone Pacemakers (Columbia)
Do You Love Me? . . . Tremeloes (Decca)
She Loves You . . . Beatles (Parlophone)
Then He Kissed Me . . . Crystals (London)
Blue Bayou . . . Orbison (London)
The First Time . . . Faith (Parlophone)
I . . . Bassey (Columbia)
If I Had a Hammer . . . Lopez (Reprise)
Hello Little Girl . . . Fourmost (Parlophone)
Memphis Tennessee . . . Berry (Decca)

Cap A&R Shuffle Puts Engemann In Charge of Div.

In a realignment of the artists & repertoire division at Capitol Records, Karl Engemann has been set as manager of the department with responsibility for all administrative and product-scheduling functions. Additionally, Engemann will serve as exec assistant in operation of the division and in dealing with artists to Voyle Gilmore, diskery's a&r veepee.

All exec producers—Dave Cavanaugh, Lee Gillette, Ken Nelson and Si Rady—will report to Gilmore. Rady, however, also serves as director of creative services in New York and will continue reporting to Cap's president Alan Livingston, for his activities in that area.

Jim Economides, Cap a&r man, also will report to Gilmore. Producers Bill Miller and Curly Walter will continue under the exec direction of Dave Cavanaugh. Cap's resident a&r man in Nashville, Marvin Hughes, will report to Ken Nelson.

Three other exec producers will continue under direction of Lloyd Dunn, veepee for Classics and In- (Continued on page 46)

The American Society of Composers, Authors & Publishers is looking into additional avenues for revenue. It was disclosed at the Society's meeting in New York last week that among the new outlets being investigated as fresh sources of royalty payments are educational tv, community antennae, and symphony and school orches.

In addition to these new outlets, ASCAP is currently in negotiation with the tv broadcasters on a new license contract, has a new pact with the radio broadcasters coming up at the end of the year, has new license negotiations with Muzak and other background music outfits in the offing, and is fighting for the repeal of the jukebox exemption in the Copyright Law. All this will add to the close to \$35,000,000 in revenue the Society expects to pull in this year. At the meeting, Jack Bregman, ASCAP treasurer, revealed that the take from licensees for the eight-month period ending in August was \$25,610,287.

Stanley Adams, ASCAP president, also indicated that the society is going to make a strong push to protect the author identification of songs that go into public domain and are subsequently adapted. He said that ASCAP is in the process of making it a legal arranger or adaptor of the p.d. property to give the source of the composition and the proper credits.

Adams also mentioned that the meeting marked the last of ASCAP's half-century of existence. (The Society will hit its 50-year mark in February of next year.) He also mentioned that of the original board of directors only two members were "still with us"—Irving Berlin and Max Dreyfuss. Latter is head of Chappell.

After the official business, the meeting was thrown open to the floor and it was an unusually calm affair compared with the previous sessions which got out of hand by outbursts from the dissidents. Pinky Herman, one of the chief dissident speakers in the past, kept his attitude in the forefront, however, by handing out a mimeographed memo to the membership before the meeting began.

Billing Clash Between Ex-Glenn Millerites Grows As 1 Unit Gets New Tag

Las Vegas, Nov. 5.

"The Swingin' Years" troupe has abruptly changed its billing to "The Original Glenn Miller Singers" for local stand in lounge of the Sahara here, where group opened last Tuesday (29). And thereby hangs a tale.

Unit, composed of Tex Beneke (and band), Ray Eberle and The Modernaires, who have been trouping for some years under the old "Swingin'" handle, actually were the vocalists with the band led by the late Glenn Miller. But some years back it was made clear that title to or any reference to "the Glenn Miller orchestra" was invested in the batoneer's widow, Helen. Later she made a deal whereby Ray McKinley is now leading a band billed "The Glenn Miller orchestra."

The McKinley aggregation and the troupe led by Beneke are rivals in getting bookings in niteries and in one-nighter situations.

COL NABS FOUR RIAA GOLD DISK AWARDS

Columbia Records has racked up four gold disk awards from the Record Industry Assn. of America in the past couple of weeks.

Copping the gold disk for sales of over \$1,000,000 were the soundtrack set of Samuel Goldwyn's "Porgy & Bess," Ray Conniff's "Christmas With Conniff," and Eugene Ormandy with the Philadelphia Orchestra's "The Lord's Prayer" and "The Messiah."

Conniff had received four gold records earlier this year for "So Much In Love," "Concert In Rhythm," "S' Marvelous" and "Memories Are Made of This." Ormandy and the Philadelphians won a gold disk last year for "The Joyous Sound Of Christmas."

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VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	4	PETER, PAUL & MARY (Warner Bros.) In the Wind (W 1507)
		8	BARBRA STREISAND (Columbia) Volume II (CL 2054)
3	12	12	NEW CHRISTY MINSTRELS (Columbia) Ramblin' (CL 2055)
4	4	43	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
5	3	28	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
6	8	8	RAY CHARLES (ABC-Par) Recipe for a Soul (465)
7	7	76	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
8	10	31	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
9	15	5	AL MARTINO (Capitol) Painted Tainted Rose (T 1975)
10	24	29	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
11	6	8	ELVIS PRESLEY (Victor) Golden Records, Vol. III (LPM 2765)
12	11	13	TRINI LOPEZ (Reprise) Trini Lopez at P.J.'s (6093)
13	22	35	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
14	5	13	ALLAN SHERMAN (Warner Bros.) My Son the Nut (WB 1501)
15	16	6	BOBBY VINTON (Epic) Blue Velvet (LN 24068)
16	9	105	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
17	19	36	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
18	30	5	FRANK SINATRA (Reprise) Sinatra's Sinatra (R 1010)
19	14	12	KINGSTON TRIO (Capitol) Sunny Side (T 1935)
20	35	7	BOB DYLAN (Columbia) Freewheelin' (CL 1986)
21	36	3	FOUR SEASONS (Vee Jay) Golden Hits (LP 1065)
22	27	10	MONDO CANE (United Artists) Soundtrack (UAL 4105)
23	17	23	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
24	21	19	JAMES BROWN (King) James Brown Show (826)
25	13	11	NANCY WILSON (Capitol) Hollywood My Way (T 1934)
26	18	16	VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
27	20	31	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
28	—	1	ROBERT GOULET (Columbia) In Person (CL 2088)
29	25	8	JOHNNY MATHIS (Columbia) Johnny (CL 1809)
30	28	32	ROY ORBISON (Monument) Greatest Hits (MLP 8000)
31	26	17	NAT KING COLE (Capitol) Laxy, Crazy Days of Summer (T 1932)
32	38	2	PETER NERO (Victor) In Person (LPM 2710)
33	31	30	NANCY WILSON (Capitol) Broadway My Way (T 1828)
34	—	87	JOAN BAEZ (Vanguard) Volume I (URS 9078)
35	—	1	HONEY IN THE HORN (Victor) Al Hirt (LPM 2733)
36	37	4	JIMMY DURANTE (Warner Bros.) September Song (W 1506)
37	23	11	SURFARIS (Dot) Wipe Out (DLP 3535)
38	33	2	SWINGLE SINGERS (Philips) Bach's Greatest Hits (PHM 200-097)
39	29	2	CHAD MITCHELL TRIO (Mercury) Singing Our Minds (MG 20838)
40	—	1	JERRY VALE (Columbia) Language of Love (CL 2043)
41	34	5	VENTURES (Dolton) Let's Go (BLP 2024)
42	43	32	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
43	42	25	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
44	46	20	AL MARTINO (Capitol) I Love You Because (T 1914)
45	40	4	BEACH BOYS (Capitol) Surfer Girl (T 1981)
46	45	5	CHAD MITCHELL TRIO (Kapp) Best of (KL 1334)
47	32	20	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
48	48	7	CHUCK BERRY (Chess) On Stage (LP 1408)
49	49	51	JOHNNY MATHIS (Columbia) Newest Hits (CL 2015)
50	44	8	LIMELITERS (Victor) 14 Folk Songs (LPM 2631)

Batoner's 59G In Vegas 'Great Band Robbery'

Las Vegas, Nov. 5.
After four hours and 15 minutes deliberation a District Court jury Friday (1) awarded bandleader Benny Short \$59,680.

Short had asked \$100,000 in his suit against the Riviera Hotel, Musicians Local 369 (AFM), and rival conductor Lewis Elias for allegedly conspiring to steal his band away from him on March 1, 1963 and giving Elias the maestro's job. Short conducted the relief band which played on the regular house during the trial, said such stars as Marlene Dietrich and Sid Caesar refused to allow him to conduct for them.

The jury said Short was entitled to \$9,680 for loss of work; \$25,000 punitive damages from the Riviera; and \$25,000 punitive damages against the union.

The verdict was handed down after seven days of testimony in visting Judge Taylor Wines' court. Attorney Morton Galane represented Short.

TV's Music

Continued from page 45
of Leeds music handles the "Super-car" score in the U.S.)

Again, on "Coronation Street," recordings have been made by Steve Race, Brill, Geoff Love, James Wright and, shortly, HMV label is to cut it with the full Joe Loss orchestra.

As an extension of tv theme music pubbing, Toff is now looking for material for specific artists who have established themselves in video. A prime example is his supplying Rupert (who plays "Maigret" on BBC-TV) with a "tailored" number "Smoking My Pipe."

But while Toff is probably the leading exponent of the tv tune as of the moment, others have moved into the field realizing that a "big" title tune almost automatically garners one or more records. Eddie Rogers, for instance, is keen on developing tv themes and artists.

But main difficulty facing all the small publishers is that most of the tv companies—i.e. the Associated Tele-Vision, the Granada-TV's etc.—have close publishing tieups if they don't actually own their own houses.

The tv companies, too, it seems, have realized that the vid inspired song has loot making potential.

Cap A&R

Continued from page 45
ternational. They are Dave Dexter, Capitol of the World; Richard Jones, classics; and Robert Myers, Angel.

Gilmore also said that as a result of the promotion of Tom Morgan to director of artist contracts, and the resignation three weeks ago of Nick Venet, a number of artists would be working with new producers.

Under the new organization, Gilmore also assumes responsibility for the Creative Services Department under Marvin Schwartz. Schwartz's staff includes editorial director Bill Frost, art director Ed Thrasher, and Ken Veeder, director of the photography department.

Joan Baez

Continued from page 45
guard Recording Society and its affiliated companies and the sale to cut-rate companies has compromised her reputation.

The action contends that the singer has not entered into any contract with the defendants for the payment of royalties arising out of the sale of the recording and has not authorized anyone to use or to distribute the recording which was done without her consent.

The suit adds that the alleged unauthorized sale of the recording has damaged Miss Baez and if permitted to continue will cause her irreparable damage.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.
Wk. Wk. On Chart

1	1	7	SUGAR SHACK James Gilmer Dot
2	2	7	DEEP PURPLE April Stevens & Nino Tempo Atco
3	6	5	I'M LEAVING IT ALL UP TO YOU Dale & Grace Michelle
4	10	5	WASHINGTON SQUARE Village Stompers Epic
5	11	4	IT'S ALL RIGHT Impressions ABC-Par
6	4	9	BE MY BABY Ronettes Phillies
7	15	3	SHE'S A FOOL Leslie Gore Mercury
8	9	5	MARIA ELENA Los Indios Tabajalas Victor
9	7	7	TALK TO ME Sunny & Sunglows Teardrop
10	3	7	MEAN WOMAN BLUES Roy Orbison Monument
11	18	3	BOSSA NOVA BABY Elvis Presley Victor
12	13	8	BUSTED Ray Charles ABC-Par
13	8	6	I CAN'T STAY MAD AT YOU Skeeter Davis Victor
14	22	3	EVERYBODY Tommy Roe ABC-Par
15	16	8	DONNA THE PRIMA DONNA Dion Columbia
16	12	9	CRY BABY Garnet Mimms UA
17	14	7	FOOLS RUSH IN Rick Nelson Decca
18	17	3	500 MILES AWAY FROM HOME Bobby Bare Victor
19	24	3	DOWN AT PAPA JOE'S Dixie Belles S.S.7
20	5	11	BLUE VELVET Bobby Vinton Epic
21	19	5	DON'T THINK TWICE Peter, Paul & Mary Warner Bros.
22	39	2	YOUR OTHER LOVE Connie Francis MGM
23	23	3	CRY TO ME Betty Harris Jubilee
24	33	3	CROSSFIRE Orlons Cameo
25	35	2	MISTY Lloyd Price Double-L
26	28	8	BLUE BAYOU Roy Orbison Monument
27	27	5	THE GRASS IS GREENER Brenda Lee Decca
28	44	2	WALKING THE DOG Rufus Thomas Stax
29	—	1	HEY LITTLE GIRL Major Lance Okeh
30	—	1	CAN I GET A WITNESS Mervin Gaye Tamla
31	—	1	LIVING A LIE Al Martino Capitol
32	38	4	YOU LOST THE SWEETEST BOY Mary Wells Motown
33	—	1	24 HOURS FROM TULSA Gene Pitney Musicor
34	—	1	ENAMORADO Keith Colley Unical
35	20	10	THEN HE KISSED ME The Crystals Phillies
36	21	10	SALLY GO ROUND THE ROSES The Jaynettes Tuff
37	37	6	PART TIME LOVE Little Johnny Taylor Galaxy
38	—	1	WALKIN' PROUD Steve Lawrence Columbia
39	—	1	WILD Dee Dee Sharp Cameo
40	29	8	HONOLULU LULU Jan & Dean Liberty
41	—	1	LITTLE RED ROOSTER Sam Cooke Victor
42	—	1	WONDERFUL SUMMER Robin Ward Dot
43	40	7	HELLO HEARTACHE, GOODBYE LOVE Little Peggy March Victor
44	43	3	NIGHT LIFE Rusty Draper Monument
45	45	2	NEW MEXICAN ROSE Four Seasons Vee Jay
46	31	12	HEAT WAVE Martha & Vandellas Gordy
47	47	2	SWEET IMPOSSIBLE YOU Brenda Lee Decca
48	32	14	MY BOYFRIEND'S BACK Angels Smash
49	41	3	A LOVE SO FINE Chiffons Laurie
50	25	12	SURFER GIRL Beach Boys Capitol

Crosby Returns to Cap; Decca Tags Kaempfert; Other Signings

Bing Crosby is returning to the Capitol label after a six-year absence. His recent deal with Reprise Records was for a special Christmas album and a remake of Frank Loesser's "Guys and Dolls" with Frank Sinatra and Dean Martin.

Crosby's first recording for Capitol, a Christmas single titled "Do You Hear What I Hear," will be released simultaneously around the world by Nov. 18. (The usual procedure for records calls for issue overseas after their U.S. release).

The agreement marks the first time in over six years that Crosby has recorded for Capitol. He was represented in 1956 with the soundtrack of "High Society," with Grease Kelly and Frank Sinatra. "True Love," a single culled from the track, passed the 1,000,000 sales mark. In '57, Crosby recorded for Cap the title tune from the MGM pic, "Man On Fire," in which he starred. Crosby's recordings for Cap will be produced by SI Rady.

Decca: Bert Kaempfert

Although Bert Kaempfert has been released in the U.S. under the Decca banner, he's now tied to the diskery under an exclusive long-term agreement. Previously, Kaempfert's label affiliation was with DGG/Polydor Records in Germany. The terms of the new contract call for Kaempfert's exclusive recording services for Decca for the U.S. and Canada. The negotiations for Kaempfert were handled by attorney Benjamin Starr.

Kaempfert debuted on a Decca release in 1960 with "Wonderland By Night," which sold over 1,000,000 single copies. Coinciding with his new pact is the release of the single "Jingo Jango" and "Little Drummer Boy," culled from his latest LP, "Christmas Wonderland."

Jubilee: Rudy Vallee

Jubilee Records has tapped Rudy Vallee to record a series of comedy albums. The first LP, "The Funny Side of Rudy Vallee," is scheduled for release at the end of November. Vallee is currently starring in the Broadway legitimer, "How To Succeed In Business Without Really Trying."

Command: Dick Van Dyke

Dick Van Dyke, tv, film and stage comedian, will record his first album for Command Records in mid-November. Although he's been pacted to Command for about a year, this will mark his debut on the Command label. He's on disk with the Columbia release of the original Broadway cast album of "Bye Bye Birdie" and the RCA Victor release of the "Birdie" soundtrack.

On his Command LP, Van Dyke will be backed by the Ray Charles Singers and 20-piece orch under the direction of Enoch Light, who also heads the Command operation.

LIBERTY LABEL DIGS

THE LIVERPOOL SOUND

London, Nov. 5.

The Mersey Beat, sometimes referred to as The Liverpool Sound, which is currently racking up most record sales in this country, stands a chance of crossing the Atlantic. That's the opinion of Thomas Garrett, a&r exec with America's Liberty Records, who flew in a couple of weeks ago to pick up some British talent for American disk release.

The Liberty label has just released a couple of platters by Billy J. Kramer & the Dakotas which clicked here. Tunes are "Do You Want To Know A Secret" and "Bad To Me." And, according to Garrett, "I feel this Mersey Sound of yours could go over really big in the States." He added that the Liverpool Sound could be as exciting Stateside as the current trend in surfing music.

Meantime, agent-impresario Brian Epstein, pioneer of the Liverpool Sound and mentor of such present b.o. winners as The Beatles, Billy J. Kramer & the Dakotas, Gerry & the Pacemakers, the Fourmost and others, is planning a promotional trip with Kramer to New York next month.

N.M. Tunesmith Slaps

Decca With Piracy Suit

Albuquerque, Nov. 5. Bill Whittley, a Hobbs, N.M., songwriter, last week filed an infringement suit in Federal Court here against Decca Records. His complaint asserts that he wrote and copyrighted a song titled "The Little Little Boy With the Red Red Hair."

Whittley contends that Decca made large profits by infringing upon his "Little Boy" with its recorded song, "Little Band of Gold." He asks that the diskery be enjoined from lifting his tune.

Anka Participation Boosts San Remo

Rome, Nov. 5.

Paul Anka, here for a recording stint, will participate in January's San Remo Song Festival, it was unofficially disclosed last week.

It's expected that the report will raise San Remo stock considerably—and probably start a trend back to major confidence in the granddaddy of Italo pop events, as well as assure its aspirations of international stature.

Reliable sources also reveal that other non-Italian participants slated for San Remo stints are Little Peggy March, Dalida, Alain Barriere, Dalida, and Hermanos Rigual. Petula Clark may make trip, but Connie Francis can't come, due to other engagements.

There are conflicting reports about other prospects, though San Remo organizers say they are paging Pat Boone, Francoise Hardy, Fraternity Bros., Sylvie Vartan, Johnny Halliday, Lucio Gattica and Nana Moskouiri, to name just the foreign performers.

Italo camp is more confused, with only Gino Paoli and Claudio

(Continued on page 48)

Olmsted Expands Staff

Ray Rand and Bill McMeekin have been added to the staff of Olmsted Sound Studios. Rand joins the sales staff assisting Arthur Shaer, vicepres in charge of sales, and McMeekin joins as an engineer.

Rand, who also will be responsible for creating new sales and services, once headed Audio Video Studios. McMeekin was formerly with Bell Studios and Mirasound.

And's Wrong Movement

Exit Shakes Hub Symph

Bufs, Amuses Batoner

Boston, Nov. 5.

Symphony buffs were shook up here Friday (1) when most of the audience walked out at Symphony Hall after the third movement of Tchaikovsky's "Pathetique," believing it was the finale of the work.

As all good Symphony Hall buffs know, this symphony has four movements, not three. And, to have this happen in Boston is just too much. There was mortification and shame among the little old ladies of Hub who sometimes stomp and cheer at symphony.

As for conductor Richard Burgin, he got a kick out of the whole thing. As several hundred of the audience got up to go when he brought the third movement to its close, Burgin faced the customers, bowed, then signaled for the orchestra to up. Then he turned his back to the audience, and reliable sources report laughed and laughed, while the music lovers filed out.

Those who knew their Tchaikovsky refused to budge, and as Burgin began the fourth movement, some of the surprised departing audience turned around and came back to hear the rest.

Kenny Lynch's U.S. Pub

London, Nov. 5.

Kenny Lynch left London yesterday (Mon.) for New York to complete the formation of his American publishing company, Lynch Music Inc., which will operate in association with the Aberbach group of companies.

He will stay in New York for three weeks.

Milan Music Mart Boom May Spark More U.S. Diskery Invasions of Italy

By ROBERT F. HAWKINS

Milan, Nov. 5.

The Milan musical mart is booming, with at least one major disk company topper here predicting—half in fear of possible effects, half prideful of growing local achievements—that it's very probable that more than one U.S. record outfit will move into the Italian market and set up its own subsid, a la RCA Italiana.

Such a step would help a Yank label to cash in on this consistent and seemingly solid boom, rather than continue to farm out its releases to various Italo groups and combines.

The local platter picture hasn't changed much in recent months, however. It still goes the gamut, from the relatively small operation which does a big business thanks to one or two major-selling singers, to the large, multi-faceted outfits who have their star performers, too, but do volume business on a more ubiquitous level.

Traditionally, Italian music (and consequently disk) news is made and unmade in and near the Galleria del Corso, a vaulted, glass-covered passageway near the Milan Cathedral Square (Piazza del Duomo). Only a few diskeries (and few publishers) have decentralized and moved to the relative outskirts of town, where parking space is less of a premium. But "Galleria del Corso," even more than a location, is synonymous for Italo music.

CGD Sees Busy Race

Giuseppe Giannini, of the newly-shaped CGD Internazionale, predicts a busy race ahead, and is banking strongly, among others, on French singer Marie Laforet as an up-and-comer to rival another Gallic import, Francoise Hardy, in the local ratings.

CGD also has arranged a set of video p.a.s. for some of its other stars, such as Bob Azzam, Line Renaud and Miss Laforet. They'll appear on Mike Bongiorno's weekly quizzer, "Fiera dei Sogni." CGD also secured soundtrack of upcoming Metro pic, "Mondo Nudo" (Naked World), which Henry Wright also does on a 45 as "Il Cielo Nelle Vene" (The Sky in My Veins).

V.C.M. (which releases Voce del Padrone, Columbia, Capitol, Angel, Pathe and others), is one of the few companies here (RCA is another) which to date have branched out into postal sales via disk clubs, etc. The V.C.M. club, which has its own magazine, has some 15,000 members at present, and says it sells some 10,000 LPs per month by the mail route.

Disk Company Grows

Company also has a pop classic series called "Invito alla Musica" (Invitation to Music), which sells for a moderate 2,200 lire per platter (some \$3.50), and is catching on. Spokesman admits 15,000 club members are peanuts compared to reported 120,000 addresses which one of its affiliates, Pathe, has in France, but says it is building steadily.

Club is making its principal current impact (and an impressive one, by all reports) with only two major names, Adriano Celentano

(Continued on page 48)

MERC PUTS LIMELIGHT IN ITS LABEL STABLE

Chicago, Nov. 5.

Mercury Records has launched a new label, Limelight, believed to be the first label started solely for the purpose of developing and promoting new writers and artists. First platter to be issued is a single, "My Special Angel" by The Classmen, with "Love Is Gone" on the flip side.

The new label will be headed by Eddie Mascari, g.m. of Mercury's publishing division. He will be assisted by Irwin Wenzlaff, with Gordon Prince as the label's national promo manager.

Mascari plans to release 20 singles under the Limelight tag in the first year and 10 albums, with most albums derived from the hotter singles. Prices will be the standard 99c for singles and \$3.98 for albums.

The new label brings to four the number of labels in the company's stable—Mercury, Philips, Smash and Limelight.

Those Old Piano Roll Blues Fading Away as Industry Hits New Vogue

By JOE PRICE

Hollywood, Nov. 5.

Them old piano rolls—those long-silenced recordings of paper shot full of holes, often inscribed with singalong words, once the prime source of canned entertainment for the home, precursor to wax, miracle to children—are coming back. Their presence brings a "happy-days-are-here-again" feeling to millions.

"It stands before the piano and plays the keys with tiny, felt-tipped fingers." This quote was taken from a four-page ad which ran in Cosmopolitan Magazine in 1903, exploiting an "ingenious musical invention" which would "play" a piano when pushed up to the keyboard—the Pianola. It marked the birth of the player-piano industry.

The industry's peak year was 1923 and, though there is no way of figuring the exact amount of player-pianos in existence today, the following, taken from a recent study by the U.S. Department of Commerce, does supply adequate grounds for the new estimates:

In 1923—347,589 pianos of every type were manufactured; 205,556 of these were player-pianos. 1927—total pianos made were 218,147 of which 95,500 were players. 1929—130,973 made of which 36,212 were players. 1931—51,370 pianos made, 2,171 of which were players. 1935—61,178 made and only 418 of these, players.

Thus marked the decline and temporary demise of the player piano. The industry was staggered in 1926 with the advent of radio. The crash of 1929 virtually killed it.

600,000 in 1962-63

Last year (1962-63) upwards of 600,000 music rolls were manufactured by American rolleries alone, up 50% from the previous year. Also last year, approximately 10,000 player pianos were made, and educated estimates say the figure

will double in 1964.

Kohler & Campbell, Janssen and Kimball recently threw their hats into the player ring and now there are eight American player piano makers in all. Winter & Co. of New York being the giant with its five brands—Pianola, Hardman Duo, Cable, Musette and Ivers & Pond.

Modern-day interest in the roll was reborn quietly in 1946 when Dick Simonton, now prexy of Muzak Corp., began corresponding with Edwin Welte, onetime rollery king of Germany.

"Welte was sick, literally starving at the time," Simonton says. "So in exchange for Care packages, he would send me piano rolls." The Welte plant, a large edifice in the centre of Friedburg, Germany (southwest corner) was bombed out in 1943; during the postwar years, Simonton shipped over 700 parcels, mostly food, to Welte.

Simonton's Treasure

Salvaged from the Welte files were rolls of Debussy, Ravel, Grieg and many other composers each playing his own compositions. It wasn't long before Simonton realized that he'd been handed a new treasure.

After Welte's death in 1958 (he was 81), Simonton, now in excellent position to promote these works, put the rolls to wax. Since then even the skeptics have been convinced that the piano roll is an invaluable and exact reproduction of the piano artistry of pre-recording era composers.

Shortly thereafter American rolleries began looking into their own catalogs. Though Welte buffs will differ (you can't play Welte rolls on anything but Welte pianos—same way with all makes) America's treasury was found to be of at least equal affluence.

Aeolian (once called Duo Art), QRS and the now defunct Ampico rolls (Ampico merged with Aeolian in early '30s) have recorded

such immortals as Gershwin, Prokofiev, Ravel, Saint Saens, Paderewski, Kreisler, Strauss (Richard), Grieg, Gieseking, Rachmaninoff, and others, playing own works.

Today there are just two rolleries in the U.S.—Imperial Industrial Co., in New York (their product is QRS Rolls) and Aeolian Music Roll Corp. in North Hollywood, Calif., subsid of Winter & Co. Though QRS is the larger of the two, Aeolian is producing approximately 1,500 rolls daily. A year ago output was about half—750 per day. Inasmuch as the Aeolian rollery has only been in production three years, it is significant that it has already amassed some 600 masters.

\$1.25 Per Roll

With or without words, longhair or pop, regardless of label, rolls sell for \$1.25. Average roll is 20 feet in length. They're spun at the rate of seven feet per minute when tempo is set at 70. Masters are made of mylar plastic from which 15 sheets at a time are punched out. At the Aeolian plant, several machines operate at once; one of them, being ambidextrous, turns out 30 at a crack.

Though the paper on which rolls are reproduced is chemically treated for durability, there's no way of telling whether it's as effective a process as the one used early in the century, according to Bill Elliot, Aeolian west coast exec and son of the late Vern Elliot, longtime Warner Bros. arranger.

"The way the old timers stand up to weathering and warping and drying out is amazing," Elliot said. "The paper has to be tough. It has to stand expansion and contraction. It has to be the right porosity and texture to make the vacuum seal over the tracker bar for an infinite number of plays."

J. Lawrence Cook, veteran arranger for rolls with QRS since

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British Decca's Sir Edward Lewis Hits U.S. Disk Mkt. as 'Profitless Prosperity'

London, Nov. 5. In a year when disks contributed a major portion of the company's profits, Decca, topper Sir Edward Lewis recounted at the company's annual meet here last week that Decca had a "very difficult" 12 months doing business in the U. S. market.

Said Sir Edward: "The chaotic state of the market in that country with discount houses, rack jobbers, record clubs, gift records as advertising gimmicks, delayed billing, loss leaders and so forth, is a classic example of what has been aptly described as profitless prosperity."

He went on: "Every effort is being made to improve our own position in that market and although the current year presents problems, I feel confident that due to economic forces, conditions of trade will improve in due course. In the meantime, the U.S.A. continues to be by far our biggest export customer."

Apart from good biz with classical albums and recordings, Decca (one of the Big Two diskeries here) had a good year in the pop field. Biggest success was "Telstar" by the Tornados. Independently recorded and produced by Joe Meek of RGM Sound, the disk sold more than 3,000,000 copies worldwide. "Telstar" therefore becomes Decca's new pacesetter, taking over from "The Third Man" theme, the company's previous bestseller. As previously reported, Decca's

gross sales (as a whole group and including the manufacture of radar and other electronic equipment) was \$78,400,000, an improvement of \$1,120,000 over the previous year. Profit before taxes was slightly better at \$8,282,400. After taxes, earnings totalled \$4,043,200, or \$106,400 down from the previous year.

Music Critics Assn. Votes Mont'l Star's McLean Prez

Kansas City, Nov. 5. Music critics from 27 communities in the U.S. and Canada wound a four-day workshop-convention here Oct. 27 by electing Eric McLean new president of the Music Critics Assn. McLean, music critic of the Montreal Star, was chosen to complete the two-year term of Lowell M. Durham, Salt Lake City Tribune, who resigned because of ill health.

Montreal was chosen as the site of the 1964 meeting, tentatively set for Oct. 9. Among major changes in MCA's policies discussed was promotion of special college and university courses in musical criticism to relieve the shortage of competent critics.

Official hosts for the convention were the Kansas City Star, the K.C. Philharmonic Assn. and the Conservatory of Music of the U. of Mo. at K.C. Among artists heard during the meet were young violinist James Oliver Buswell IV, composer Roger Sessions conducting his Symphony No. One and Irwin Bazelon, whose Symphony in One Movement had its world premiere here Oct. 26.

San Remo

Villa given as certain. Two time winner Domenico Modugno, and Miranda Martino are uncertain. Selections and applications are closing, so final list should be in soon.

Two major innovations are probable at San Remo this time out: songs will be submitted for specific singers, and bearing apt arrangements directed by own orchestra leaders, rather in the hifor-miss assignments of previous years; and votes for winning songs will be confined to those in straw-poll listener homes, with San Remo audience votes abolished. Each participating company would be allotted a certain number of seats in house, however, to cover expenses.

Anka's song, which he'll sing in Italian, is still untitled, but penned by Robbi Ferrante and Carlo Rossi. Dalida, among others, will also sing in Italian.

This facet—foreign stars singing in Italian at fest—could raise some objections from Italo stars present. They may fear the more direct competition of name performers from abroad.

It's thought that Italo singers will sing entries first, while foreign guest stars will reprise each competing tune. If this goes through, it would vary previous plan to have the fest proper an all-Italian thing, with imported performers doing non-competing songs as an extra added attraction.

Dr. Mattfeld's Latest

Dr. Julius Mattfeld, ex-CBS musicologist, now retired, and author of the "VARIETY Music Cavalcade," which Prentice-Hall recently republished in an updated edition (adding the last decade), has another new book on music. It is No. 5 in the Detroit Studies on Music Bibliography and is titled "A Handbook of American Operatic Premieres, 1731-1962." It is published by Information Service Inc. of Detroit.

While Dr. Mattfeld was able to trace American pop songs back to 1620 for the VARIETY cavalcade, this handbook of American operatic premieres dates from 1731 to date. It also includes many operettas and musical comedies. They are carefully indexed as to composer, origin, date of premiere and/or earliest known date, number of acts, and name of theatre. In the latter connection a large number of so-called operas (chiefly one-acters) have had premieres in offbeat places like campus universities, picture theatres, converted coffeehouses, and kindred off-Broadway (or off-Met) auditoriums. In the case of the Broadway genre of operettas and musicals, both the out-of-town debut dates and the Broadway openings and theatres, and in most instances also indicating the number of performances.

It's obviously designed for research and reference and is probably the most complete work considering its more than three centuries' coverage. This "Handbook of American Operatic Premieres 1731-1962" is forerunner of a larger work on which Dr. Mattfeld has been concentrating. Abel.

Milan Music

Continued from page 47

and Don Backy. Former has been a regular rating-hitter throughout the year, while latter recently came up strongly with an effective single, "Amico."

Celentano has U.S. tv plans on an upcoming stateside junket. He's currently brushing up on English having already recorded in Spanish and German. His latest pressing, "Sabato Triste," is an Italian spiritual which should travel plenty, though it's easily the most "difficult" item Celentano has tackled to date. Don Backy's next winter release is "Ho Rimasto," backed by "Io Sono Solo."

Other Milan companies are likewise actively prepping winter fare. Carish, pleased with impact of its Peppino di Capri on Stateside and Australian tours, has readied an LP of his latest songs, while Ricordi, Durium, Phonogram, Ri-Fi, SAAR, and several others are about to announce plans for holiday sales.

Piano Roll

Continued from page 47

early '20s, was won over by Aeolian early this year. Management is delighted with his acquisition, though they are pleased with the arrangements of Clyde Ridge who works from the Coast. Ridge's work, as compared with Cook's, is noted for its progressiveness, though he admits, "you can't get too far out" on the roll. Cook, on the other hand, maintains that old "rickety-tick" sound of the past.

Stylish Modern Player
The modern player comes in all shapes from spinet to grand and the average instrument sells from \$1,000 to \$1,600. Optional is the electronic attachment for which \$150 is added. Many come with both pedal and plug-in.

Asked if, as a result of the new trend, Aeolian expects further competition from upcoming rollerries, Aeolian production topper Don Morton answered, "no. It takes a lot of money to get into this business. It took eight years to design and build our machinery. You can't buy any of it; you've got to make it."

Proud of its affiliation with the Walt Disney film, "Summer Magic"—Aeolian arranged and cut rolls for many of the tunes used—Morton boasts, "and don't forget, they sell an awful lot of piano rolls at Disneyland!"

So it seems the American people "wanna hear it again"—and a quick glance at the way the roll biz is shaping up will tell anyone there's little doubt that they will.

On the Upbeat

New York

Nell Anderson, legalite at BMI, is one of the models in Tareyton cigs' new "Unswitchables" campaign... Elmer Bernstein, in association with Ernie Sheldon, will write three songs for "The Traveling Lady," a Columbia Pictures release... Richard Lyons will debut on the Tribute label with "Alone" and "Comin' Home Baby"... King Curtis and his combo will be featured at Peps in Philadelphia until Nov. 9... Gene Krupa Quartet has been booked into the Cork & Bib, Westbury, L.I., Nov. 15-16... Neil Sedaka's manager, Ben Sutter, has signed singer Johnny Restivo, who is now being set for a tour of Latin America... Kerri April, Coast singer, opens at Great Neck's Bon Vivant on Nov. 13... Joseph Sinclair, house manager of Rugoff Theatres' Cinema I, engaged to Ernestine Karniol, secretary at Columbia Records. They plan a December wedding.

Associated Creative Talent (A.C.T.), recently organized production and Management firm, signed 18-year old singer Jeff Condon. He'll be out with his first single on the MGM label later this month... Don Kirshner, veepee of Columbia Pictures-Screen Gems TV in charge of the music and records division, has been named "Alumnus Of The Year" by Up-sala College, East Orange, N.J... Ted Heath is represented exclusively in the Sam Fox Library of Recorded Background Music with over 125 compositions... Joe Buell's band with vocalist Ada Lee will be at Birdland until Nov. 13... Liberty Records diskier Bobby Vee in Monday (4) accompanied by personal manager Arnold Mills to begin rehearsals for his four-week tour in a package put together by Dick Clark.

Jay Livingston & Ray Evans will write two songs for the forthcoming Broadway mystery comedy, "The Push-Over Affair," to be produced by Allen Z. Hodshire... Champ Butler will sing title theme for soundtrack of motion pic based on Fatty Arbuckle to be called "Nobody Cries for Me"... Jeno Mete and Edie Adams will be at the Hungarian Folk Festival in Cleveland, O., this month... Singer Don Anthony will tour the Comerford Theatre chain beginning in Wilkes-Barre, Pa., Nov. 11.

Irving Fields Trio, currently at the Park Sheraton Hotel, celebrating its 20th ann... Kerri April, Coast singer, kicks off the new entertainment policy at Great Neck's Bon Vivant Nov. 13... Herb Zane Orch in its eighth year playing for shows and dances at the Steak Pit, Paramus, N.J... Eddie Hazell, singer-guitarist, into the Iroquois Hotel, London, Ont., Nov. 11 for one week... Kenny Rankin, Columbia diskier, on a personal appearance tour through the midwest for his "Baby Goodbye" single.

Cosnat Distributing now handling the Dot Records line in the New York area.

Thrush Joan Fairfax turns baton of an all-girl orch Nov. 16 at Terra Verde island resort near St. Petersburg, Fla... Chauncey Gray orch, now at the Pump Room of Chicago's Ambassador East Hotel, shifts to the new Lucayan Beach Hotel, Grand Bahama Island, when the inn opens early in December... Albany Local 14, AFM, presented Sue Yager, Sunday Times-Union records columnist, a citation of service for her efforts to obtain a new "shell" for Albany Symphony Orch... The Lettermen, folk-singing trio, inked for a Friday night (8) date at Albany's Siena College... Al Jarvis Trio current at Albany Schine Ten Eyck Hotel's Dollywag Room... Vince Catalano's "Holidays," with vocalist Ann Hogan, into Knott De Witt Clinton Hotel, Albany.

London

Russ Hamilton, local singer who clicked with "We Will Make Love," signed with the indie Ember label... EMI acquired U. S. r&b label group, Tarla-Motown-Gordy, which hitherto went out here on the Oriole-American label... RCA Dynagroove disks will be released here shortly via a series of LPs featuring Duane Eddy, Floyd Cramer, Jim Reeves,

Don Gibson and others... Liverpool's Cavern Club, which started the Liverpool Sound—now being used for live recordings... Kenny Ball and his jazzband in U. S. on first stage of world tour... Yank vocalist Bo Diddley set for radio and tv dates on BBC and commercial channel.

New independent label is Andes Sound, launched by publicist Andrew Oldham. First wax is "Secret Love" by newcomer George Bean... British balladeer Matt Monro set for a trip to Aussie early next year and likely will be in U.S. (for nitery dates) to tie in with release of film, "From Russia With Love," for which he has recorded the title song... Yank singer Dick Haymes coming in for guest tv appearances.

Liverpool agent-manager Brian Epstein, who controls many of the country's top beat groups, has three of his units in the local top 10 bestsellers. They are Gerry & The Pacemakers, The Beatles and The Fourmost... Brian Locking, who took over bass guitar from Jet Harris in The Shadows outfit, quitting the group to be more active as a Jehovah's Witness... Granada-TV filmed an American Negro Blues Fest organized here by the National Jazz Federation which starred Memphis Slim and Muddy Waters, among others... Larry Page named general manager of Kassner Music following Max Diamond's departure to run his own disk store... U.S. names pencilled in for tours here in the new year: Johnny Tillotson, Paul & Paula, The Coasters.

FOOTENANNY

FN 2512 FN 2513

FA 2455 \$4.99 EACH FN 2511

FOLKWAYS RECORDS

Theme From
"A NEW KIND OF LOVE"
Errol Garner
MERCURY

Frank Chacksfield
LONDON

From the Paramount Picture
A NEW KIND OF LOVE
FAMOUS MUSIC CORPORATION

THE ANSWER MY FRIEND IS

"BLOWIN' IN THE WIND"

PETER, PAUL & MARY • WB 5368
CHAD MITCHELL TRIO • KAPP K 510 X
JERRY JACKSON • KAPP K 543
BOB DYLAN • COL. CL 4986
DENNIS & RODGERS • CRS-300 X
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Big Biz (Conventioneers) Wooed By Carib; San Juan Sheraton Bows

By JOE COHEN

San Juan, P.R., Nov. 5.

The era when Hollywood celebrities and newspapermen provided the sole population of a trip to observe a hotel opening are over. A new and probably more important element has now joined the junketeering personnel—it's the big business representatives. Those who now control vast gobs of mass business that modern chain operation needs to get a new hotel off to a fast financial start, and which will keep stockholders in dividends, are now the more necessary part of the premiere ceremonies.

The Sheraton's chartered plane from New York to San Juan for the opening exercise on Thursday (31) of the Puerto Rico Sheraton were limelighted more by captains of industry than by Hollywoodites. Inasmuch as it would be considered bad business to buy an expensive bit of machinery sight unseen, so it's considered prudent to see the facilities before a company commits itself to a convention or a sales meeting, or giving its dealers a holiday for doing so well at the cash registers.

The Sheraton had much to show big business. It's a \$12,000,000 structure of 22 floors containing 450 rooms done in an excellent and serviceable modern decor by the architectural firm of Toro-Ferrer. It was built and financed by local capital by the Enterprise Hotel Development Corp. and leased to Sheraton for their first operation in Puerto Rico. The 450-room structure is located on an ocean front near the Condado Beach and La Concha Hotels, not far from the airport and a comparatively short distance to downtown San Juan. It has a grand ballroom which serves as a combination auditorium.

(Continued on page 52)

Playboy Clubs' Bunnies Would Make Det. Another Sodom, Sez Union Official

Detroit, Nov. 5.

The bunnies are coming to town and all of a sudden there's a hue and a holler about them bringing Sodom and Gomorrah to Detroit and "licensing immorality."

All of this hit the local dailies like cold water on a hot griddle when Hugh M. Hefner, publisher of Playboy Magazine, and chief rabbit of the Playboy Clubs came to town to look over the local would-be bunnies.

Hefner is planning to open the Playboy Detroit "around Christmas time." He's already run into key trouble, meaning the booze will be that soft kid stuff unless he gets around the private club licensing hassle. And, now, he's stirred up a hornet's nest in the person of Myra K. Wolfgang, secretary-treasurer of the Hotel and Restaurant Employees & Bartenders International Union.

In a protest to the State Liquor Commission, Mrs. Wolfgang said the national policy of the Playboy Clubs "is to pay no wages whatsoever to waitresses whom they compel to wear offensive, scanty costumes in order to earn their living by the evil practice of customer tipping only."

She said the commission "should not be used by those who would bring Sodom and Gomorrah to Detroit." Mrs. Wolfgang added that the whole thing simply was "licensing immorality."

Meanwhile, Hefner interviewed 2,000 would-be bunnies who seemed very eager to join his warren, oops, Playboy Club.

FRED VOGEL TO CHIEF STATE SHOWS AT EXPO

Frederic Vogel, key figure at the recent Seattle World's Fair, has been appointed director of special events and entertainment for the N.Y. State Pavilion at the N.Y. World's Fair.

Vogel fashioned the Special Events at Seattle, managed the Playhouse there and bossed the Fair's film programs.

N.Y. State Pavilion will present groups from the state in daily change.

Kingston's \$8,740, W'peg

Winnipeg, Nov. 5.

Kingston Trio grossed solid \$8,740 and drew 3,053 to the 4,000-seat Auditorium last Mon. (28). Top was \$3.75.

Folk song act was booked by locally-based Celebrity Concerts and Northwest Releasing of Seattle.

Local 802 Okays New Ticket with N.Y. Hotels, Cafes

Local 802 and New York's hotel and nightclub operators will be in harmony for the next three years. Last week the members of Local 802 voted 155 to 71 to accept a new three-year contract with the hoteliers and nitery ops.

The agreement provides for a \$17 package covering wage increases and medical benefits spread over a three-year period. The contract includes a \$10 a week raise for the first year, a major medical plan paid by management estimated to cost \$4 a month for the second year and a \$5 weekly increase during the third year.

The terms are retroactive to Oct. 1. The basic minimum under the expired pact was \$132 a week. The contract also calls for an extra dollar a week for rehearsals.

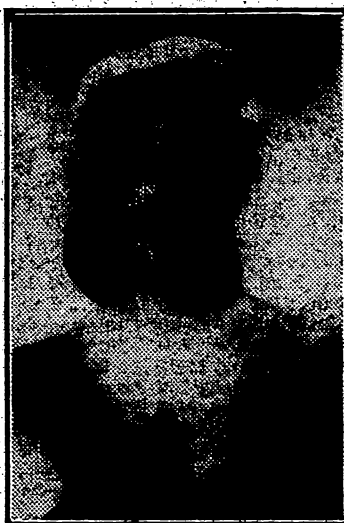
The new contract affects between 500 and 600 musicians playing in what is referred to as top category Class A spots. A three-year contract between the musicians and hotel-nitery people expired last Dec. 28. It was extended to Oct. 1. Negotiations broke up after that date but were resumed on Oct. 18.

SATCHMO'S KNOXVILLE DEBUT

Knoxville, Nov. 5.

Louis Armstrong & his All-Stars have been booked for their initial performance at Knoxville Municipal Coliseum Nov. 18.

Advance sales indicate a good house.



EDDY'S GIRL FRIDAY

GALE SHERWOOD opened Saturday at the Tivoli Theatre in Melbourne for a month with NELSON EDDY, Theodore Paxson conducting. VARIETY recently said she's "a top-flight comic foil in her own right, who also dresses up the stage considerably in semi-undress." So she shows her legs; is that bad?

A. P. A., Inc., Handles

Mont'l Wins Legal Move to Shutter 18 'Rough' Cafes

Montreal, Nov. 5.

An overall attempt by the city to close disreputable niteries in the tenderloin district of town resulted in a critical legal defeat for 18 night spots. The legal maneuvering is tricky, since permits to sell booze are handed out by the Provincial Government, and restaurant permits for food service, by the city.

The city last May withdrew the restaurant permits from the niteries in question. They are now also faced with losing their liquor permits—or not having them renewed, on the grounds that they were licensed under a special category setup by the Quebec Liquor Board pertaining to cabarets, and making food service a requirement for liquor service.

The niteries moved on a legal technicality, claiming that the city's director of permits, rather than the city itself, should have

(Continued on page 62)

8 Govt. Agencies Sift Blast at Indpls. Coliseum; Death Toll Mounts to 68

By CORBIN PATRICK

Indianapolis, Nov. 5.

Investigations by eight state, county and city agencies are underway to determine cause and responsibility of the explosion that shattered a large section of the Indiana State Fair Grounds Coliseum and killed 68 spectators at the opening performance of "Holiday On Ice" there Thursday (31).

The blast occurred at 11:06 p.m., only three or four minutes before the show, which drew a crowd of 4,327, would have ended. None of the 36 performers who were on the ice at the time was among the more than 380 persons injured.

Probers focused on the possibility the blast was caused by a ruptured valve on a tank of heavy propane gas, used for popping corn in a concession room beneath the stand on the south side of the arena. Investigators said half a dozen bottled-gas tanks were found, two ruptured, when the debris inside the Coliseum was sifted.

No Permit

Use of bottle gas, even when piped into a building, requires specific authorization, and no permit had been issued, according to State Fire Marshal Ira Anderson.

"We've been doing it for 10 years," Melvin Ross, general manager of the Coliseum Corp., said. "Sometimes we've had 10 or more of those bottles out in plain view, and nobody ever said anything."

"I'm heartsick about this tragedy," Ross said. He formerly was manager of Theatre Productions Inc., which booked road shows at the Murat until two years ago, and general manager of Starlight Musical. He resigned early this year from the Starlight post and was succeeded by Robert Young, who still is his assistant at the Coliseum.

The only show biz casualty was Fred Cortepeter, 78, veteran doorman at the Murat, who suffered a fatal heart attack while viewing the disaster scene.

Some members of the "Holiday on Ice" company ran into the stands to help the injured after the blast and others went, still in costume, to local hospitals to offer blood.

The show was not damaged and could have resumed its 10-day engagement after recovering from the shock, "Holiday on Ice" general manager Al Grant indicated. But State Fair Board member Robert Weeden said the building probably will be closed until next year's fair in August, although first inspections did not reveal structural damage to the building.

Deny Late Start

Grant denied locally published reports the show had begun 15 minutes late the night of the

(Continued on page 52)

BLASTS CAN'T HAPPEN IN HUB OR KNOXVILLE

Boston, Nov. 5.

There's no possibility of a gas explosion in a Boston arena or stadium because the fire department does not allow liquefied petroleum gas to be stored or used in a place of public assembly. Walter A. Brown, prexy Boston Garden Corp., said there are no gas fixtures in the building. All were removed after an explosion in a North Station drug store four years ago.

In Boston, the fire department does not allow LP gas to be stored or used inside a building of public assembly. This restriction is widespread throughout New England.

Gas Tabu in Knoxville

Knoxville, Nov. 5.

Butane gas for use in concession booths is not permitted at the fireproof \$5,500,000. Knoxville Civic Coliseum and Auditorium, Fred C. McCallum, manager, said in commenting on the tragedy encountered at the "Holiday On Ice" show at Indianapolis Coliseum.

"Holiday On Ice" held its world preem in Knoxville after using the Knoxville Coliseum as the training arena for the troupe.

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Nothing Like a Bikini Fashion Show to Lure Male Biz, Sez Minn. Cafe

Minneapolis, Nov. 5. While there no longer is competition among Twin Cities niteries for name acts, there is in another direction. That is to see which cafe outdoes in exposure of the female form outside of the floor-show—without incurring any public or police disfavor.

As evidence of this, in many spots only glamor gals are now employed as waitresses and check-room attendants and they're increasingly wearing less and less. There also are instances of swimming pools showing off maidens in abbreviated bathing suits.

This has served to stimulate male patronage to such an extent that last week in its membership Apartment room the White House supper club, one of the top Twin Cities spots, launched two bikini fashion shows a week, instead of the previous one.

Bonifaces feel this new device is helping to offset the biz harm done by the income tax deduction development. Also, they point out, it eliminates the necessity for the more plush spots to "sink to the exotic depths" employed by some Twin Cities bistros.

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N.Y. COLISEUM AGAIN HOUSING XMAS CIRCUS

The annual Coliseum Christmas Circus will be presented at the New York Coliseum for 11 days (Dec. 21-31) with an all-star three-ring circus of international performers. Jack Tavlin, president of Christmas Shows Inc., stated he has "borrowed" key executives from Freedomland to operate the circus.

The Circus will be produced by Don Francisco, and Paul Lavalle will be the musical director. Art K. Moss, managing director of Freedomland, and Sidney Ascher, its publicity director, will hold the same positions with the Circus.

The Committee, Frisco's Improvisational Cabaret, Eyes Univ. Tour & B'way

San Francisco, Nov. 5. Big plans are afoot for The Committee, Frisco's first improvisational cabaret. Projected are a 30-college tour, a Broadway run, an exchange with a Berlin satirical cabaret, and a possible legit production with sickomic Lenny Bruce.

"Possible" is used to qualify the Bruce production, because, after project was announced locally, word came that Bruce has changed his mind. Committee's producer-director Alan Myerson insists he hasn't heard from Bruce on the pullout.

Myerson says he is now forming a second company which will do the college tour and then play the home stand here while the original Committee members — Kathryn Ish, Irene Riordan (Mrs. Myerson), Scott Beach, Bobby Camp, Gary Goodrow and Larry Hankin, with accompanist Elsworth Milburn—do the Broadway engagement after the middle of March.

The Bruce project, if it happens, will be a dramatization of the comic's various obscenity beefs.

The Committee opened six months ago and has played over 300 performances. Its original backers included a scattering of university professors, psychiatrists and other unlikely types.

The Berlin exchange deal will involve the Fieldmice cabaret, whose performers all speak English and will perform here in English; in return, the Committee will do its improvisations in the Berlin hall—also in English.

The college team will be from Feb. 6 to March 8.

THE FOUR SAINTS



direction: ita

Lorne Greene Diversifies Into Niteries Via 25G Pkg.

Hollywood, Nov. 5.

Lorne Greene is adding a sixth string to his show biz life—niteries, and again the facet stems from the image he has impacted over five years as a "Bonanza" NBC-TV series regular.

Greene and his "Bonanza" sidekick Dan Blocker—who plays "Hoss"—have been booked for two weeks at Harrah's, Tahoe, starting March 26. They will provide supporting acts and entire show gets \$25,000 weekly. It is a niterie baptism for both.

Bill Loeb, who manages pair, will produce show and Mort Green has been hired to write and stage it. Motif will be western, of course, even to extent of equines used on stage, Harrah's being large enough to accommodate.

Seattle Center's B.O. Disappoints In First Summer

Seattle, Nov. 5.

The Seattle Center's first summer of operation was disappointing financially, but city and community backing still seems strong and Center executives say income should increase greatly in future years. They estimate there were around 2,000,000 visitors to the grounds this year from June 1 to Labor Day and that the financial returns were about what was expected.

Some 1,400,000 attended events in the Center's theatre complex, including the Opera House and Arena, during the past year.

The City Council has come to the aid of the Center and will pay \$8,000 per month rent for the Food Circus building, formerly the National Guard Armory, for the next year—a total of \$108,000.

Center executives said food and merchandise sales under control of Century 21 Center totaled \$1,405,875 in the June-September period. The Fun Forest amusement park sold 1,172,438 rides, with a \$315,000 gross. The Fun Forest is buttoned up for the winter and will reopen next spring. The Sky Ride aerial tramway, held over from the World's Fair, counted 98,990 passengers. The two monorail trains carried 600,000 paying customers since the Fair closed a year ago, grossing about \$216,000.

More than 875,000 persons visited the Space Needle since the Fair ended. The Pacific Science Center has sold 190,868 admissions the past year. August was the best month, with 55,877 admissions.

The Center corporation's drive for financing — debentures and loans of credit — has reached \$1,300,000 of the total goal of \$2,000,000, which is expected to be reached by the end of the year.

Biggest hit of the summer season was the free outdoor "Hootenannies" on Wednesday nights. Moved inside to the Food Circus, they continued to draw.

Fla. Showman Parlays Americana Into 2 Top Tourist Meccas & Building a 3d

By ODIE ANDERSON

Silver Springs, Fla., Nov. 5.

Americana has snowballed into a multi-million dollar biz for R. B. Coburn, founder and operator of two tourists attractions, Ghost Town in Maggie Valley, N. C., and Six-Gun Territory near Silver Springs, Fla. Moreover, he's now building a new development on the Cherokee Indian Reservation near Whittier, N. C.

Construction is underway at the new site, to be known as Frontierland, and to be dedicated to 11 Indian tribes. Tribal and Indian Agency officials are welcoming the project to the 140-acre tract at the west end of Soco Valley on U.S. 19. Land is leased from members of the Cherokee tribe. It is sure to hypo growth and development of the reservations and provide jobs for many tribesmen.

Bows Next June

Scheduled to preem about June 1, 1964, Frontierland will consist of Deadwood Gulch, a western town; Fort Cherokee, a frontier army post; and Indian Territory, an 11-tribe village. Plans call for a setup similar to that of Six-Gun Territory and will be designed by Russell Pierson, who concocted the Florida compound.

The western town will encompass 15 buildings and Fort Cherokee, handhewn from cypress logs shipped up from Florida, will include a 16-foot-high palisade with corner blockhouses, and old sutler's store, furtrader's store, gunsmith shop, blacksmith shop, guardhouse, arsenal, frontier doctor's office, troop quarters and officers' quarters.

A dozen six-pound cannons, replicas of those used by the cavalry in the Civil War, will be fired in mock battles when Indians on ponies make a circling attack on the fort. The railroad, with woodburning engine, for carrying passengers into frontierland, is being built at a cost of \$250,000.

Books Top Names

Coburn, whose touch accents shrewd showmanship, is using big name attractions at the Six-Gun Territory and Ghost Valley to augment his regularly scheduled gunfights and Can Can dancing. Irene Ryan, of the "Beverly Hillbillies,"



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appeared there last weekend and is tentatively skedded to help launch the new project next June.

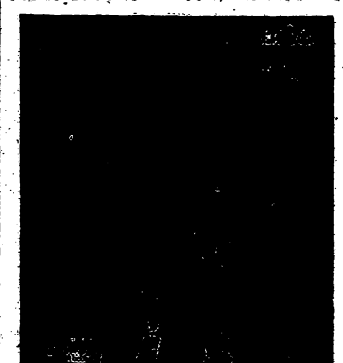
Also blending well in the old west setting have been Lorne Green and Dan Blocker of "Bonanza," Allen Case of "The Deputy" show, Clu Gulager of "Billy the Kid," and John Bromfield of "Sheriff of Cochise." Some 15,000 fans, at \$1 or \$2 per, were on hand during Miss Ryan's two-day appearance to wildly applaud her homespun humor.

Brody Divorcing Boss' Daughter, He's Out of R.A.; Name Joe Baum New Prez

Joe Baum is the new prez of Restaurant Associates Inc., the eatery chain which operates coffee-hops to the posh Forum, Four Seasons, etc. He succeeds Jerome Brody, former son-in-law of Abe Wechsler, the coffee tycoon, who has dominant control of R.A. Brody and Wechsler's daughter recently became estranged.

S. Lester Klepper, former sec and general counsel, ups to Baum's former post of executive veepee.

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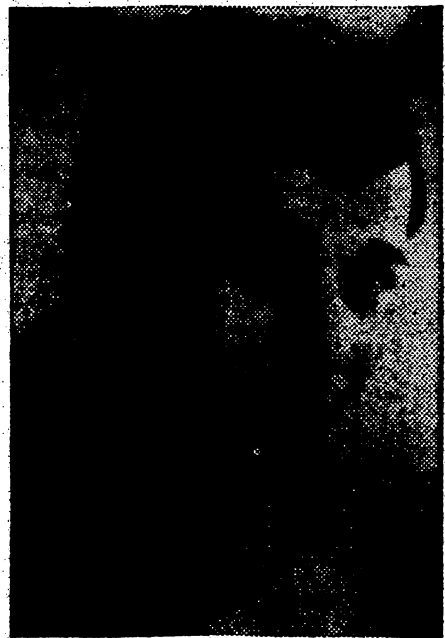
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Copacabana, N. Y.

Jane Russell, Connie Haines & Beryl Davis; Davis & Reese, Copa Girls (8); Cally Dodd, Rene Martell; staged by Doug Coudy; Joseph Mele Orch, Frank Marti Band; \$6.50-\$7.50 minimum.

New show at Jules Podell's Copacabana as one of the most entertaining ones put together here in some months. Fact that it is topped by Jane Russell, Connie Haines and Beryl Davis, a trio of comely femmes with vocal chords to match, goes far in making it jell. They broke in their act in California early this summer and later worked in Las Vegas and other western spots before venturing east. Prior to that, the trio had attracted considerable attention with their recordings.

Threesome had the Copa crowd in the palms of their respective hands shortly after they started their harmonizing. From there they build with individual numbers, all well picked and put over for maximum returns. Miss Haines, who originally sang with Harry James orch until she branched out as a single, tees off these individual stints like the youthful vet she is. Perhaps tops is her "I Believe," which projects her skill in putting over a tune. Again with "Good News Blues," her fine enunciation and easy handling win her playdits.

Beryl Davis, willowy British blonde, solos with "Best Things In Life Are Free" and "Make Some One Happy" to click solidly. Miss Russell, who has sung in pictures with Bob Hope and still has that cinematic presence, was a hit with her "Mack the Knife" and "Joshua Fit the Battle of Jericho." Her husky contralto matches her fabulous figure.

These shapely singers do best as a trio with "Vaya Con Dios, My Darling" and "Accentuate the Positive." They finale with "Do Lord Oh, Do Lord," to terrific response.

Pepper Davis & Tony Reese come up with several nifty one-liners, sight gags, energetic physical numbers and conclude with a rousing session on the drums, finale being a tapstoring stint atop the two drums. Davis is the more raucous of the two while Reese plays more or less straight. Pair are energetic workers and clean up here.

Production numbers, with Cally Dodd and Rene Martell leading the vocals, are up to Copa standard. Joseph Mele's orch plays the show in easy fashion and for patron terping, with Frank Marti still the relief band.

Cave, Vancouver

Vancouver, B. C., Oct. 29. Pearl Bailey (Nick Di Maio, conductor), Wilda Taylor Trio, Cave Dancing Debutantes (6), Chris Gage Orch (17); \$2.50 admission.

In her first Vancouver nitery stint, Pearl Bailey authoritatively establishes herself here as a highly talented singer, a superlative comedienne-entertainer and a rare human being. Her performance over a prodigious 70-minute route is virtually a one-woman triumph of sheer entertainment that wows auditors with its warmth, versatility and pure artistry.

Miss Bailey dispenses with the tedious warm-up gimmicks of the trade to get down to work the moment she walks on stage. From then on her routine, often apparently impromptu, is always painstakingly polished and she is in command at all times.

Her opening set of songs is straight and covers "Lady Is a Tramp," "He's Gone" and "I Left My Heart in S.F.," tastefully arranged by batoneer Nick Di Maio. With "Please Don't Talk About Me When I'm Gone" comes the first touch of the inimitable Pearl Mae comedy style as she brings out bassist Charles "Truck" Parham and works to hoffo response.

It's an infectious mood and Miss Bailey sticks to it most of the way, scoring with "Aggravating Papa," "Melancholy Baby," "Some of These Days," "Ma, He's Making Eyes" and "A Woman's Work Is Never Done," parcelled out with liberal helpings of running commentary and sparkling ad libs.

In between she gets serious, and effectively so, to sing "Birth of the Blues" and "Without A Song," embellished by Lloyd Phillips at the 88 and Angelo Basagas on flute. Headliner also gets solid support throughout from her other sideman, brother-in-law Tony Bellson on drums. Conductor Di Maio doubles on trombone and plays straight man for her top laugh

number, "New Shoes," which evolves into a hilariously philosophic monolog.

Potency of the Bailey magic is such that her audience is enthusiastically involved all the way but active participation includes a closing twist number on stage that pulled in local concert impresario Hugh Pickett and choreographer Dean Reagan on show caught to rock their fellow ringsiders. Star finally winds things up with her trademarked "Bill Bailey" and leaves 'em cheering and whistling for more.

Wilda Taylor, a long stemmed blond, is put together neatly and so is the Earl Barton choreography for her song and dance routine with male partners Jack Harmon and Walter Painter. Male duo bounces on to tune of "We Met A Wonderful Girl" and Miss Taylor takes it from there with plenty of terp finesse. Trio's closing "Let's Face The Music" is cleverly executed, with precision kicking of pedestals a standout.

Dancing Debs' opening production number is brief, but house line hardly seems necessary for this outing. Chris Gage orch, with Neil Longton subbing for maestro Gage on piano, turns in an excellent backing job while Joe Freeman's lighting is another plus for the Bailey package.

Show is in for two weeks, with Eartha Kitt due Nov. 7 in her Vancouver debut.

Harrah's, Lake Tahoe

Lake Tahoe, Oct. 25. Harry Belafonte & Co., Leighton Noble Orch (19); presented by Robert Vincent; produced by Phil Stein.

The Harry Belafonte show is off on what looks like a solid run at Harrah's Tahoe. Belafonte and the men and six women in his company have played to capacity audiences to date.

Belafonte sings six songs, including his familiar "Good Morning, Captain," "Kingston Town" and "Matilda."

There are some new folk tunes and one is of particular social significance. Taken from an African scene, it depicts the squalor and hopelessness of villagers. Four male dancers, six background male voices, and Belafonte participate in the number.

The production is a complete departure from Belafonte's 1962 presentation at Harrah's. The stage is bare. There are few costume changes.

The show's pace is crisp and varied in content. Belafonte ranges from foot-stomping Calypso, to the sad folk song that is his trademark.

Belafonte's wife dances in the show, appearing in three scenes. He mentions her, but there is no formal introduction to showgoers.

Audience participation is fitted into "Matilda," with Belafonte interjecting "Sing a Little Louder," "Now Just the Chorus," and "Now everybody sing with me."

Jimmy Durante and Peter Lawford due in Nov. 18.

Troubadour, L.A.

Los Angeles, Oct. 31. Sabicas, David Bernard, \$2 admission.

Flamenco goes beyond the folk music field. The famed Spanish derivative actually is an ethnic art and Sabicas easily lives up to his billing as the world's greatest exponent of the flamenco guitar.

Booking should prove highly profitable and greatly satisfying to the aficionados of flamenco. Sabicas' earlier appearances locally at the Casa Madrid and as longtime partner of dancer Carmen Amaya certainly were well received.

A quiet, mildlooking, serious little man, he plays with innate sensitivity. His guitar rings with the lilt and bright qualities of the music, much of it the fluttery sounds that typify the field, yet all of it basically powerful. And he plays the difficult art with ease.

In this theatre-styled setting, Sabicas is presented as if in concert, each of his tunes announced and translated. They range from a passionate "Dance of the Gypsies" to a Cuban rhythm flamenco and "Malaguena."

On earlier is youthful singer David Bernard, who pleases with equally sensitive vocal delivery. He has a well trained voice and handles himself with charm and considerable appal on a group of light songs.

Show is in through Nov. 10.



Marty Allen and Steve Rossi

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Dino's Lodge, L. A.

Los Angeles, Nov. 1. Betsy Duncan, Jack Elton, Jack Dale; no cover, no minimum.

Betsy Duncan, who lists a 10-month engagement at this spot among her performing credentials, has returned to the Dino's scene for a fortnight after a four-year absence. Although somewhat limited in vocal equipment, she uses what she has to advantage and knows how to sell a song and entertain a nitery audience.

Wholesome good looks and a winsome personality help Miss Duncan to hurdle the tonal or timing irregularities that occasionally seep into her work. Her set of seven selections alternates between showtunes and pop refrains, romantic ballads and ditties with a strong beat. Highlights of her turn are a vivacious "Loads Of Lovely Love," dramatically expressive "Make The Man Love Me" and soft-sell "Brotherhood Of Man" closer.

Also capable are her deliveries of "Sweetest Sounds" and "Breezing Along With The Breeze." But she seemed a bit uneasy on her "Everyday" opener and phrasing uncertainties marred her rendition of "I Believe In You" on show caught.

The customarily high standard of accompaniment and dinner music is maintained by pianist Jack Elton and bassist Jack Dale.

Palmer House, Chi

Chicago, Oct. 29. Keely Smith, Half Bros., Ben Arden Orch; \$3-\$3.50 cover.

The plush Empire Room has had a redhot win streak going for about four months, and judging from Keely Smith's jampacked opening night show it looks to continue for the remaining three weeks of her engagement. Talent consultant Merriell Abbott rates kudos for creative booking at this spot and can take a large part of the credit.

However, it is also true that the Palmer House has had clear sailing in the area of signing top acts since the demise of the Club Gigi in the Sahara Inn early this year. Competition for both acts and customers will get hotter when the Chez Paree opens next month.

Miss Smith gave a topflight performance in her Empire Room bow, and that magnetic current that makes for an exciting evening was very much in evidence. However, it was also apparent that she was a bit ill at ease in her preem show. Her delivery was sure-footed, but her patter was a little stilted and at one point she blew up at a ringsider who turned his back on her show.

To get another cavil out of the way, several of her orchestral charts (and they are by some of the best arrangers in the business) are somewhat over-arranged and "busy" and tend to distract from the purity of her voice. The band charts sometimes sounded like a concert going on behind her instead of supporting her as they should.

Towering above these minor objections are Miss Smith's pungent vocalizing and charming stage demeanor. She has chosen a first rate songalot and lets her tunes speak for themselves, minus vocal gimmickry and with just the right amount of stage "business."

While she scored with each of

the 20 tunes in her 50-minute turn, many are particularly worthy of mention, among them her haunting handling of "Misty," a plaintive a cappella rendition of "God Bless This Child," a buoyant version of "Gonna Build A Mountain," a mellow rendering of "You're Nobody" and a dramatic handling of "I Wish You Love."

The Half Bros., a comedy juggling team, are engaging curtain-raisers and provide the color and action to balance off this show. Their accompanying talk never gets in the way of their deft handling of their clubs, hats and torches, and their stunt with a participating ringsider is strong both comedically and in derring-do. While the torch toss in a darkened room is a juggling standard, it is also a breathtaking routine that still produces gasps.

Strollers Theatre-Club, N.Y.

The Establishment with Peter Bellwood, Alexandra Berlin, Francis Bethencourt, Roddy Maude-Roxby; Carole Simpson, Teddy Wilson Trio; directors, Peter Cook, Bill Francisco; writer, Cook with special material by Kenneth Tynan, Peter Shaffer, John Braine; songs, Stephan Vinaver; music, Carl Davis; costumes, Robert Leander; \$4.90 top.

Nobody's safe in the 1963-64 edition of "The Establishment." The Peter Cook-John Krimsky presentation is a free-wheeling affair with a no-holds barred, nothing sacred attitude that hits the funnybone mark with an extraordinarily high average considering the melange of material that's poured out in the 90-minute romp.

Co-producer Cook, who wrote most of the material, has a rapier-like wit that makes his beefs with the personnel of the Establishment sharp and often devastating. British Prime Ministers, American ex-presidents, would-be presidents, present President, brothers of President, the Empire's Queen, the "Dragon Lady," and even Conrad Hilton fall into line when Cook, his scripting aides, and his acting troupe take over.

Partisans of one or more of the aforementioned could possible take offense at some of the ribs but the surrounding laughter should quickly show them the error of their ways.

The four players in this tab revue are excellent in all respects. There is a madcap air about Roddy Maude-Roxby and Peter Bellwood, a pomposity to Francis Bethencourt and an ingenuousness to Alexandra Berlin that bring everything into focus for maximum effect. The direction by Cook and Bill Francisco is paced for speed and the sketches, blackouts and songs flit by at a happy gait.

The songs, of the blues and special material groove, are niftily handled by Carole Simpson with a light jazz accompaniment from Teddy Wilson and his boys.

On the "theatre" level, The Strollers is offering tops in revue entertainment, and Krimsky has seen to it that it's up there in the "club" area, too. The groceries are off the top shelf and the roast beef and Yorkshire pudding specialty helps make everything very British, which is as it should be.

Mister Kelly's, Chi

Chicago, Oct. 28. Rusty Warren, John Frigo Trio; \$2.50 cover.

The phenomena of Rusty Warren is repeating itself at Mister Kelly's—reservations from as far as Cleveland and Detroit, a shriekingly responsive opening night crowd and SRO biz. (Actually, the standing room around the bar was packed.) Her last gig at this spot broke longstanding records set by more stellar names, and her current engagement looks like it will do the same.

Miss Warren's seminar for the sex-lorn is essentially unchanged from when she last played here. If anything, she is more aggressively direct in her tales of venery, and her sexophobia is a little more rampant. While 55 minutes on the same very basic premise might seem a little arduous, her auditors called for more.

Miss Warren is actually a throwback to an earlier school of purple patter—that of the burleycue emcee. There's no pretense at the cerebral imagery of Lenny Bruce or even the sophisticated lechery of the late Dwight Fiske, no attempt at being sly and no play for the subtle leer or snicker. She approaches her subject matter head-on and takes the bull by the horns.

Royal Box, N.Y.

Diahann Carroll & Co. (3); Enric Madriguera Orch (12), Al Conte Trio; \$6 preem cover, \$4-\$5 regular.

A lot of hands have pitched in to create Diahann Carroll's new night club act. They've given it a highly polished glow that's slick and showmanly in all respects. In fact, every movement and every phrase have been so well "produced" that it often becomes too cool and calculated and misses the mark in establishing a warm rapport between performer and audience.

Phil Moore, who produced and wrote the act, doesn't give her a chance to let up during the 50-minute turn. Everything is high keyed and dramatic and although it showcases her as a belter of persuasion and force, a lessening of tension in some of the numbers would have given the turn an easier flow.

Everything else works though. The orchestrations by Warren Meyers (he's also musical conductor and pianist), Peter Matz and Moore offer many opportunities for Miss Carroll to display her highly-charged vocalistics; the gowns by Bill Smith, Eric Lund, Bill Blass and Norman Norell (she wears two a performance) drape her frame with class and the lighting by Feder heightens the visual values.

The songbag is a well-rounded package that covers oldies like "Goody-Goody" and newies like "Sweetest Sounds" from the "No Strings" Broadway musical in which she starred. In the special material area there is a clever wrapup of "Show Me" from "My Fair Lady" as it would be done if an all-Negro company had taken over the musical. Her major showpiece is an Ethel Waters medley which gives her a chance to knock off such nifties as "Chance On Love," "Happiness Joe" and "Am I Blue." Her closer was "Sleepin' Bee," which she introduced in Harold Arlen-Truman Capote musical "House of Flowers" about 10 years ago and some warmth began to seep through.

The Enric Madriguera Orch supplemented by her own accompanists Paul Palmieri (guitar) and Winston Welch (drums) gave her a full-bodied musical support. The Madriguera group also supplied a nice lilt for the terpssters as did the Al Conte Trio.

Miss Carroll's engagement is still part of the booking pattern laid out by Claude C. Phillips, the Americana Hotel's veepee-managing director who resigned last week. Phillips' schedule also includes Patachou, Pearl Bailey and Ella Fitzgerald.

Chi Chi, Palm Springs

Palm Springs, Calif., Nov. 2. Yvonne de Carlo, Bramer & Leonard, Duke Art, Bill Alexander Orch; \$2 cover.

The much traveled Yvonne de Carlo, with 38 picture credits to her name, settled down for a nine-day run at the Chi Chi Starlite Room with a smooth-running act of song, gab and dance. She is drawing enough biz so that word-of-mouth should build before she heads for New York.

It is years since Miss de Carlo stepped from Hollywood's Fanchon & Marco dancing school into the late Florentine Gardens, but in later becoming an actress, even a comedienne, she has not forgotten how to hoof. Her flamenco looks as if it had come right out of Madrid instead of Vancouver, B.C., where she was born.

Hers is an act of wide variety and nothing longer than a teenager's skirt. For such a well known star, she opens rather cold but gets the audience warmed up at the end with her sexy Spanish steps and singing of "Babalou."

Duke Art opens the bill with a sculptural mud-throwing routine. In all, he does seven faces and moulds his clay so fast one would think he does it by speedup automation. Nice novelty act for a nitery.

Art is followed by Bramer & Leonard who bill themselves as Zaniacs. They open with gags which killed vaude. But later they switch to brass instruments and from there on climb to a swell finish. With the first half of their act dumped, they would do okay anywhere.

Bill Alexander backs the acts in good form, even Art's mudology. Miss de Carlo heads for "Tonight" show Nov. 10. Budd Lester and Patrice Wymore follow her in here.

Shows on Broadway

The Ballad of the Sad Cafe

Lewis Allen & Ben Edwards presentation of drama without intermission, by Edward Albee, based on the Carson McCullers novel. Staged by Alan Schneider; scenery, Ben Edwards; lighting, Jean Rosenthal; music, William Flanagan; costumes, Jane Greenwood. Stars Colleen Dewhurst, William Prince; features Lou Antonio, Roscoe Lee Browne, Enid Markey, Michael Dunn, John C. Becher, Jenny Egan, Roberts Blossom, Deane Selmer, Louis Waldon. Opened Oct. 30, '63, at the Martin Beck Theatre, N.Y.; \$6.90 top weeknights, \$7.50 Friday-Saturday nights.

Narrator.....Roscoe Lee Browne
Rainey Brothers.....Louis W. Waldon
Stumpy MacPhail.....John C. Becher
Henry Macy.....William Prince
Amelia Evans.....Colleen Dewhurst
Cousin Lyman.....Michael Dunn
Emma Hale.....Enid Markey
Mrs. Peterson.....Jenny Egan
Merle Ryan.....Roberts Blossom
Horace Wells.....William Duell
Henry Ford Crimp.....David Clarke
Rossa Gline.....Giff Evans
Lucy Williams.....Neil Harrison
Mrs. Hasty Malone.....Bette Henritze
Marvin Macy.....Lou Antonio
Henrietta Ford Crimo Jr.....Susan Dunfee
Townpeople.....Ernest Austin, Alice Drummond, Jack Kehoe

Musicians: Raymond Ciesara, trumpet; Stanley Drucker, clarinet; Laura Newell; Harp: Julius Baker, flute; Herb Harris, percussion; Seymour Barab, cello. Conductor: Samuel Baron.

Sometimes words seem inadequate. There just doesn't appear to be any way of conveying the vacuous pretentiousness of "The Ballad of the Sad Cafe," last Wednesday night's (30) opening at the Martin Beck Theatre. The Edward Albee dramatization of a much-admired Carson McCullers novella runs about two hours, played without intermission, and while there's a good deal of posturing melodrama onstage, nothing of consequence happens. The Lewis Allen and Ben Edwards presentation offers little for Broadway or anywhere else, except perhaps as an item for dedicated collectors of theatrical curiosia.

As any flop-scarred Broadway first-nighter is all too aware, it's a bad sign when a play opens with a self-consciously mannered commentator strolling portentously out in front of a drably atmospheric smalltown setting to explain the symbolic significance of the cosmic human drama to come. Such a device is apt to indicate the author's awareness that some such gimmick is needed, and in this instance the author of "Who's Afraid of Virginia Woolf?" is ever so right.

But it takes more than a commentator's assurance to create dramatic life. The device provides merely padding this time, and "The Ballad of the Sad Cafe" is just the sick, sick, sick fable of a forlorn southern village hooch joint and the strange wax figures that once inhabited it. Poetic and possibly even artistic the play may be, but entertaining or alive it ain't.

Under Alan Schneider's humorless direction (it must have been humorless or he'd have had to burst out laughing, at least at the absurd no-holds-barred brawl between the enigmatic amazon heroine and her jailbird husband at the end), the performance tends to be surfacey and stilted. As the cafe owner presumably motivated by abnormal father-love and now mysteriously drawn to a dwarf, Colleen Dewhurst acts as if she thought she were playing a muscle-bound Medea, and indeed she may have a point there. At any rate, her performance suggests only a sort of repressed fury, and tends to disintegrate into her familiar tricks.

William Prince, co-starred, is all too believable in the so-what role of an ineffectual bystander, and Lou Antonio, who can also be a good actor when he has a dimensional part and creative direction, is hog-tied in the preposterous role of the bullyboy young husband who needs help from the dwarf at a crucial moment to keep from being strangled by his avenging Valkyrie spouse.

Roscoe Lee Browne plays the commentator with smirking affectation, Enid Markey is expressive as a spiteful village harpy and Michael Dunn gives a plausible portrayal of the malicious dwarf. Incidentally, the idea that dwarfs have to be malignant is vestigial folklore amounting to rather unpleasant stereotyping in this supposedly civilized age.

Co-producer Edwards has designed a ramshackle-looking setting with a movable scrim side to represent the outside and first-floor interior of the locale of the doleful proceedings, Jean Rosenthal and Jane Greenwood have provided the respective, appropriate

lighting and costumes, and William Flanagan has supplied art background music.

Readers of the Carson McCullers story have generally praised its rueful, elusive mood. But in this Edward Albee stage treatment, "The Ballad of the Sad Cafe" is a morose, baffling half-evening of tedium. Hobe.

Tambourines to Glory

S. & H. Venture and Sydney S. Baron presentation of drama with music, by Langston Hughes, based on his novel, with music by Jobe Huntley. Staged by Nikos Psacharopoulos; settings and costumes, John Conklin; lighting, Peter Hunt; choreographer, Clara Ward. Features: Clara Ward, Hilda Simms, Robert Guillaume, Rosetta Le Noire, Louis Gossett, Micki Grant, Anna English, Joseph Attles, Brother John Sellers. Opened Nov. 2, '63, at the Little Theatre, N.Y.; \$7.50 top.

Moore.....Robert Guillaume
Marshall.....Rudy Challenger
Garwood Perkins
Rosetta Le Noire
Clyde Williams
Rosalie King
Hilda Simms
Rudy Challenger
Big-Eyed Buddy Lomax.....Louis Gossett
Birdie Lee.....Clara Ward
Gloria Dawn.....Anna English
Glorietta.....Helen Ferguson, Tina Sattin
Bartender.....Garwood Perkins
Brother John Sellers
Brother Clyde
Clyde Williams
Marietta Johnson
Micki Grant
Deacons.....Clark Morgan
Garwood Perkins, Brother John Sellers, Laurence Watson
Deaconess Lucy Mae Hobbs

Chicken-Crow-for-Day.....Joseph Attles
Ministers of Music.....Clyde Williams, Alton Williams
Windus.....Rudy Challenger
Prison Warden.....Garwood Perkins
Others: Rudy Challenger, Voyla Crowley, Dorothy Drake, Helen Ferguson, Claretta Freeman, Carl Hall, Alma Hubbard, Judd Jones, Rosalie King, Julie Merrill, Theresa Merritt, Clark Morgan, Garwood Perkins, Tina Sattin, Adele Schofield, Laurence Watson.

After about 30 years as a lecture hall and radio and television studio, the Little Theatre has made a sort of return to legit with the opening last Saturday night (2) of a combination melodrama, spiritual songfest and revival meeting called "Tambourines to Glory." The show is fervently performed by an all-Negro cast.

It's not easy to evaluate such a hybrid, which is program-billed as a "gospel singing play." It's a simple show in structure and appeal, with occasional moving passages, an obviously contrived plot and a tendency toward monotonous hymn-shouting. Its appeal is likely to be limited, but the production apparently represents a modest investment and comparatively low operating budget.

Langston Hughes, the Negro poet, playwright and novelist, has adapted "Tambourines to Glory" from his own book of the same title, and Jobe Huntley has provided music consisting mostly of spirituals, but with at least one ballad and a couple of capsule hot numbers. The Playbill doesn't indicate which, if any, selections are original and, in fact, doesn't list any numbers at all.

Nikos Psacharopoulos, an instructor in the Yale Drama School and the off-semester director of the Williamstown (Mass.) Summer Theatre, has staged the guileless show, John Conklin has designed the scenic production consisting of two units of tiered seats, a ramp, several set pieces and drapes, and the unassuming costumes, and Peter Hunt has provided the routine lighting.

The story centers on two women, one young, goodlooking and loose-moraled and the other near-middle-aged, maternal and good, who start a religious movement in Harlem as a money-making project. It prospers, largely because the young woman has an affair with a corrupt man about town. She finally stabs him in a lover's quarrel, but gets salvation and is promised a light sentence at the finale, as the congregation gets new inspiration.

The action is punctuated frequently by ardently delivered vocal numbers, climaxed with a revival meeting that doesn't quite ignite general audience enthusiasm. Clara Ward, whose gospel singing group has become a cabaret act, doubles as choral director and a rather shrill vocalist who gets inspired at the drop of a song cue, and there are heartfelt supporting performances by Hilda Simms as the younger religious leader who sins and is saved, Rosetta Le Noire as her older partner who finds enlightenment through trouble.

Robert Guillaume is plausible as an earnest church member (it's symptomatic of the writing that his admirable character is indi-

cated merely by a line about his working his way through college), Micki Grant as the pretty newcomer he loves, Louis Gossett as the epitome of corruption, and Anna English, Joseph Attles and Brother John Sellers in secondary parts.

Despite its disarming innocence and engaging intensity, "Tambourines to Glory" rates as only an outside bet for boxoffice, but for the handsome Little Theatre it's a welcome change from those video panel shows and Dick Clark's inanely juvenile afternoon dance telecasts. Hobe.

Show Out of Town

Once for the Asking

John Burgin & Bruno di Cosmi presentation of comedy in three acts, by Owen G. Arno. Staged by Reginald Denham; scenery and lighting, Abe Feder; costumes, Andre, Stars Jan Sterling, Scott McKay, Michael Rothwell, Adam Rowntree, Nydia Westman. Opened Oct. 31, '63, at the Wilbur Theatre, Boston; \$5.50 top.

Michele Robbins.....Donna Scott
Ashley Robbins.....Scott McKay
Madeline Robbins.....Jan Sterling
Gretchen.....Janet Fox
Mrs. Goolsby.....Nydia Westman
Alex Krumbull.....Russell Nye
Sondra.....Bonnie Jones
Bradford.....Martin Ross
Martin Hollingshead.....Ralph Dunn
Boreen Krumbull.....Fayne Blackburn
Gretchen Hollingshead.....Leona Powers
Eddie Little Girl.....Richard Poston
Policeman.....Jeanne Tanzy
Taxi Driver.....Walter Flannagan
Stranger.....Maurice Brenner, Humphrey Davis

"Once for the Asking" is a fantasy in which a fairy grants secret yearnings for 24-hours. Although the Owen G. Arno comedy has funny scenes, it's undisciplined and sprawling. With plenty of revisions of the first and third acts, it might be whipped into shape for Broadway, and could be a natural for films, with the bizarre premise of a real fairy, "the first ever to settle on Long Island."

The yarn, which has most of its yocks in the second act, hinges on a fairy lady who disrupts the home and life of a young advertising copywriter. His secret wish to be the greatest adcopy writer in the whole world is granted for incredible complications. Some of the shortcomings might be overcome by rewriting, but the third act finale, in which the fairy turns a goldfish into a human, is weak. The second act, in which the copywriter is able to sell anybody anything simply by writing a message on a piece of paper, is riddled with laughs involving hilarious escapades with the boss, office boy, and well-stocked secretary.

Jan Sterling is fine as the bewitched hero's young wife and the mother of a little girl who adores goldfish. Scott McKay handles the adman role with slick plausibility, Ralph Dunn is stand-out as an agency exec under analysis. Nydia Westman plays the fairy as a fluffy old lady with big pack of tricks.

Russell Nye is just right as the hero's friend, Donna Scott is cute as the little girl who wants to become a goldfish and does, although the part needs cutting. Bonnie Jones has a good bit as the luscious secretary who gets caught up in the boss's magic power, and makes the most of it. Janet Fox has a field day as well meaning maid. Leona Powers has nice cameo as an agency president's wife.

Fayne Blackburn gets lots of laughs as hip wife who longs to put her shoes under a film star's bed, and Martin Ross does well with the office boy bit. Reginald Denham has done a standout job in the brisk staging of this whacky weirdy, and Abe Feder's sets and lighting are sock. But there's vital work to be done on this pre-Broadway venture. Guy.

Vet Advance Agent
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recalls the local gyp-and-take
offered on the postcard and
some more recent roadshows
in his treatise
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* * *
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Shows Abroad

Hamlet

London, Oct. 23.

National Theatre of Great Britain revival of drama in two acts by William Shakespeare. Staged by Laurence Olivier, assisted by Desmond O'Donovan; decor, Sean Kenny; costumes, Desmond Heeley; music, John Addison; lighting, Richard Filbow; swordplay, William Hobbs; stunt effects, David Collison. Stars: Peter O'Toole, Michael Redgrave, Diana Wynyard, Rosemary Harris, Max Adrian; features Robert Stephens, Anthony Nicholls, Derek Jacobi. Opened Oct. 22, '63, at the National Theatre (Old Vic), London; \$3.95 top.

Francisco.....Dan Meaden
Bernardo.....Richard Hampton
Marcellus.....Michael Turner
Horatio.....Robert Stephens
Ghost of Hamlet's Father.....Anthony Nicholls
Claudius.....Michael Redgrave
Gertrude.....Diana Wynyard
First Gentlewoman.....Wynne Clark
Ophelia.....Rosemary Harris
Polonius.....Max Adrian
Osric.....Tarence Knapp
Volkmund.....Martin Boddey
Voktimand.....Trevor Martin
Cornelius.....Reginald Green
Laertes.....Derek Jacobi
Hamlet.....Peter O'Toole
Reynaldo.....Keith Marsh
Rosencrantz.....Peter Cellier
Guildenstern.....Raymond Clarke
First Player.....Robert Lang
Player King.....Harry Lomax
Player Queen.....John Rogers
Other Players.....Richard Hampton, Clive Rust, Derek Warr, Christopher Chittell, Alan Ridgeway

Fortinbras.....John Stride
Norwegian Captain.....Colin Blakely
Sailors.....James Mellor, Reginald Green
First Gravedigger.....Frank Finlay
Second Gravedigger.....Michael Rothwell
Priest.....Roger Heathcote
Court Ladies, Courtiers, Soldiers, Servants: Sunny Amey, Rod Beacham, Elizabeth Burger, Byron Chandler, Lewis Fliander, Mike Gambon, Jeanne Hepple, William Hobbs, Jeannette Landis, Enid Lommer, James Mellor, Bruce Purchase, Louise Purnell, Lynn Redgrave, Jean Rogers, Michael Rothwell, Adam Rowntree, Robert Russell, Clive Rust, Ann Rye, Michael Turner, Mervyn Willis.

Musicians: Don Bateman, Tony Burke, Leonard Clarke, Alan Cumberland, Robin Hale, Alan Hunt, Michael Laird, Ray Northcott, Robin Stapleton, Robin Whitbread, Peter White.

Leading creative talent in Britain combined to give the National Theatre a glittering send-off, with a magnificent, uncut edition of "Hamlet." Led by Laurence Olivier, director of the National Theatre, who staged the mammoth production, the big names assembled for the launching presentation include designer Sean Kenny, lighting expert Richard Pilbrow, and a front-ranking cast headed by Peter O'Toole, Michael Redgrave, Diana Wynyard, Rosemary Harris and Max Adrian.

The full-length production of Shakespeare's play runs for four and three quarter hours, with two intermissions, and it is a tribute to all concerned that the evening does not become an endurance test. On the contrary, it is an exciting, vibrant and absorbing production, richly acted and skillfully devised.

In a program note Olivier interprets Hamlet as the first of the angry young men, antedating such latter-day rebels as Jimmy Porter (the central character in "Look Back in Anger"). On the basis of that reading, a new and daring presentation might have been anticipated. Instead, the director has played it safe with an orthodox, classical production, taking just a few liberties in rearranging the text, to come up with a show which should delight the purists.

Apart from the great sense of occasion—it has taken more than a century to launch Britain's National Theatre—the main interest centres around the casting of Peter O'Toole. He makes the Prince of Denmark a commanding and powerful figure, though the direction never allows him completely to dominate the scene. O'Toole has an assured stage presence, and a delivery that does ample justice to Shakespeare's poetry. His climatic duel scene with Laertes, bringing the great drama to its tragic close, gives him one of his finest opportunities to display his towering skill and authority.

Unlike most commercial productions which might have to be content with just one major star, the National Theatre is in the enviable position of having the pick of the top talent, and that immeasurably helps the director in maintaining a proper balance. Michael Redgrave's portrayal of the King is persuasively moving.

Diana Wynyard, as his Queen Gertrude has a striking presence and plays with deep understanding, though occasionally has a tendency to gabble her lines. Rosemary Harris makes a tender and pathetic Ophelia, and her mad scene is one of the dramatic highlights.

Max Adrian adroitly makes Polonius a lovable character. For the rest, there is a stirring per-

formance by Derek Jacobi as Laertes, Robert Stephens makes an impressive Horatio, and Anthony Nicholls a chilling ghost.

Visually, the production is given an added dimension by Kenny's unusual and exciting decor. The designer describes his set as "a single piece of thrusting stone curving up to a sharp vertical rock tower." On the revolving stage it is cunningly converted to fit the occasion and leaves a stunning impression. The visual effect is accentuated by Richard Pilbrow's skillful lighting.

The National Theatre, temporarily housed in the Old Vic, may have to wait four years or more before it has its own permanent home on the South Bank of the Thames. Its birth, even in temporary quarters, seems the most important London theatrical event in years, and on the basis of its opening production, may enhance the status of the British theatre throughout the world. Myro.

Kossoff at the Prince Charles

London, Oct. 16.

David Kossoff in a one-man show, piano, Gerald Benson. Opened Oct. 13, '63, at the Prince Charles Theatre, London; \$2.50 top.

An actor known through his films and "The Larkins" tv skein, David Kossoff offers a modest, amiable, but unexciting personality display, which has the assets of suiting the intimate surroundings of the tiny Prince Charles Theatre, and establishing rapport with the audience. It should bring a fair response for a limited engagement.

Its besetting fault is self-conscious whimsy, established before the show begins by old-time piano playing by Gerald Benson, whose left hand maintains rhythm with the aid of an audible metronome and whose right hand is somewhat unpredictable. Kossoff, with a wooden, high-backed chair as his main prop, fills the first part with anecdotes about a Jewish community in Poland. The gags are sweet-toothed, but told by Kossoff in a neatly confidential vein that wins sympathy more than yocks. The effect is genial but Kossoff fails to establish sufficient character and atmosphere to give the tales significance.

The second half is an ill-assorted assemblage of party pieces, opening well with a sketch of a down-at-heel street vendor and has another highlight in a well-judged, if garrulous, monolog about a guy who invented a musical organ that could operate on soup, called the minestroneum. Otherwise, Kossoff, who fancies himself as a warbler and has a disk to prove it, recreates old music-hall ditties, without the spirit or the certain sentiment of the originals.

The show needs shape and rhythm. The lighting, uncredited, changes with the mood. Kossoff appears to have the right appeal for this kind of thing if he can stiffen the material and give it a sense of direction. Otta.

Portrait of Murder

London, Oct. 25.

Bob Swash, in association with Ben Kamler (by arrangement with Hugh Wontner) presentation of a melodrama in two acts (five scenes) by Robert Bloomfield. Staged by George Shdanoff; decor, Malcolm Price; lighting, Brian Curran; music, George Baker, Stars Phyllis Calvert, George Baker, Renee Asherson; features Jack Gwillim, Tenniel Evans, Barbara Hicks. Opened Oct. 24, '63, at the Savoy Theatre, London; \$3.30 top.

Tod Logan.....Tenniel Evans
Agnes Webster.....Barbara Hicks
Eliot Barlow.....George Baker
Paula Barlow.....Phyllis Calvert
Denise Murray.....Renee Asherson
James Guthrie.....Jack Gwillim

Several American names are involved in "Portrait of Murder," a mild and contrived meller. It was written by Robert Bloomfield, staged by George Shdanoff and is co-presented by Ben Kamler, a Hollywood producer. Though there is usually a big enough audience to sustain plays of this kind, it seems an unlikely prospect, particularly in view of the severe drubbing it received from all the London critics.

The basic weakness of the play is its pedestrian style of writing, and that inevitably inhibits the performers. Phyllis Calvert is the only one with anything like an acting opportunity because of flashback devices that virtually enable

(Continued on page 60)

Nice Guy and Noted Legit Figure, Herman Bernstein Cancer Victim at 58

By HOBE MORRISON

Herman Bernstein, president of the League of N.Y. Theatres and a leading Broadway production and theatre manager, died last Saturday night (2) in N.Y. Hospital of abdominal cancer. He was 58, and had been ill about three months.

Bernstein was one of the most respected and well-liked figures in legit theatre circles, a man who avoided personal quarrels and held the friendship of virtually everyone with whom he came in contact. As a manager and executive he was deceptively efficient, seemingly never hurrying, becoming excited, or being under pressure, but accomplishing an enormous amount of complex, detailed work.

He had an extraordinary memory and the advantage of long, wide experience. He had an uncanny knack of dealing with difficult people, many of them extreme temperaments.

Although Bernstein was a shrewd negotiator, and was known for being able to make advantageous deals, he had a reputation for fairness, and it was a by-word in managerial circles that he frequently had a free hand in working out agreements.

After serving for many years as a League of N.Y. Theatres board member, Bernstein was approached several months ago about becoming president. He sought to decline, because of illness, but the board refused to accept his decision, and he was

(Continued on page 58)

Menotti's 'Last Savage' A Legit Show Decked Out as Grand Opera

By WOLFE KAUFMAN

Paris, Nov. 5.

Once the musical headquarters of the world, Paris has not had an operatic "world premiere" in nearly half a century. It had one this week, the first showing of Gian-Carlo Menotti's new work, and it was very much a gala occasion at the Comique, replete with celebrities, kleigs, Garde Republicains, ermine... the works. "The Last Savage" proved a great show, except on the stage.

Opera lovers are likely to say that "The Last Savage" belongs in legit. It is good theatre (potentially) but it is not good opera. It is too light, too clever, too musical-comedy. Yet it is not musical comedy; there is no dancing, there are no songs, the music is too musical.

Menotti's "The Consul" and "The Medium," despite a lot of carping, did pretty well in legit; both had fairly long runs and came close to repaying their investors. "Last Savage" was commissioned by the Paris Opera a half dozen years ago. It was on and off as the Opera changed its general manager several times. Finally George Auric, the current g.m., passed it on to Herve Dugardin, his aide, who is in charge of the smaller house, the Opera Comique. Dugardin was delighted because he has been looking for a way to inject novelty.

Plot presents an American girl anthropologist who falls for a supposed aborigine who loves her, too, but spurns American culture and

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'SOUND' TOUR CLOSING WITH TORONTO STAND

The touring company of "The Sound of Music," on the road since February, 1961, will fold Nov. 23 at the O'Keefe Centre, Toronto. The musical, in which Barbara Meister and John Myers are currently costarring at the Fisher Theatre, Detroit, exits there next Saturday (9) for the final two weeks at the O'Keefe. The tour had originally been scheduled to run at least through next spring.

"Music" was the last show on which the late Oscar Hammerstein 2d collaborated with his longtime partner, Richard Rodgers. The tuner, with book by Howard Lindsay and Russel Crouse, was co-produced by R&H with Leland Hayward and Richard Halliday.

'My Fair Lady'-Pygmalion' In Winnipeg This Week

Winnipeg, Nov. 5.

The original Shaw and the musicalized Lerner-Loewe versions of "Pygmalion" are in competition here this week.

The touring "My Fair Lady," the Alan Jay Lerner-Fredrick Loewe song and dance adaptation of the comedy, opens tonight (Tues.) for a week's stand at the local Auditorium. The company, featuring Leland Howard, Gaylea Byrne and Charles Victor will be the first professional touring musical to play Winnipeg in more than a decade and one of three Broadway shows booked here in the last five years.

"Pygmalion," in the original play form, opened last Friday (1) George Bernard Shaw straight for a two-week run as a Manitoba Theatre Center presentation starring Leo Ciceri, Pat Galloway and Patrick Waddington.

League-Shuberts To Ask for Bars In N.Y. Theatres

The League of N.Y. Theatres and the Shubert interests, in an initial collective action by Broadway producers and theatre owners for the establishment of bars in legit houses, will submit statements tomorrow (Thurs.) at a hearing of the Moreland Act Commission. The body is studying the N.Y. State Alcoholic Beverage Control Law and will propose revisions of the law to the State Legislature next year.

The league, which represents producers and the owners of all Broadway houses except 17 controlled by the Shuberts, is seeking a license which would permit theatres to sell drinks from 40 minutes before the curtain rings up until 30 minutes after the end of the performance. This would necessitate exemption of the theatre from the law's present requirement for the service of food

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'Mollie Sinclair' Slated For Dec. 2-4 at Raleigh

Patricia Neway and Norman Treigle will play the title roles in "The Sojourner and Mollie Sinclair," the Carlisle Floyd opera to be given its world preem Dec. 2-4 at the Raleigh (N.C.) Little Theatre as the final major event of the state's 300th anniversary celebration. Julius Rudel, general manager and director of the N.Y. City Opera Co., will be guest conductor.

The work will be produced by the East Carolina College Opera Theatre, under the supervision of Gene Strassler. The performance is then scheduled to be taped for distribution to North Carolina television stations.

Cast O'Keefe In 'Pretzel Factory'; Pay from 'Jennie'

Dennis O'Keefe is again scheduled to make his Broadway debut this season. The film actor, who was repelled out-of-town as the male lead in the Mary Martin-starrer, "Jennie," is now slated to hit the Main Stem later this semester in the Jerry Devine comedy, "Never Live Over a Pretzel Factory." It's being produced by Paul Vroom and Buff Cobb for a mid-February opening in New York.

O'Keefe, who was succeeded in "Jennie" by George Wallace, is still on the musical's payroll. That condition, which could remain in effect for 12 months after the tuner's Main Stem preem, may be upset by his appearance in "Pretzel." It's understood that if his salary in the comedy exceeds the amount he gets from "Jennie," the management of the musical doesn't have to pay him anything. If his "Pretzel" wage is less than the "Jennie" figure, the difference between the two amounts would have to be made up by the tuner, its explained.

If "Pretzel" folds during the period in which "Jennie" is obligated to pay O'Keefe his contractual salary, the musical will have to resume doing so, it's understood.

An off-Broadway revival of "Cabin in the Sky," to be staged by Brian Shaw, is planned by Arthur Whitelaw and Leo Friedman for a Dec. 10 opening at an undesignated theatre.

Other B'way Managements Dittoing Gottlieb's 90c Balcony Seat Policy

Road Managements Sked More Talks on Bookings

A followup to a theatre symposium held last September at the Brown Theatre, Louisville, is planned for next month at the Clowes Memorial Hall, Indianapolis. Attending the Louisville meet were legit representatives from that city, Indianapolis, Columbus, Bloomington, South Bend and Chattanooga.

Among the areas of exploration agreed upon at the Louisville session was the coordination of bookings so as to make more entries available to a participating group of several cities. It was also suggested at the symposium that the booking of shows by a group of theatres could make it possible for a particular house to get certain offerings it might otherwise be unable to handle on an independent basis.

Merrick Fails To Berate Taubman Over Pan of '110'

Broadway producer David Merrick appears to be mellowing, or becoming cannier. That was indicated last week by failure to make a public attack on Howard Taubman for the latter's pan of "110 in Shade." The N.Y. Times critic was the only one of the six daily newspaper reviewers to pan the Merrick production. Of the other five, three endorsed the musical and two registered qualified approvals.

In past seasons a situation such as this would have been a natural for a Merrick onslaught against Taubman. Although a number of critics have been fair game for the producer, his sights have been trained most often on Taubman, presumably in large part because of the importance of the Times. However, Merrick may have decided to lay off in his baiting of regular critics following the re-

(Continued on page 58)

The designation of a group of seats at 90c each in the upper balcony of Broadway legit theatres is catching on. Morton Gottlieb, as general manager of the Bonard Productions presentation of "The Hollow Crown" at the Henry Miller Theatre, N.Y., last season, established a 90c low for that offering. He repeated the policy for his own production at the Miller of "Enter Laughing," now in its 35th week at the house.

The producer continued this season with "Chips with Everything," the British import which he and Helen Bonfils are presenting at the Plymouth Theatre. They also intend scaling tickets from 90c up for their projected coproduction next spring on Broadway with Gilbert Miller of A. E. Hotchner's "The White House Story," in which Helen Hayes is to star.

At the Miller, "Laughing" has 200 seats at each performance available at the 90c rate. On a regular eight-performance week that's 1,600 seats. Over 50,000 seats in this category have thus far been sold by the Miller tenant. At the Plymouth, "Chips" has 389 seats available each week at the 90c figure. That applies to the last two rows of the balcony for all but the Friday and Saturday performances, when only seats in the last row are available at that price.

The Joseph Cates production of "Spoon River," which is scheduled to move the end of next week from its current berth at the Booth Theatre, N.Y., to the Belasco Theatre, N.Y., will have a 90c ticket for 200 seats in its new location. At every performance of the Arthur Cantor-E. E. Fogelson production of "The Golden Age," opening Nov. 18 at the Lyceum Theatre, N.Y., there'll be 100 seats available at 90c each.

Longer N.Y. City Opera Season Likely as Dance Unit to Linc. Center

When the New York City Ballet decamps N.Y. City Center next April for the new State Theatre, in Lincoln Center, the resultant booking gap at the 55th St. site will probably result in an elongated fall, and possibly spring, season for the N.Y. City Opera.

Other changes are probable, especially more bookings of foreign folkloric troupes of the kind handled by Sol Hurok and Columbia Management. Such companies seek large capacity with a stage rigged for scenery, the N.Y. City Center qualifying with 3,000 seats and 10 sets of lines.

Action of Philharmonic Hall in bringing in a children's ballet (via Jay K. Hoffman office) from Holland for eight performances this Christmas has raised the question of whether a year hence, at Christmas 1964, the N.Y. City Ballet in the State Theatre might find its "Nutcracker Suite" run, always a solid yuletide moneymaker, with direct competition within Lincoln Center.

YANKED 'CAMELOT' ADS AFTER PAN IN CINC

Cincinnati, Nov. 5.

"Camelot" advertising was withdrawn from the Cincinnati Post & Times-Star last week in the musical's second of a three-week engagement at Taft Theatre following a pan of the musical by the paper's critic, Dale Stevens. The critic wrote a favorable follow-up notice the following day, on the basis of Jan Moody's replacement of the ailing Kathryn Grayson as femme lead.

The Stevens rap against "Camelot" included reference to Miss Grayson when she became ill and was replaced by Miss Moody, the latter was praised by Stevens in a follow-up notice. Blowups of the Stevens favorable piece and of the rave review by the Cincy Enquirer's E. B. Radcliffe were displayed in the lobby of Theatre, where the show is continuing.

The show management's ad cancellation recalled a somewhat similar instance in 1941, when "Banjo Eyes," starring Eddie Cantor, played a tryout engagement here.

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Imperialist, Bouwerie Lane (11-7-63).
 Mals-Bediam, 1 Sher. Sq. (11-11-63).
 Journey to Day, de Lys (11-11-63).
 Telemachus Clay, Writers (11-15-63).
 Burn Me to Ashes Jan Hus (11-19-63).
 Thistle in Bed, Gramercy (11-19-63).
 Ginger Man, Orpheum (11-21-63).
 Next I'll Sing, Phoenix (11-25-63).
 Chase Bank, Theatre East (11-27-63).
 Burning, York (12-3-63).
 Lakeside, Carnegie Hall (12-4-63).
 Crime and Crime, Cricket (12-11-63).
 Mother Courage, de Lys (1-15-64).

'Seasons' \$46,312, 'Fringe' 24G, Chi, 'Nest' \$33,826, 'Once' 5G in 3, Boston; 'Stop' \$51,635, D.C.; 'Mary' \$18,748, N.O.

Business was good last week for only a few of the shows on the road. A number of entries fared poorly and others were just so-so. The top-grossers was "Zenda" in Los Angeles, trailed by "The Girl Who Came to Supper" in Toronto. Another extremely profitable week was recorded by "Stop the World—I Want to Get Off" in Washington.

Scoring best in the straight play division was "A Man for All Seasons" in Chicago. Next was "Who's Afraid of Virginia Woolf?" in Cleveland. The tryouts of "One Flew Over the Cuckoo's Nest" and "Time of the Barracudas" played to okay business in Boston and San Francisco, respectively. Another Broadway-bound presentation in Boston last week was "Once for the Asking," which registered a meagre three-performance take.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Once for the Asking, Wilbur (C-T) (1st wk) (\$4.95-\$5.50; 1,241; \$36,699) (Jan Sterling, Scott McKay). Opened here last Thursday (30) to five negative notices (Dewar, Traveler; Guidry, Monitor; Hughes, Herald; Kelly, Globe; Norton, Record American). Last week, about \$5,000 for three performances.

One Flew Over the Cuckoo's Nest, Shubert (D-T) (1st wk) (\$4.95-\$5.50; 1,717; \$45,000) (Kirk Douglas). Previous week, \$23,350 for four performances, Shubert, New Haven.

Opened here Oct. 28 to two affirmative reviews (Kelly, Globe; Maloney, Traveler), one yes for Douglas, no for the play (Hughes, Herald) and two negative notices (Guidry, Monitor; Norton, Record American). Last week, \$33,826 with Theatre Guild-American Theatre Society subscription.

CHICAGO

Beyond the Fringe, Studebaker (R-RS) (4th wk) (\$5.50-\$6; 1,200; \$35,000). Previous week, \$26,239 with TG-ATS subscription.

Man for All Seasons, Blackstone (D-RS) (6th wk) (\$5.50-\$5.95; 1,447; \$42,500) (William Roderick, George Rose, Bruce Gordon). Previous week, \$42,737.

Last week, \$46,312.

CINCINNATI

Camelot, Taft (MC-RS) (2d wk) (\$6-\$6.50; 2,510; \$88,800) (Louis Hayward, Jan Moody, Arthur Treacher). Previous week, \$45,189 with TG-ATS subscription.

Last week, \$40,371.

Scidman and Son, Shubert (C-RS) (\$4.55-\$5.10; 2,050; \$60,000) (Sam Levene). Previous week, \$22,352 with TG-ATS subscription, Ford's, Baltimore.

Who's Afraid of Virginia Woolf? Hanna (D-RS) (\$5-\$5.50; 1,515; \$49,000) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michael Myers, Kendall Clark). Previous week, \$27,160, eight-performance split.

National Repertory Theatre, Shubert (Rep-RS) (\$5; 1,600; \$40,000) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, about \$11,900, Hanna, Cleveland.

Last week, about \$14,500.

Sound of Music, Fisher (MD-RS)

(4th wk) (\$5; 2,081; \$61,000) (Barbara Meister, John Myhers). Previous week, \$46,319.

Last week, \$46,563.

LOS ANGELES

No Strings, Orpheum (MC-RS) (3d wk) (\$6-\$6.50; 2,213; \$81,000) (Howard Keel, Barbara McNair). Previous week, \$44,367 with TG-ATS subscription.

Last week, \$33,667 with TG-ATS subscription.

Zenda, Philharmonic (MC-T) (6th wk) (\$6.25-\$7; 2,670; \$85,000) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, about \$77,600 with Civic Light Opera Assn. subscription.

Last week, about \$77,900 with CLO subscription.

NEW ORLEANS

Mary, Mary, Civic (C-BT) (Mindy Carson, Jeffrey Lynn, Pirie MacDonald). Previous week, unreported.

Last week, \$18,748.

PHILADELPHIA

Black Nativity, Forrest (MD-RS) (1st wk) (\$4.80-\$5.40; 1,760; \$45,000). Previous week, \$15,862, Shubert, Boston.

Opened here Oct. 28 to three affirmative reviews (Felton, Bulletin; Gaghan, News; Murdock, Inquirer).

Last week, \$17,058.

PITTSBURGH

Never Too Late, Nixon (C-RS) (2d wk) (\$5-\$5.50; 1,760; \$50,000) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, \$20,342 with TG-ATS subscription.

Last week, \$17,568.

ST. LOUIS

How to Succeed in Business Without Really Trying, American (MC-RS) (2d wk) (\$7; 1,863; \$73,697). Previous week, \$41,186 for seven performances with TG-ATS subscription.

Last week, \$54,766 with TG-ATS subscription.

SAN FRANCISCO

Time of the Barracudas, Curran (C-T) (2d wk) (\$5.95-\$6.50; 1,758; \$60,000) (Laurence Harvey, Elaine Stritch). Previous week, \$28,348 with TG-ATS subscription.

Last week, \$30,240 with TG-ATS subscription.

TORONTO

Girl Who Came to Supper, O'Keefe (MC-T) (3d wk) (\$6; 3,211; \$101,460) (Jose Ferrer, Florence Henderson). Previous week, \$82,027 with TG-ATS and O'Keefe Centre subscription.

Last week, \$72,869 with TG-ATS and O'Keefe Centre subscription.

Thousand Clowns, Royal Alexandra (C-RS) (1st wk) (\$6; 1,497; \$38,643) (Dane Clark, Margaret O'Brien). Previous week, \$39,926 with TG-ATS subscription, Forrest, Philadelphia.

Opened here Oct. 28 to two endorsements (Evans, Telegram; Whittaker, Globe and Mail) and one thumb-down (Cohen, Star).

Last week, \$26,257 with TG-ATS subscription.

WASHINGTON

Stop the World—I Want to Get Off, National (MC-RS) (2d wk) (\$4.95-\$5.95; 1,673; \$53,895) (Kenneth Nelson, Leslie Stewart). Previous week, \$48,198 with TG-ATS subscription.

Last week, \$51,635 with TG-ATS subscription.

SPLIT-WEEK STANDS

How to Succeed in Business Without Really Trying (MC-RS-3d Co.). Previous week, \$54,020 with TG-ATS subscription, Playhouse, Wilmington.

Last week, \$36,732 for eight performances split between Auditorium, Greensboro, N. C., and Auditorium, Raleigh, N. C.

My Fair Lady (MC-BT) (Leland Howard, Gaylea Byrne). Previous week, \$47,980, eight-performance split.

Last week, \$28,279 for seven performances split between Palace, Peoria, and Coliseum, Sioux Falls.

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured.)

Camelot (MC-BT) (Biff McGuire,

Jeannie Carson, Melville Cooper), split-week.

Circle in the Square (D-BT), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neill), split-week.

Thousand Clowns (C-BT) (John Ireland), split-week.

Legit Bits

Leigh Wharton has succeeded Jonathan Miller in the Broadway production of "Beyond the Fringe."

Marion Marlowe is slated for the femme lead assignment in "The Anthean Way," a musical with book by Arthur Goodman and J. Albert Fract, music by Willard Straight and lyrics by David Eddie. David Brown and Ronald Toyser are producing it for a Jan. 14 opening in New York. The tuner was formerly titled, "Do You Still Want to Marry Me?"

Jane A. Johnston has joined the cast of the off-Broadway revival of "The Boys From Syracuse."

Gordon Phillips has joined the cast of "The Collection," which is one half of the off-Broadway double-bill, "The Pinter Plays."

The Phoenix Theatre, N.Y., has scratched its planned production of Moliere's "The Imaginary Invalid" and will open its subscription season instead with the James Saunders play, "Next Time I'll Sing to You," which it will present by arrangement with Kermit Bloomgarden and Philip Barry Jr., controllers of the American rights to the British original. Peter Coo, who was to have directed the Moliere play, will stage "Next Time."

The Aldana Theatre, under the direction of Aldo Bruschelli, has leased One Sheridan Square, N.Y., and will open there Nov. 11 with a double-bill of "The Maids" and "Bedlam Galore for Two or More," with Lee Grant, Kathleen Widdows and Eunice Anderson in the former and Henderson Forsythe and Fran Malis in the latter. Both plays have been translated by Bernard Frechtman and the scenery has been designed by Don Manfredi. "Maids," by Jean Genet, is being directed by Bruschelli, and "Bedlam," by Eugene Ionesco, is being staged by Robert Jordan.

Legit pressagent Chester Fox's option on the musical, "Summer Season," retitled "Dianna," has been purchased by Chatham Productions Inc., in which Fox holds the position of vice-president, with Nelson Harper chairman of the board.

Jeanette Kamins has been in Charlotte, N.C., conferring with Harry Golden on material for a play about the life of Jennie Goldstein, the late actress of the Yiddish-American theatre.

Legit Signings

BROADWAY

The Golden Age: Lester Rawlins, Betty Wilson, James Stober, Gordon Myers.

What Makes Sammy Run?: Bernice Massey.

Hello Dolly: Alice Playten.

Have I Got a Girl for You?: Penny Parker, Bernard Kates, Joseph Boland, Hal Riddle, Tom Ligon, Donald Mitchell.

Nobody Loves an Albatross: Marian Winters, Leon Janney, Phil Leeds, Frank Campanella, Richard Mulligan.

Dylan: James Ray.

OFF-BROADWAY

Telemachus Clay: Clayton Corbin, John Tracy, Gerald McGonagill, Lew Horn.

Journey to the Day: Rose Gregorio.

Thistle in My Bed: Philip Proctor, Larry Swanson, Brendan Fay.

Burn Me to Ashes: Phoebe Dorin.

Clerical Word-of-Mouth

David Merrick's Broadway production of "Luther" was praised from the pulpit last Sunday (3) during services at the Spencer Memorial Church, Brooklyn.

Rev. William Glensek, a Presbyterian minister, told worshippers that if they had not seen the John Osborne drama about Martin Luther, it was "time to go."

B'way Sags, But 'Barefoot' \$37,389, 'Shade' \$54,904, 'Cafe' \$34,430 in 7, 'Jennie' \$83,687, 'Here's Love' 65 1/2 G

Business sagged last week for most Broadway shows. Two entries went clean, the longrunning "How to Succeed in Business Without Really Trying" and the newcomer, "Barefoot in the Park." A slight drop in receipts brought the usual sellout, "Never Too Late," below capacity, "110 in the Shade" was sock in its first full week of regular performances and "The Ballad of the Sad Cafe" had a nifty opening session.

"Here's Love" and "Jennie," which had been in the SRO groove the previous frame, failed to hold at that level. "Jennie," however, was still the top-grosser, with "Luther" again leading the straight play field despite a substantial drop in receipts.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Ballad of the Sad Cafe, Beck (D) (1st wk; 5 p) (\$6.90-\$7.50; 1,280; \$50,898) (Coleen Dewhurst, William Prince).

Opened last Wednesday night (30) to two raves (Chapman, News; Nadel, World-Telegram), two favorable notices (McClain, Journal-American; Taubman, Times), one qualified approval (Watts, Post) and one negative notice (Kerr, Herald Tribune).

Last week, \$34,430 for five performances and two previews.

Barefoot in the Park, Biltmore (C) (2d wk; 13 p) (\$6.90-\$7.50; 994; \$38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, \$30,028 for five performances and two previews.

Last week, \$37,389 with parties.

Beyond the Fringe, Golden (R) (54th wk; 429 p) (\$7.50; 799; \$34,874). Previous week, \$27,117.

Last week, \$18,891.

Case of Lilbel, Longacre (D) (4th wk; 28 p) (\$6.90-\$7.50; 1,101; \$40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, \$34,261 with parties.

Last week, \$28,189 with parties.

Chips With Everything, Plymouth (D) (5th wk; 39 p) (\$6.90-\$7.50; 1,084; \$43,865). Previous week, \$25,395.

Last week, \$19,922.

Enter Laughing, Miller's (C) (34th wk; 269 p) (\$6.90-\$7.50; 940; \$30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$23,763.

Last week, \$18,560.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (78th wk; 623 p) (\$8.60-\$9.40; 1,334; \$65,086) (Jerry Lester). Previous week, \$56,114 with Lester subbing for Zero Mostel who returned from a two-week sabbatical last Monday (4).

Last week, \$37,559.

Here's Love, Shubert (MC) (5th wk; 36 p) (\$9.60; 1,453; \$71,205). Previous week, \$68,280 with parties.

Last week, \$65,520 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (108th wk; 857 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,457.

Last week, \$67,442.

Irregular Verb to Love, Barrymore (C) (7th wk; 53 p) (\$6.90-\$7.50; 1,079; \$44,124) (Claudette Colbert, Cyril Ritchard). Previous week, \$33,816 with parties.

Last week, \$25,756 with parties.

Jennie, Majestic (MC) (3d wk;

20 p) (\$9.60; 1,655; \$91,714) (Mary Martin). Previous week, \$91,847 with parties.

Last week, \$83,687 with parties.

Luther, St. James (D) (6th wk; 45 p) (\$6.90-\$7.50; 1,609; \$61,095) (Albert Finney, Kenneth J. Warren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, \$56,183 with parties.

Last week, \$49,827.

Mary, Mary, Hayes (C) (139th wk; 1,108 p) (\$6.90-\$7.50; 1,164; \$43,380) (Patricia Bosworth, Murray Hamilton, Michael Evans). Previous week, \$31,450.

Last week, \$18,557.

Never Too Late, Playhouse (C) (49th wk; 391 p) (\$6.90-\$7.50; 994; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,418.

Last week, \$36,930.

Oliver, Imperial (MD) (43d wk; 345 p) (\$9.30; 1,450; \$71,977) (Clive Revill, Georgia Brown). Previous week, \$63,932.

Last week, \$46,865.

110 in the Shade, Broadhurst (MC) (2d wk; 12 p) (\$8.80-\$9.40; 1,186; \$58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, \$38,459 for four performances and two previews.

Last week, \$54,904 with parties.

Private Ear and Public Eye, Morocco (D) (4th wk; 29 p) (\$6.90-\$7.50; 1,009; \$41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, \$30,241 with parties.

Last week, \$26,703 with parties.

Rehearsal, Royale (D) (6th wk; 48 p) (\$6.90-\$7.50; 1,950; \$43,908) (Keith Michell, Coral Browne, Alan Badel, Adrienne Cori, Jennifer Hilary). Previous week, \$34,162 with parties.

Last week, \$28,201 with parties.

She Loves Me, O'Neill (MC) (28th wk; 223 p) (\$8.60; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$46,817.

Last week, \$35,072.

Spoon River, Booth (DR) (5th wk; 40 p) (\$6.90-\$7.50; 766; \$33,816) (Betty Garrett, Robert Elston, Joyce Van Patten, Charles Aidman). Previous week, \$23,486.

Moves following the evening performance Nov. 16 to the Belasco Theatre where it opens Nov. 19.

Last week, \$19,301.

Stop the World—I Want to Get Off, Ambassador (MC) (57th wk; 453 p) (\$8.60; 1,121; \$51,795) (Anthony Newley). Previous week, \$37,511.

Newley and femme lead Anna Quayle withdrew from the cast last Saturday (2). Their roles have been taken over by Joel Grey, who had the Newley assignment on the road, and Joan Eastman, who understudied Miss Quayle.

Last week, \$28,806.

Tambourines to Glory, Little (D) (1st wk; 1 p) (\$7.50; 603; \$27,000).

Opened last Saturday night (2) to one rave (McClain, Journal-American), one qualified approval (Chapman, News), one yes-no appraisal (Nadel, World-Telegram) and three negative notices (Kerr, Herald Tribune; Taubman, Times; Watts, Post).

Last week, \$5,489 for opening performance and five previews.

Tovarich, Winter Garden (MC) (32d wk; 256 p) (\$9.20; 1,494; \$71,795) (Jean Pierre Aumont, Eva Gabor). Previous week, \$41,518.

Last week, \$29,278. May close next Saturday (9).

Who's Afraid of Virginia Woolf? Rose (D) (56th wk; 442 p) (\$6.90-\$7.50; 1,162; \$46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Haila Stoddard, Donald Davis). Previous week, \$32,141.

Last week, \$25,289.

CLOSED LAST WEEK

Marie Bell and Her Company, Atkinson (Rep) (2d wk; 16 p) (\$6.90; 1,088; \$43,000). Previous week, \$23,248.

Last week, \$17,485. Ended two-week engagement Sunday (3).

OTHER THEATRES

ANTA, Belasco, Broadway, Cort, 54th St., Hellinger, Hudson, Lunt-Fontanne, Lyceum, Music Box, Ziegfeld.

Opera Review

Sutherland as 'Norma' (VANCOUVER OPERA)

Vancouver, Oct. 31. In staging Vincenzo Bellini's "Norma," with Australian soprano Joan Sutherland making her world debut in the title role, and husband Richard Bonyngue conducting the Vancouver Opera Assn. took a bold and ambitious step. It has paid off in the biggest artistic, financial and attendance bonanza in the four years of the organization.

In Joan Sutherland, possibly the finest coloratura soprano of the day, the demands of "Norma" are more than realized. She is positively electrifying as the Druid priestess who betrays her sacred vows to love a Roman enemy. She gets support from Marilyn Horne, John Alexander and Richard Cross, the other principals. Director Irving Guttman kept his staging neutral, a backdrop for the lyric power and beauty of Bellini's music. Lighting, costumes and set design are all keyed to this concept.

Conductor Bonyngue's musical interpretation presents a sensibly straightforward score and "Norma" thus becomes a singer's opera and stands or falls on the calibre of the singing. For this occasion it stood gloriously.

On the allure of Miss Sutherland's "Norma" Vancouver sold out in advance all five performances over the ten-day period of its season. Local opera benefactor and Jan Cherniavsky cannot recall a similar circumstance at any opera house anywhere else in the world.

Final figures are not yet available but gross from the 14,000 paid admissions for the five sell-out performances in the 2,800-capacity Queen Elizabeth Theatre will yield approximately \$85,000. House was scaled at \$8.95 top. Despite the impressive take, opera will do just a little better than break even. Miss Sutherland's salary for this engagement, in the healthy neighborhood of \$15,000, was partially offset by a sum of \$5,000 put up by a group of donors to make her appearance possible.

Miss Sutherland and other "Norma" principals also appeared in a gala concert for the company's trust fund, set up to ensure professional opera "forever" in Vancouver.

Vancouver's next production will be "The Barber of Seville" in February, with Reri Grist repeat-

ing the role she recently took in her debut with the San Francisco Opera presentation. Miss Sutherland leaves for Philadelphia where she will sing her first American "Traviata," to be directed by John Guttman and conducted by Bonyngue. *Shaw.*

Menotti's 'Savage'

Continued from page 55
insists upon living primitively. She accepts but at the finale workmen deliver tv set, refrigerator and other articles of the Coca-Cola civilization. French critics found the satire on his semi-adopted land (Menotti is still an Italian citizen) distasteful.

Menotti, as usual, wrote both the words and music. Italian born, he was raised, educated and first won fame in the U.S., and wrote all his plays, in the past, in English. This one he wrote in Italian and it is shown here in a French translation (by Jean-Pierre Marty). Menotti also staged the show here and managed to make most of his singers act like human beings. Most of the time.

The cast at the opening night performance was only average. Gabriel Bacquier in the title role is a fine, full-voiced singer-actor. Mady Mesple, as femme lead, is a colorless personality with a warm soprano, but she needs acting lessons. Adriana Maliponte, in a smaller femme role, hasn't the voice but knows how to walk (and how to stand still) on stage. None of the others in the large cast are notable, but all of them underline the realization that what the operatic world needs more than anything are singers who can act and actors who can sing.

Serge Baudio presides in the pit, with too many musicians. The activities got away from him several times, though he is a good musician. Costumes by Andre Beaurpaires are okay but unimaginative. The sets by the same M. Beaurpaires divide neatly; those in India (first and third act) are remarkably ugly, those in America are unusually lovely. Show is in five scenes plus over-long overture and inter-scene music.

Rosamund Gilder, a v.p. of the American National Theatre & Academy, elected president of the International Theatre Institute.

Prince-Coe Musicalize Sholom Aleichem Yarns

Harold Prince will be partnered with Fred Coe in producing "Tevye," the tentative title of a musical with book by Joseph Stein, music by Jerry Bock and lyrics by Sheldon Harnick. The tuner, which is to be staged and choreographed by Jerome Robbins, is based on stories by Sholom Aleichem.

The presentation is scheduled to go into rehearsal next June. A try-out tour of regular road houses is planned for the summer and a Broadway opening is slated for early September. Coe is presently directing the off-Broadway production of Roger O. Hirson's "Journey to the Day," having taken over that assignment from Milton Katselas. "Journey," which was to have opened tonight (Wed.) at the Theatre de Lys, N.Y., has postponed its debut at the house to next Monday (11).

Touring Shows

(Figures cover Nov. 4-16)

Beyond the Fringe (2d Co.)—Studebaker, Chi (Nov. 4-16).
Black Melody—Forrest, Philly (Nov. 4-9); Ford's, Balto (Nov. 11-16).
Camelot—Taff, Cincy (Nov. 4-9); Nixon, Pitt. (Nov. 11-16).
Camelot (bus-truck)—Century, Buffalo (Nov. 4-9); split-week stands (Nov. 11-16).
Circle in the Square (bus-truck)—Split-week stands (Nov. 4-16).
Girl Who Came to Supper (tryout)—Shubert, Philly (Nov. 6-16).
How to Succeed in Business Without Really Trying (2d Co.)—American, St. L. (Nov. 4-9); Shubert, Chi (Nov. 12-16).
How to Succeed in Business Without Really Trying (3d Co.)—Auditorium, Knoxville (Nov. 4-9); Owens, Charlotte (Nov. 8-9); Auditorium, Jacksonville (Nov. 11-16).
Love and Kisses (tryout)—Shubert, New Haven (Nov. 8-16).
Man for All Seasons—Pabst, Milwaukee (Nov. 5-9); American, St. L. (Nov. 11-16).
Man for All Seasons (bus-truck)—Split-week stands (Nov. 4-16).
Mary, Mary (bus-truck)—Split-week stands (Nov. 4-16).
My Fair Lady (bus-truck)—Auditorium, Winnipeg (Nov. 5-9); Orpheum, Mpls. (Nov. 11-16).
National Repertory Theatre—Locust, Philly (Nov. 4-16).
Never Too Late (2d Co.)—Blackstone, Chi (Nov. 4-16).
No Strings—Orpheum, L.A. (Nov. 4-16).
Once for the Asking (tryout)—Wilbur, Boston (Nov. 4-16).
One Flew Over the Cuckoo's Nest (tryout)—Shubert, Boston (Nov. 4-9, moves to N.Y.).
Paloma Tops—Geary, S.F. (Nov. 4-16).
Seldman and Son—Hanna, Cleve. (Nov. 4-9); National, Wash. (Nov. 11-16).
Sound of Music—Fisher, Det. (Nov. 4-9); O'Keefe, Toronto (Nov. 11-16).
Stop the World—I Want to Get Off (2d Co.)—National, Wash. (Nov. 4-9); Fisher, Det. (Nov. 11-16).
Thousand Clowns—Royal Alexandra, Toronto (Nov. 4-16).
Thousand Clowns (bus-truck)—Split-week stands (Nov. 4-16).
Time of the Barabaras (tryout)—Hartford, Conn. (Nov. 4-16).
Who's Afraid of Virginia Woolf? (2d Co.)—Music Hall, Omaha (Nov. 4-5); Music Hall, K.C. (Nov. 6-9); Biltmore, L.A. (Nov. 11-16).
Zenda (tryout)—Philharmonic, L.A. (Nov. 4-9); Civic, Pasadena (Nov. 11-16).

Nice Guy-Herman Bernstein

Continued from page 55

unanimously elected. Herman Shumlin, a producer-director and first vice-president of the producer-theatre owner organization, has been substituting for Bernstein and is slated to succeed him.

Although Bernstein was supposed to have been in good health until he was suddenly stricken during the recent contract negotiations between the Theatre League and the musicians union, he had undergone major surgery several years ago, including the removal of a section of intestines. He was thought to have entirely recovered, and had not complained of feeling unwell, so his hospitalization and the subsequent alarming reports were a shock.

Bernstein, a native New Yorker, first went to work for the Theatre Guild in the 1920s as an office boy at the Garrick Theatre. He studied at night at the NYU School of Commerce, Accounts & Finance. His first managerial jobs were as company manager of various Guild touring productions, including "Garrick Gaieties," "Strange Interlude," "Mourning Becomes Electra," "Victoria Regina" and "Philadelphia Story."

At various times in his career, Bernstein worked with many of the top stars, including among others Helen Hayes, Katharine Cornell, Katharine Hepburn, Judith Anderson, Alfred Lunt and Lynn Fontanne, Henry Fonda, Mary Martin and Ethel Merman. In practically every instance they became and remained warm friends.

Bernstein became a general manager for Howard Lindsay and Russel Crouse, and subsequently served in the same capacity for Leland Hayward, Richard Halliday and Mary Martin, and various other producers. Some of the major productions he managed included "The Sound of Music," "Jennie," "Mister Roberts," the Mary Martin edition of "Peter Pan," "Call Me Madam," "A Shot in the Dark," "Vish You Were Here," "Arsenic and Old Laace," "Detective Story," "Mr. President," "The State of the Union" and "The Great Sebastians."

In partnership with Warren P. Munsell, executive director of the Actors Fund, he produced two shows. "Love Goes to Press," a comedy by Martha Gelhorn and Virginia Cowles, was a failure on Broadway during the 1946-47 season, and "Grand National Night," by Dorothy and Campbell Christie, was tried out at New Hope, Pa., during the summer of 1947, but was dropped. Bernstein and Munsell had been associates at the Theatre Guild, for which the latter was then general manager.

Bernstein was for many years treasurer and a board member of the Actors Fund of America and the Independent Booking Office. He was offered the general management of the latter agency, which has charge of booking tours for Broadway productions, but declined, and was instrumental in bringing Ernest Rawley, of the Royal Alexandra Theatre, Toronto, to New York to take the assignment.

He had operated the Alvin and Hudson Theatres in New York, was the booker for the Fisher Theatre, Detroit, and in partnership with James Nederlander, of Detroit, he operated the Erlanger and then the McVicker Theatres in Chicago. Dozens of actors and others in legit circles borrowed money from Bernstein, and in many cases substantial amounts are believed to be still owing.

When Bernstein recently became ill and it became known in the trade that he was in serious condition, the telephone switchboard in Hayward's office, where he headquartered, was swamped for days with calls. Hayward observed at the time, "I knew that Herman was popular, of course, but I was overwhelmed at the flood of affection and concern expressed. The first day, there were hundreds of calls from people in New York. Then, as the news reached other cities, calls came in from all over the country and then finally from many places abroad. It was the most impressive and touching tribute I ever saw."

Bernstein was a member of the Lambs, the Jewish Actors Guild, the Old Timers Assn. of the South Bronx and the Assn. of Theatrical

Pressagents & Managers. His home was at 893 Princeton Ave., Woodmere, L.I., and he also maintained an apartment at 153 East 57th St., New York.

Survivors include his widow, the former dancer Nancy Hendrick; a daughter, Ann Catherine, 18; a sister, Mrs. Sydelle Silver, who was his secretary, and five brothers and one other sister.

Bars in Theatres

Continued from page 55

where liquor is served by the drink.

Because of the limited serving period, the League will recommend that the license fee be one-third of that paid by other bars. The league contends, "The sale of alcoholic refreshments will enhance the theatregoing experience and will tend to increase attendance and income. It will thus contribute substantially to the well-being of the theatrical industry, which has been undergoing severe financial strain during the last two decades."

A similar proposal for the licensing of theatre bars was submitted to the Moreland Commission last month by legit investor Howard S. Cullman. In Manhattan, drinks are available at the Metropolitan Opera House and Philharmonic Hall in Lincoln Center under the existing law that permits the granting of liquor license to places that serve food. The Met has Sherry's Restaurant and Philharmonic Hall has the Sherry-operated Philharmonic Cafe.

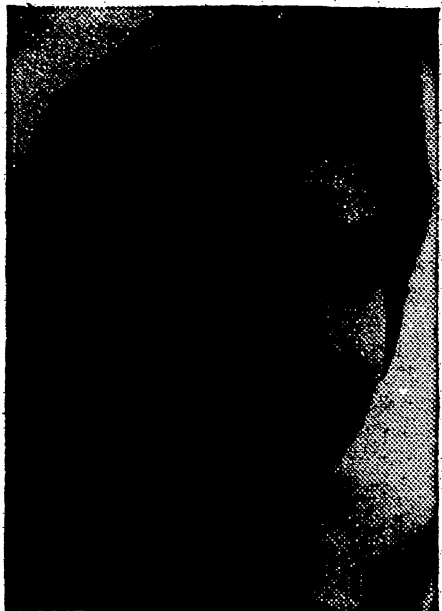
Merrick-Taubman

Continued from page 55

verberations of his television tirade against the critic last April.

Merrick did create a bit of a stir earlier this season when he objected to N.Y. radio station WNEW's policy of having guest celebs review Broadway openings. His displeasure in that case was over producer-director-author Dore Schary's review over the radio station of Merrick's Broadway presentation of "The Rehearsal." Following that, Merrick requested the return of review tickets sent to the station for the opening of his presentation of "Luther." The station returned the seats and then purchased a pair for the preem, so that the event could be covered by Bennet Cerf, as scheduled.

Although the Merrick tix mix still holds, the station hasn't been scratched from his advertising schedule. In other words, even though he's not sending ducats to WNEW, he is sending money.



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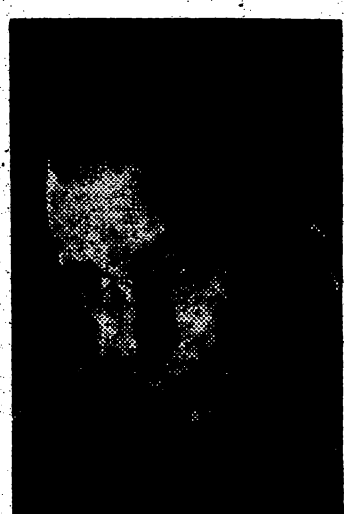
"Most moving of all is Gloria Foster, a young actress with talent and intensity to burn. Three of her turns are in themselves justification for a visit to 'In White America'.

"As a Negro woman who had 13 children, all sold into slavery, but who never lost her zest for life, she delivers a speech defending women's rights with rich earthy gusto.

"She is ravaged by tight-lipped furies as a woman telling of her husband's lynching and her own abuse by the Ku Klux Klan. And she is heart-breaking as the girl who first attempted to integrate Central High in Little Rock, Ark.

"Someone should write a play for Miss Foster, and it could be one with music, for she has a full, deep singing voice."

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Off-Broadway Reviews

Continued from page 58

Morning Sun

The breakdown comes too late, however, to induce sympathy or involvement.

Patricia Neway sings superbly, and makes the mother a formidable figure. But the character is superficial, and even Miss Neway's intensity can not give it depth. As her son, Bert Convy displays a good voice and acting ability, but he is also stymied by a one-dimensional, unvarying role.

Will MacKenzie, Danny Lockin and Carole Demas prove talented young performers, and David Thomas is fine in a straight role. The music, by Paul Klein, is often effective, ranging from minor key operatic numbers to folk songs, and Donald Saddler's dances, though a bit pretentious at times, are on the whole diverting. Daniel Petrie's staging is competent. But despite its title, there is little brightness in "Morning Sun," and not enough power to justify the dreariness. **Kenn.**

God, Man & You, Baby

Footnotes Co., in association with Marilyn Thorson, presentation of comedy-dramatized by Philip S. Gelb. Staged by the author; lighting, Fred Allison; scenic design and effects, Don MacGlashan and Myron Odgers; signs, Bayle Ann Carr. Opened Oct. 29, '63, at Midway Theatre, N.Y.; \$4.50 top week-nights; \$3.50 weekends.

Cast: Bob Broadway, Peter Harris, Irma Hurley, Linn Mason, Don Pomes.

Although "God, Man & You, Baby" is billed as a combination comedy, drama and revue, it bears little relationship to any of the three. In fact, it bears little relationship to any sort of entertainment.

The author, Phillip S. Gelb, dislikes bigots, hypocrites and fascists, and has written a series of sermon-like sketches in which five actors mouth his theories and ideas. The episodes are all verbose and tiresome, and some involving religious and racial topics are tasteless.

The performers, all personable, are unable to alleviate the tedium. The title, which turns out to be the only intriguing thing about the

presentation, is the answer to a question posed at the beginning of the evening. What holds our democracy together? **Kenn.**

Mister Johnson

ELT revival of a drama in three acts, by Norman Rosten, based on a novel by Joyce Cary. Staged by Tom Gruenwald; sets, Michael Petrov; lighting, Charles Jove; costumes, David Cartier. Opened Oct. 5, '63, at the Master Theatre, N.Y. Cast: James Earl Jones, Leslie Stevens, Patrick Waddington, Michael McGuire, Gail Cramer, Wardell Saunders, Marvin Camille, Philby Davis, Herbert Foster Jr., Arthur French, Jim Simmons, Don Mitchell, Judith Mason, Steve Dawson, Rodney Douglas, Fawcett Sills, Tony Ward, Arthur Cross.

ELT's 1963-64 season gets off to a fine start with a commendable production of "Mister Johnson," Norman Rosten's dramatization of Joyce Cary's novel about British-controlled Nigeria.

As Johnson, a native whose attempts to emulate the British lead to tragedy, James Earl Jones gives a strong performance. He is amusing, but also conveys the pathos of the Nigerian caught between two cultures. Michael McGuire is also excellent as the English officer for whom Johnson works.

Gail Cramer and Leslie Stevens make the most of a meaningful scene between the wives of the officer and the Nigerian, and good support is contributed by Patrick Waddington, Wardell Saunders and Rodney Douglas.

Tom Gruenwald has staged the multiple-scene play smoothly, and Deldre Cartier's costumes are colorful and appropriate. "Mister Johnson" is an imperfect but interesting play, and a good choice for the season's opener. **Kenn.**

The Vegetable

Equity Library Theatre revival of a comedy in three acts by F. Scott Fitzgerald. Staged by Frederick Rolf; sets and lighting, Robert Paine Gross; costumes, Sylvia Kalagi. Opened Oct. 26, '63, at the Master Theatre, N.Y.C. Cast: Ralaph Bon, Peg Shirley, Peter Bosche, Penny Phillips, Tony Ballen, Robert Schlitt, E. J. Foggi, Arne Weiner, Paul Jenkins, William C. Kerby, P. L. Pfeiffer, Jerry Derderian, Eugene K. Lowe, Joel Frederick, Suzanne Volkman.

F. Scott Fitzgerald's "The Vegetable" is an unsuccessful combina-

tion of domestic comedy and political satire, and much of its humor is heavy-handed. But the play has diverting moments, and the ELT revival gives good actors a chance to display their talents.

As the hero, an average guy who dreams of being President but whose true ambition is to be a postman, Raleigh Bond gives a skillful, likable performance. Peg Shirley is first-rate as his shrewish wife, and Tony Ballen is amusing as a bootlegger who mixes his product on stage. Penny Phillips is a lively flapper, and Robert Schlitt is fine as an undertaker turned Senator. Peter Bosche, E. J. Foggi, Arne Weiner, and William C. Kerby are also effective in smaller roles.

The staging, by Frederick Rolf, is laudable, as are the sets by Robert Paine Gross and the colorful, evocative costumes by Sylvia Kalagi. **Kenn.**

Peggy Wood's Autobiog

In "Arts and Flowers" by Peggy Wood (Morrow, \$5), vet stage, screen and tv actress continues her memoirs from 1940 when her earlier autobiog, "How Young You Look!" was issued by Farrer & Rinehart. Joining several distaff literary and theatrical writers who are bringing their memoirs up and/or down to date this season, Miss Wood makes references to her earlier work in current tome, with reminders that it is out of print.

Present volume, reveals author as a star of Noel Coward's "Blithe Spirit," as overseas actress during World War II, as former president of ANTA, as film star, platform artist, and as successor, for eight years, to Mady Christians' role in "I Remember Mama" when play became video fodder. (Irene Dunne was "Mama" for the movies).

Miss Wood was one of the original members of Equity when it was founded 50 years ago. She has contributed formidably to dramatic art. Book is chatty, blithe-spirited; better-suited, perhaps, to the pages of a slick monthly. **Rodo.**

Stock Review

Oh, Mama! No, Papa!

Pasadena, Oct. 17.

Pasadena Playhouse Playbox Theatre presentation of comedy in two acts, by Alfonso Paso, adapted by Reginald Denham from the Spanish. Staged by Lynn Sherman; art direction, Ken Johnson; lighting, William W. Young; costume design, Joseph R. Markham. Features Stuart Lancaster, Ellen Berry, Pamela Grey, Andrew Colman, Ward Wood, Robert Bushnell, Kathleen Ajax. Opened Oct. 16, '63, at the Pasadena Playhouse Playbox Theatre, Pasadena; \$3.50 top.

In an attempt to recapture some of this theatre's past reputation for experimental drama, considerably diluted in recent years with Mainstage productions of unabashed commercial comedies and "safe" dramas, the Playhouse has undertaken a series of five plays, to be called the Playbox Theatre season, encompassing unusual offerings by internationally known dramatists.

Using arena staging in an intimate style (audience, with total capacity of 80 seats, as well as playing area, are placed on stage of Mainstage auditorium), the series is being sold on subscription basis for \$15, or with any available singles selling for \$3.50, and the management hopes that public interest will develop to point where use of main auditorium will be needed.

The opening production is Alfonso Paso's "Cosas de Papa y Mama," adapted from the Spanish by Reginald Denham as "Oh, Mama! No, Papa." The broad style explains Paso's prolificacy (45 plays produced in eight years) and popularity. The essential Spanish flavor of the work is marred in this presentation by the changes of place references to local names.

Ellen Berry and Ward Wood, as hypochondriac parents who find health when they find love, much to the disgust of their "modern" children (well played by Pamela Grey and Andrew Colman), are hilarious as they try to combine romance and self-treatment. Good support is provided by Stuart Lancaster, Robert Bushnell and Kathleen Ajax.

Also scheduled for the series, which will be played at intervals between the regular Mainstage productions, are Emmet Lavery's "The Ladies of Soissons," Upton Sinclair's "Cicero," Aziz Nesin's "Do Something, Met" (adapted by Bobker ben Ali), and James Damico's "Pepel The Unburied Russian." **Robe.**

Thanks to Ford Funds, Lyric of K.C. Looks Up

Kansas City, Nov. 5.

Kansas City's Lyric Opera (in English) ended its sixth season Oct. 19 with ticket sales in excess of \$35,000 for 20 performances, according to Michael C. Berbiglia, president. Best draw was "Othello," followed in order by "Yeomen of the Guard," "Tosca," "Elixir of Love" and "Merry Wives of Windsor."

Outside help from the Ford Foundation (\$17,000) and the Cockeair Chair for Continuing Education at Missouri U.'s Kansas City campus (\$6,000) made possible an expanded schedule.

Lyric acquired a \$2,000 lighting system, the gift of the Lyric Opera Guild, and some sturdy and versatile stage sets of sufficient quality to be served up again in different guises.

Lyric is chosen by Ford Foundation for a continuing grant (\$15,000 per year for the next five years) and is one of seven companies in Ford's "opera management internship program." First trainee this season, Norman Gregory, stays with the group until next July, when a new interne will take his place.

Ford money enabled company to bring in singers Mary Jennings, James Wainner, William Beck, Nolan Van Way, Spiro Malas and actor-singer Richard Halverson to join resident Joanne and Ronald Highley and Robert Williams and wife Vivian Milan. Russell Patterson again functioned in dual role of conductor and director.

FREDERICK BRISSON PRODUCTIONS

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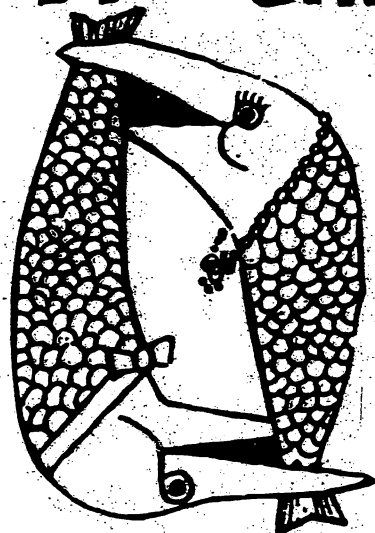
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HOLLYWOOD

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See
page 19

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Baker Street" (M). Producer, Alexander H. Cohen (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme lead, 26-36, glamorous, intelligent, soprano, must sing well; male, middle-age, Dr. Watson; male, villain, Professor Moriarty; male, 26-36, handsome, light baritone or tenor; boys, 8-17, sing and dance, be able to do cockney accent. Mail photos and resumes c/o above address.

"Dylan" (D). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available part: male, 28-35, handsome, sexy, preferably Spanish or Italian looking. Accepting photos and resumes c/o above address and through agents.

"Foxy" (MC). Producer, David Merrick (248 W. 44th St., N.Y.). Auditions this Fri. (8) for Equity dancers: men at 10 a.m. and femmes at 2 p.m. Open call dancers next Mon. (11): men at 10

a.m. and femmes at 2 p.m.—all at the Broadhurst Theatre (235 W. 44th St., N.Y.). Equity singers next Mon. (11): men at 10 a.m. and femmes at 2 p.m. Open call singers next Tues. (12): men at 10 a.m. and femmes at 2 p.m.—all at the Imperial Theatre (249 W. 45th St., N.Y.).

"Funny Girl" (M). Producers, Ray Stark & David Merrick (1650 Broadway, N.Y.). Available parts: femme, 40ish, comedienne, must sing; femme, 20s, beautiful, dancer who sings well, must play comedy; male lead, early 20s, must sing and move well; character women, 40ish, must sing, male, juvenile, must sing and dance; Femme, Negro, male, character, must sing; Male, Ziegfeld; boys, 7-12, must sing and move well, experienced; femmes, Ziegfeld girls, must sing and dance; male, 50ish, businessman type, must sing. Mail photos and resumes to Lawrence Kasha c/o above address.

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: femme, Hollywood musical star, Alice Faye, Betty Grable type; femme, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; femme, tall, well built; male, young, innocent, innovative; femme, Hollywood columnist, worldly, tough; male, zany, a Mischka Auer-Danny Kaye combination; femme, Gypsy fortune-teller; femme, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"What Makes Sammy Run?" (MC) Producer, Joseph Cates (1,000 Park Ave., N.Y.). Available parts: male, attractive character lead, 30-40; femme, 25-30, chic, stunning, must sing; male, 25-35, shy, intelligent; male, 50ish, baritone; femme, 25-35, must dance well, latin type; male, young, smart, tough stooge; male, middle-aged shy, retiring, dignified; male, 50ish, head of bank; male, 22-28, earnest, respectable; male, leading man type must dance. Mail photos and resumes to George Thorn (119 W. 57th St., N.Y.).

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Male, 30s, tall, gangling, who can sing, dance, move well. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

OFF-BROADWAY

"Androcles and the Lion" (Kid Show). Producer, Star Raiff and Explore Inc. (331 Madison Avenue, N.Y.). Available parts: male and femme romantic leads; braggart captain; miser; Androcles. Some classic acting training preferred. Mail photos and resumes to Explore, Inc. c/o above address. Do not phone or visit.

"Circle of Sparrows" (D). Producers, Parard Productions (24 W. 76th St., N.Y.). Available parts: Equity only. Boys, 12-16; femme, 15, attractive; male, early 30s, social worker, femme, late 20s, attractive; character male, 35-43; male, early 50s, Ed Begley type; male, early 50s, legit German accent; male, mid-20s, brotherly, energetic. Mail photos and resumes c/o above address. Do not phone or visit.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlman, (161 W. 54th St., N.Y.). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; femme, must sing and dance;

femme, 20's, sing and dance; femme dancer-singer, chorus girls and boys, 20's. Mail resume and photos to Jack Levin c/o above address. Do not write or visit.

"Ride the Cockhorse" (C). Producer, Frank Roma Productions (105 W. 55th St., N.Y., c/o Singer Associates). Available parts: all characters are Irish-American; male, 60, short, stocky; male, 40s, huge, strong, aggressive; femme, 50s, small, wily, determined; male, mid-40s, thin, haggard, bright; male, early 20s, male, 40s, thin, must be Irish tenor; male, late 30s, outgoing, vital, "peacemaker" type; male, 40s, "sits on his brains"; male, 30s, ex-fighter, not-too-bright; male, 40s, beer belly, wheezy robust laugh; male, late 40s, small, comic; male, middle-aged, handsome; boy, nine years old, tough, rough kid. Mail photos and resumes c/o above address. Do not phone or visit.

"The Athenian Touch" (MC). Producer, David A. Brown (218 E. 36th St., N.Y.). Audition next Tues. (12) at 11 a.m. for Equity femme dancers who sing. Open call femme dancers who sing at 12 noon. Equity male singers who dance at 2 p.m. and open call male singers who dance at 3 p.m.—all at Variety Arts Studio (225 W. 46th St., N.Y.).

"The Trojan Women" (D). Producer, Maxwell Production Co. (250 Riverside Drive, N.Y.). Available parts: femme, 25-35, good dramatic range, sexy; femme, 40-60, good vocal quality, thin; male, 40-60, good stature, good vocal quality; boy, 8-12, small. Mail photos and resumes to Hazel Hayman, c/o above address.

"You the People" (MC). Producers, S.S.A. Productions (c/o Harvey Flaxman, 498 West End Ave., N.Y.). Available parts: femme, 30, Nancy Walker type; male, early 30s, Buddy Hackett type; male, early 30s, second Banana type; femme, early 20s, soprano; male, middle 50s, successful businessman; femme, about 45, contralto or mezzo; male, early 20s; male, late 20s, comic lead; male and femme oriental types, with comic ability. Mail photos and resumes to Harvey Flaxman, c/o above address. Do not phone or visit.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for fall and winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

Hartford Stage Company. Executive Director, Jacques Cartier (65 Kinsley St., Hartford, Conn.). This Equity resident company is accepting photos and resumes from male and femme dramatic talent for its 12-week season, beginning in Feb. Auditions will be held in New York later this month. Mail to Jacques Cartier c/o above address.

"The Wall" (D). Arena Stage, Washington, D.C., Producer, Zelda Fichandler (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available part: male lead, 30s, rugged. Mail photo and resume to Casting Consultants c/o above address.

TOURING

Theatre In Education. Executive producer, Lyn Ely (527 Lexington Ave., N.Y.). Available parts: male, 30-35, to play Henry V and double as Petruchio; male, 25-30, to play Hamlet; femme, to play Ophelia and double as the French Princess in Henry V. Must have authentic French accent; femme, to play Katherine in "Taming of the Shrew." Classical acting experience a must. Send photos and resumes to Theatre In Education, Room 303, c/o above address.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Bushman to Raise Dust In Melbourne, Sydney

Melbourne, Nov. 5. A group of 45 aborigines from Arnhem Land in northmost Australia will appear shortly in a theatre program of corroborees (tribal ceremonies) and campfire singing in Melbourne and Sydney, sponsored by the Australian Elizabethan Theatre Trust. The presentation is unprecedented in the Aussie theatre.

Apparently the ritual dances and music-making of Arnhem aborigines has never previously been seen outside their immediate northern territory environment. They'll appear at the Palais Theatre, St. Kilda, Melbourne, Nov. 14-30, and at the Elizabethan Theatre, Sydney, Dec. 5-21.

According to Stephen Haag, AETT executive director, who will stage the presentation, will retain its authentic native flavor, using such aborigine instruments as didgeridoos (made from a long, hollow log) and music-sticks. The stage will be covered by earth to simulate the dust haze in which the group activities of the aborigines take place in their home setting.

Shows Abroad

Continued from page 54

Portrait of Murder her to play a dual role. George Baker, however, hasn't a single chance of showing his acting skill, while Renee Asherson, a delightful performer, only has minimal opportunities.

The yarn involves a husband's attempts to murder his novelist-wife in order to go off with his mistress. Much of the action is in the form of flashback, and there is surprise twist at the end which strains credibility.

Miss Calvert, as the wife, offers an effective contrast between amnesiac mildness and the artistic bad temper. Aside from George Baker as the husband and Renee Asherson as the mistress, Jack Gwillim has a negative role as the author's agent, Tenniel Evans is a neighbor who occasionally wanders in to little effect, and Barbara Hicks is the conventional plain Jane secretary. Malcolm Pride has designed an attractive living room set, which is effectively lit by Brian Curran. George Cates' music provides a striking background.

Myro.

Et Jusqu'à Bethanie

(Till Bethanie) Paris, Oct. 25. Marguerite Jamois & Lars Schmidt presentation of two-act drama by Jean-Pierre Giraudoux, based on the screenplay by Jean Giraudoux, R. P. Bruckberger and Robert Bresson, with dialog by Jean Giraudoux. Staged by Raymond Rouleau, scenery, Lila De Nobili Rouleau and Jean Bertin. Features Jeanine Crispin, Claude Genia, Monique Lejeune, Annie Carrel, Louise Debrakel. Opened Oct. 12, '63, at the Theatre Montparnasse-Gaston Baty, Paris; \$3.50 top.

La Friche: Janine Crispin, Annie Carrel, Therese, Claude Genia, Anne-Marie, Monique Lejeune, Matresse, Louise Debrakel, Chantre, Mario Aubrun, Agnes, Germaine De France, Emilie, Jocelyne Darche, Brigitte, Catherine Leccia.

Jean-Pierre Giraudoux has adapted "Et Jusqu'à Bethanie" ("Till Bethanie") from a film script written by his late father, Jean Giraudoux, in collaboration with R. P. Bruckberger and Robert Bresson for the 1943 pic "Les Anges Du Peche" ("Angels of Sin"). It is a skimpy play, with little depth of drama or characterization.

The dialog, subordinated to the visual elements in the film, lacks insight and force on the stage, and the key story line of the intense young nun who tries to save a murderer, using the convent as a hideout, is too sketchy to be credible. What remains are striking tableaux of the nuns in various rituals or duties or in just eye catching flurries of movements along the three-tiered sets.

As the ardent young nun, Monique Lejeune seems querulous and petulant rather than mystically transported, and the murderer's acceptance of her deathbed sacrifice is forced instead of seeming natural and convincing. Under the circumstances, "Bethanie" may have visual documentary interest for playgoers concerned with form and technique rather than substance and identifiable situations, but it's not a prospect for popular appeal, and offers nothing for export.

REVIVE 'PAJAMA TOPS' FOR HINTERLAND TOUR

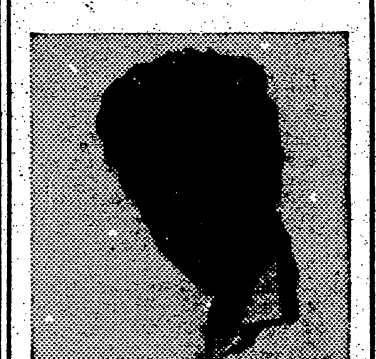
Stan Seiden and Zev Bufman have lined up another tour for their production of "Pajama Tops," which they first produced on the Coast in 1962. June Wilkinson is again starring in the Mawby Green-Ed Fielbert adaptation of a French farce by Jean De La Traz. Miss Wilkinson headlined in the play last season on tour and in its subsequent engagement on Broadway.

The failure of the hokum sex comedy on the Main Stem marked a reversal of the successful pattern established by the production both on the Coast, where it ran for several years, and the road. On its hinterland trek and on Broadway, the show was sold as a bargain offering, with wide circulation of two-for-one discount tickets. Presumably that same approach will figure in the present tour which began last Monday (4) at the Geary Theatre, San Francisco.

David Aiken Up a Notch In 'Lohengrin' Title Role

David Aiken is making the switch from baritone to tenor for the title role in a production of "Lohengrin," to be presented tomorrow night (Thurs.) and the following Saturday evening (9) by the St. Paul Civic Opera Assn.

Leo Kopp is musical director and conductor for the offering, and Glenn Jordan is stager.



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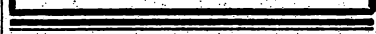


BILLY DE WOLFE

Co-Starring in

"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"

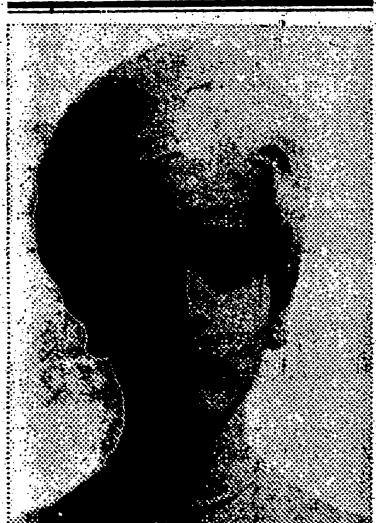
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Newsweek

I S T A L K I N G ABOUT solters, orourke & sabinson

See Page 41



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Broadway

Jerome Talshoff of Mycalex Corp. of America, donated Saturday matinee box at Met to Long Island U.

Showman Donald Flamm hosted a Friars' Club farewell luncheon for Mike Stern upon his return to his Rome base.

Trudy Goth, the wide-roaming longhair journalist who spends six months in Europe every year, back in her Manhattan flat.

George Jessel observed re yesterday's meagre election turnout. "The vote was so small it was a shame to close the saloons."

NBC-TV's darkened (ex-RKO) Colonial Theatre, no longer a vid-playhouse, now merely heralds on its marquee the network's news coverage.

Radio-tv announcer Ed Herlihy's daughter, Jeanne Graham Herlihy (who's with WNEW), engaged to Joseph Brian Bergen; a May 23 wedding planned.

Shooting at studio in Hempstead, L. I. is a slapstick comedy with Joey Faye, Mickey Deems and Toni Darnay. Title: "Mack and Myer For Hire."

Celebrity Artists Corp., concert booking agency, has leased the 35 West 56th St. five-story building once the town house of merchant Rodman Wanamaker.

Embassy at B'way and 72d, upped admission to \$1.50, matching Brandt's Beacon, block and a half away, which pushed for the extra quarter nearly two years ago.

William Safire, ahead of his own public relations outfit, has written a book for Macmillan on "The Relations Explosion," indicating possible overemphasis on p.r. in the U. S.

Lyricist Arnold B. Horwitt back from London where he was huddling on a planned West End production of the musicalization of Robert Nathan's "Portrait of Jennie."

Herman L. Wintrich of the Mirror has joined the Journal-American as amusement advertising manager, succeeding William R. Gordon, promoted to a new assignment.

Col. Tom Parker, personal manager for Elvis Presley, as "chief potentate" of the Snowmen's League of America, distributing "lifetime member—maybe" scrolls to show biz VIPs.

Concert Artist Guild, which exists partly to get its prizewinners a N. Y. debut, has set up 19-year-old cellist Daniel Domb for Nov. 10 recital at Town Hall. Leon Pommers accompanies.

The 40th annual theatre benefit of the Episcopal Actors' Guild (Vinton Freedley prez) set for next Wed. (13) at "Private Ear"—"Public Eye." Peggy Wood and Basil Rathbone co-chairmen of the benefit.

RCA's Frank M. Folsom recipient of the St. Genesius (actors' patron saint) medal—the annual George W. Buck Memorial Award (8) at the N.Y. Hilton. Guild prexy Horace McMahon will make the presentation.

Roger Martin, longtime aide to Restaurant Associates' p.r. veepee Philip Miles, in biz for himself and tees off with three RA accounts—the Douglaston (Queens), John Peel Tavern (Westbury, L.I.) and Forum of the 12 Caesars.

Harry E. Gould and Francis S. Leven showcased their new Universal American Corp. offices in the tower of the Pan Am Bldg, like a show biz preem with industrial and show biz guests including the Mayor Wagner and his wife.

Ezra Stone off on a five-week documentary film directorial assignment for IBM World Trade Corp in the Fiji Islands, Australia, India, Thailand, Hong Kong, Taiwan, Japan and Hawaii, accompanied by his actress-wife Sara Seegar.

Nicolai Gedda flew to Stockholm because of father's illness. Giuseppe Campora stepped into tenor role in "Faust" tonight (Wed.). Latter had to fly in by chartered plane from Panama City, Florida, where he concertized on Tuesday.

Some of the top legit critics have been reviewing the circus—the one from Moscow now touring the States. Howard Taubman caught it in N.Y., Elliot Norton in Boston and Claudia Cassidy in Chicago. Evidently they're impressed by the international-exchange idea.

John Martinelli is still keeping his indie agency in high gear despite the exiting of brother, Ernie, to join General Artists Corp.'s one-niter department. He

has been the agency's president since its inception, and his brother Ernie worked in the orchestra-musical department.

Who says New York doesn't (or won't shortly) have everything? A sign in a window on 7th Ave., between 54th and 55th Sts., proclaims the imminent opening of "The Plantation Restaurant"—A southern restaurant and soda fountain of dignity directly from the South. Complete with sit-ins?

John J. Reynolds, who will remain at his West 48th St. digs, debuted his new 41-story office building on Madison Ave. at 42d-43d St. (on the site of the old Manhattan Hotel) on the same date as his birthday. More of a coincidence than design, says the realtor who's also w.k. in show biz.

There was a break-in at the Playhouse, on W. 48th during the evening performance Saturday (2) of "Never Too Late." Lawless ones had a time of it crashing through offices in the building and, according to the inventory listing, escaped only with a crowbar, which might be helpful in future enterprise.

An Esquire spread listed these influential: Kermit Bloomgarden, Joe Glaser (ABC), publisher Alfred A. Knopf, UA prez Arthur Krim, baseball commissioner Ford Frick, Ford Foundation prez Henry Heald, politico Carmine DeSapio, Museum of Modern Art's Alfred Barr, impresario Sol Hurok, architect Philip Johnson and Vogue's Jessica Daves.

Charles Schlaifer, head of the ad agency bearing his name, and honorary fellow of the American Psychiatric Assn., has been appointed by Gov. Nelson Rockefeller one of three trustees to direct a \$330,000,000 expansion of N. Y. State's mental hygiene and mental retardation facilities. Schlaifer has been prominently active in the field of mental health for over the past 14 years.

Paris and Biarritz innkeeper Maurice Carrere, who is also aide-de-camp to Maxim's owner Louis Vaudable, back to Chi, after the April in Paris ball, to supervise final touches of the Chi branch of Maxim's, first U.S. namesake operation. It's now slated not to open until December. Proposal for a N.Y. World's Fair counterpart of the famed Paris restaurant is still in the talk stage—the promoters supposedly have other proposals to finalize, so Carrere was "merely listening," he says. He's since returned to Paris after the Chi detour.

Sam'l Steinman who, for all his 10 years' residence in Rome never gave up membership in ATPAM, is being brought to the U. S. a long with the "Rugantino" company which Alexander H. Cohen will produce on Broadway. Legit Italo click will have Steinman ahead of it four weeks in Toronto on Dec. 15, not slated to open at the O'Keefe Centre there until Jan. 10. Meantime the peripatetic Cohen is back from a London quickie for the finale of Charles Boyer's "Man and Boy" which started Broadway previews this week ahead of its Nov. 15 Broadway premiere.

Philadelphia

By Jerry Gazban
(319 N. 18th St.; Locust 4-4848)

Al Martino, without a manager for a long stretch, signed with the Dick Gabbe-Seymour Heller agency.

Sterling Hayden set for a local visit to plug his book, "The Wanderer," and new film, "Dr. Strangelove," this week (4).

Philadelphia Orchestra commemorates the 10th anni of the composer's death with an all-Prokofiev concert (Nov. 7-9, 11).

Marty King, bandleader at Latin Casino for the last three years, now manages the Atlantic City branch of Music Associates, local band booking agency.

The Lyric Opera clocked the largest opening day advance sale in the history of the Academy of Music, for its production of "La Traviata" with Joan Sutherland.

Morton L. Harris, former personal manager of Bill Darnell and Sunny Gale, begins a new venture—head of a seafood firm catering to cabarets, restaurants and country clubs.

The City of Philadelphia and the Air Force join the Poor Richard Club in hosting James Stewart and his wife at luncheon (Nov. 14). His pic, "Take Her, She's Mine" opens at Trans-Lux the following day.

London

(HYDE PARK 4561/2/3)

Kathy Keaton, South African stripper, opened a limited season at Casino de Paris last week.

Chris Rayburn topper at the Society in place of Anita Harris, who is now filling the top spot at the Pigalle.

Prince Philip attended a mid-night charity gala of "The Bedsitting Room" at Comedy Theatre last Thursday (31).

Earl Mountbatten will be guest of honor at European preem of Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" at Coliseum on Dec. 2.

John Walton and Andrew Filson, secretaries of the two producers' organizations, to Rome last week, as observers in coproduction negotiations.

Jody McCrea to Paris and Madrid on the last leg of his round-the-world jaunt before returning to Hollywood to start filming "Muscle Beach Party."

Pola Negri hit the headlines when she turned up at her Dorchester press reception with a cheetah, with which she will appear in Walt Disney's "The Moon Spinners."

Sir Ralph Perring, Lord Mayor of London, was honor guest at yesterday's (Tues.) Variety Club Savoy luncheon. Other top table guests included Fred Clark and Joan Bennett.

Sean Connery is latest candidate nominated for the post of Rector of Edinburgh University. Others already named include Peter Ustinov, James Robertson Justices and Yehudi Menuhin.

Having launched "Portrait of Murder" at the Savoy Theatre, Ben Kamsler leaves for New York this week, and will have a short stopover in Manhattan before heading for his Hollywood home.

Rita Moreno, signed by Harold S. Prince for his upcoming Broadway production, "The Sign in Sidney Brustein's Window," and now vacationing in England, sails for New York Nov. 22, in time to start rehearsals in December.

Chicago

(DELAWARE 7-4984)

Bill Tannenbaum now heading up club date department of Chi GAC office.

Marionettist Barclay Shaw replaces Lee Caron in the "Hats Off" revue at Conrad Hilton Hotel. "Born Yesterday" opened yesterday (Tues.) for a six-week run at the Candlelight Dinner Playhouse.

Triangle Productions snared Barbara Streisand for a concert at 5,000-seat Arie Crown Theatre, Nov. 29.

Bill Doll in town to plump for Moscow Circus which is packing them in at the International Amphitheatre.

Gene Barrett exits as g.m. of the Edgewater Beach Hotel. Talent booking is now solely in hands of consultant Merriell Abbott.

Producers Elliot Martin and Daniel Hollywood and author Sumner Arthur Long in town for opening of "Never Too Late" at the Blackstone this week (4).

Despite fact that grosses have been holding up strongly, "Beyond The Fringe" has posted a Nov. 30 closing date at the Studebaker to make way for "Seidman & Son," Dec. 2-28.

Paris

By Gene Moskowitz
(80 Ave Neuilly; SAB. 0712)

Two Eddie Constantine pix in first runs here.

Fred Zinnemann has wound shooting on "Behold a Pale Horse" (Col).

More than 1,000,000 have now seen "The Longest Day" (20th) in Paris.

Curt Jurgens readying trip Hong Kong to join cast of "Lord Jim," which Richard Brooks starts in November.

Practice programs of the coming second state-run tv channel bow Dec. 21 for a fivehour preview. Actual teeoff is next April.

Arlene Dahl in to looksee the French version publication of her book, "Always Ask a Man." It comes out next April in the U. S. and in September here.

Disk star Sheila, a twist and rock belter, scored big in her first in-person stint in Reims. She is now being groomed for her Paris Olympia Music Hall try before the end of the year.

Jean-Paul Belmondo, the busiest film star here, taking time off until January when he starts "Echappe-

ment Libre" (Easy Escape) which Jean Becker, son of the late director Jacques, reins.

Andre Guelma's one character legiter, "La Locomotive" opening at the Theatre De Poche. A woman accused of murder defends herself directly to the audience. Critics voted her guilty, that is, thumbed down the play.

More than 300,000 Edith Piaf records have been sold since her death. And a book of photos and text about her "Au Revoir Edith," written and compiled by Marcel Blistene, who directed her in some pix, is already out.

The city and state-backed nabe legit rep company, the T. E. P., headed by Guy Retore, got fine reviews for its first entry, a legit version of Gogol's "The Overcoat" by Jean Cosmos. T. E. P. will try to bring cheap (\$1 top) legit to lower income Parisians. Located in a converted hardtop, it looks to be a success.

Rome

By Robert F. Hawkins
(Via Sardegna, 43; Tel. 479316)

Michele Mercier to Paris to dub "Anni Ruggieri."

Claudia Cardinale to Madrid for more of "Circus" (Bronston).

Line Renaud to Milan for tele appearance on Mike Bongiorno show.

Bob Azzam feted by RCA Italiana during his local appearance at newly-opened Crazy Club.

Frank Wolff to London to talk over legit offer, his first after three years devoted exclusively to pix.

Claire Bloom back from Vigevano and into DeLaurentiis Studios for interiors of "Teacher of Vigevano."

In-and-out: Darryl Zanuck, Stewart Granger in town; Steve Reeves wound "Sandokan"; Harold Lloyd on to Frankfurt for tele appearances; Akim Tamiroff to Paris; Claude Dauphin in for "The Lady's Vengeance"; Helen Strauss here for Wm. Morris to chat with Gore Vidal on projects; Robert Gardett back for extended stay and possible pic stint; Marc Connelly in; and Georgia Moll to Beirut for film fest.

Boston

By Guy Livingston
(508 Little Bldg.; 338-7560)

Ford and Reynolds into Frolic, Revere, for fourweek stay.

Hal Zeiger brought in Ray Charles for concert at Donnelly Memorial Theatre Sunday, Nov. 3. James Stewart coming in Nov. 13 for press, radio and tv rounds on his new film, "Take Her, She's Mine."

Norman Prescott, Boston-based film producer in with print of his "Pinocchio's Adventure in Outer Space."

Betty Madigan and Jackie Kahane on the bill at Blinstrub's, with McGuire Sisters booked for Nov. 15-24.

New England preem of Stanley Kramer's film, "It's a Mad, Mad, Mad, Mad World" set for Boston Cinerama house on Nov. 19.

Ed Sullivan agreed to bring his tele show to Boston for opening of new Hub auditorium after request from Mayor John F. Collins.

Joe Savino opened town's newest room, La Salle Theatre Restaurant, with three shows a day starting at 1 p.m., with five acts and orch.

George Plagenz, formerly of Cleveland Press and Indianapolis Times, joining Hub's Sunday Advertiser to write for its Pictorial Living mag.

Fortune Gallo reviving his San Carlo Opera Co. for farewell tour with Hub first spot at Donnelly Memorial Theatre with five operas opening Nov. 22.

Portland, Ore.

By Ray Feves

The Cables in at the Frontier Room.

Martin Foster in town to look over his Cinema 21 and Fine Arts theatres before returning to San Francisco. He is also looking for a third arty house here.

Nate Cohn starts his 40th year as boss of "Stars of Tomorrow" show. Popular showcase for young talent has been a winner over the years and currently on KPTV, the ABC outlet.

Johnny Silver, Bonnie Wagner, Lynne Sarafian and Lorca & Solero as boss of "Stars of Tomorrow" show. Popular showcase for young talent has been a winner over the years and currently on KPTV, the ABC outlet.

Hollywood

Leith Stevens in Hawaii.

Mark Robson home from global tour.

Ella Fitzgerald tours Japan in January.

Jo-Anna Reilly new KFWB publicity director.

Ricardo Montalban's son, Mark, injured in auto accident.

Gene Barry signed for London Palladium stint next June.

Actress Jan Burrell and actor Len Lesser adopted a son.

Dimitri Tiomkin will score Samuel Bronston's "Circus World."

Vincent Price to London to star in AIP's "Masque of Red Death."

James Fitzgerald formed company to produce theatre events for national tours.

Glenn Ford's son, Peter, joins his father in Four Star's "The Out-of-Towners."

Walter M. Scott, 20th-Fox supervising set decorator, underwent kidney stone surgery.

William Shatner received sword wound during fight scene in "Alexander the Greek," telepix pilot.

Harry Miller, Auckland promoter, in town for talent confabs with GAC veepee Henry Miller.

Betty Blythe, original "Queen of Sheba" on screen, out of retirement for "My Fair Lady" at WB.

Tommy Noonan bought out Donald F. Taylor's interest in Noonan-Taylor Productions and its distrib arm, NTD Inc.

Gary Lockwood made series of tv spots and still pix to promote U.S. Marine Corps Reserve's "Toys for Tots" program.

Lee Tracy to London for BBC confabs on "Hildy Johnson," hour spec based on character he created in "The Front Page."

Danny Thomas received Big Brother Award as honor guest at Jewish Federation Council's Volunteer Big Brother dinner-dance.

James R. Silke resigned as exec art director for Capitol Records, held for past three years, to edit Cinema magazine, which he founded in 1961.

Eartha Kitt opens two-frame date on Nov. 22 at Senatorial nitery, Mexico City, marking return of policy booking top U. S. names, shelved last June.

Guy Stockwell formed Crime & Punishment Co. for production of a play, lecture series and to publish a new adaptation by Stockwell of the Dostoevski classic.

Edward G. Robinson will be awarded Medallion of Valor for "exemplary services to State of Israel in his field" at third annual State of Israel Commemoration dinner on Nov. 17 at Beverly Hilton.

Las Vegas

By Forrest Duke
(DUDLEY 4-4141)

Henry Youngman big hit at Tropicana lounge.

Billy Daniels and Dukes of Dixieland signed for Thunderbird lounge Dec. 20.

Guy Lombardo orch inked for fourweek date at Desert Inn lounge opening Nov. 24.

Dunes lounge co-star January Jones gets her first film role in Joe Pasternak's "Looking At Love" for Metro.

Sammy Davis Jr., Allan Sherman, Diahann Carroll and Harry Belafonte in a party yocking at the Redd Foxx Castaways show.

Flamingo veepee & cowpoke Abe Schiller received his seventh consecutive invitation to ride in the Pasadena Tournament of Roses parade.

Frances Faye, resting at her home here prior to more surgery on her hip at Mt. Sinai hospital in Los Angeles, had to cancel Basin Street Eastint and also dates in Chi and Australia.

The Bobby Darins and son Dodd have set up housekeeping in the Flamingo bungalow during his "final" engagement here. Bungalow is usually used by hotel prexy Morris Lansburgh.

Celebs, including Betty Grable, Ella Fitzgerald, Peter Anthony, Rip Taylor, Fats Domino, Pat Collins, and Mavis Rivers cheered Dinah Washington at her Thunderbird lounge opening.

Although Peter, Paul and Mary reportedly turned down a \$17,500 per week offer from a Strip hotel and are holding out for \$25,000, they appeared here at Nevada Southern University to aid a scholarship fund.

Jazz-Folk Units Go to College

Continued from page 1

bucks," according to one of the planners.

The peripheral product mentioned was themed to "Ford for The Lively Ones," motivated by the Ford thinking in a recent public statement in N.Y. by Lee Iacocca, the car division's v.p. and g.m. that "college students are one of the buyingest age groups in the market today."

Present Tour

With a bill slightly altered from the break-in, the "Ford Caravan of Music" will play the following dates: Nov. 15, Johns Hopkins U.; Nov. 16, Lehigh U.; Nov. 17, Fairleigh Dickinson U.; Nov. 18, Rutgers U.; Nov. 19, Cornell U.; Nov. 21, Colgate U.; Nov. 22, Dartmouth U.; Nov. 23, U. of Vermont; Nov. 24, Syracuse U.

For each stand, Ford provides talent, transportation (the Caravan consists of 10 different models of the 1964 Ford), and strong drum-beating. The sponsoring student organization provides auditorium and added publicity push. Ford takes the first \$500 and splits with local group on everything above that. Maximum capacity of the nine school arenas is 23,000 seats and around \$50,000. Thus, on nine dates, gas-wagon builder is sure of \$4,500 return on outlay, with prospect of splitting a big \$45,000 down the middle with college charities and student unions. This would be a fat take for concert managers and universities, but with the lavish Ford advertising operation, corporation will consider operation successful if it comes near breaking even.

Video Contrast

Carnegie rally was headlined by Nina Simone and Herbie Mann & augmented Afro-Cubans. Also on hand were the Village Stompers, the Even Dozen Jug Band, Ron Eliran and Steve DePass. For trail-breaking tour Stompers and Jug Band cut out and Modern Folk Quartet comes aboard.

In contrast to the pounding of tv commercials, the sell here—which is still in evolutionary process—was muted and casual, reflecting counselling of Eugene Gilbert, student marketing expert who researched project and brought together sponsor, repped by Jay F. Lindsey of Ford division special promo dept., and concert producer Art D'Lugoff, who also operates Village Gate niter.

Ford noise crept into Carnegie via a short program note explaining project, onstage banner, free plastic straw hat with car plug on band at each seat, two rhymed mentions by DePass, a Calypsonian, and door prize gimmick entailing the filling out of a marketing survey stub with every tenth person awarded an LP recording. No tie-in records.

Program note's theme was "Ford has always sought to reflect a youthful image in an endeavor to fill the needs of the modern car owner, both in design and in the economy of operation—just as it has always sought to further education via scholarship. Now, again adhering to its basic theme of providing top performance for bottom dollar, Ford has created a musical series aimed at pleasing the taste and the budget of the average college student."

To balance the horseless-carriage auspices was a \$2-3.30 scale and a bill which would have cost the usual Carnegie Hall promoter no less than \$7,000 if bought separately, for the one event. This would have called for ticket prices two or three times as high as prevailed.

Road Rallyboo

On the road, Ford will back tour with radio spots, taped interviews, newspaper, school publication and dealer-tieup advertising, plus posters, banners, publicity and exploitation. Ford's Lindsey was firm in declaring that company is only out to build good will on a more or less long-range basis, with a bonus of warm feeling similar to what Ford Foundation creates. "We want to give the students a quality package of entertainment while we're creating the image of a young-thinking organization and a young-oriented product. Our theme is 'Getting To Know You.'"

Pullout of the cigaret manufacturers from college advertising and exploitation participate (why

not—they get the kids in high school) leaves a void in collegiate-commercial activities which a round-the-year, round-the-nation Ford musical tour could help fill. Successful example could trigger a variety of similar amusement enterprises by other sponsors.

D'Lugoff feels that pop packages with strong stars are coming so high that even the biggest universities cannot chance the guarantees, notably for a group such as the one he has assembled here. "With Ford providing the talent, promotion and transportation, as well as an unusually strong P.R. campaign, the school has nothing to lose and there's no pressure on anyone—the producer and the talent included—to prevent a happy, relaxed date," he said.

He sees the Ford move as "a real opportunity to give the colleges something they want, and a talent group the chance to combine in a well-balanced program that has some duration." He hopes to find classical and other performers who will fit comfortably with the popular folk-jazz product for subsequent series. For, while the nine-school itinerary is the second step in Ford's plan, a more ambitious Spring swing is on their production line, calling for up to 75 stops at Eastern, Mid-West, and Western grad-factories.

Something New?

"If the reaction continues as pleasant and popular as here," Lindsey, Gilbert and D'Lugoff agreed after the Carnegie concert, "this will become a new form of show business." Gilbert, who has a vast student opinion-sampling complex, involving both student and faculty aides at almost a thousand educational institutions, sees the guaranteed concert as a medium for pop-pricing almost every form of live entertainment. "With sponsors underwriting lower ticket prices for young people by guaranteeing talent and management against loss, in exchange for a 'courtesy of' line, a 'presenting' credit and no obvious hard plug advertising," he says, "we can develop a different and healthy type of show business—not 'sponsored' or subsidized."

"In fact, our surveys have shown us that if we had offered this package free to the universities, they would have turned us down. They'd have been suspicious of the commercialism and in no mood to advance an advertising show. The fact that it is a regular concert venture with the opportunity for an earned profit for one of their funds is what sold the tour. And incidentally, the tour was set up in less than one week, about a month ago. Not only did we get swift acceptances, but there were two or three schools standing by in case we had turn-downs. Regular concert bookers said we were crazy to try to hook a tour this late, for the pre-Thanksgiving fortnight."

Needs Lotsa Survey

Gilbert pointed out that while it may appear that the college circuit idea is a simple, easy operation, it calls for a deep knowledge and constant awareness of the collegiate mind and tastes, as probed for by his survey outfits (Gilbert Youth Research and Student Marketing Institute). They appraise him of favorite artists and musical trends and this had a dominant influence on the D'Lugoff bookings. For extended tours over different zones, there will be switches in talent to conform with regional enthusiasms.

Comfortable prices being the ingredient Ford brings to the college concert field, low scale for tickets is being tried out in various ways among the first nine colleges. Production Coordinator Hilly Kristal has found a student union, school charity, or similar body in each school to act as sponsor for the Caravan visit.

"They set the ticket scale, because they know their audiences and local conditions," he said. "For instance, at Rutgers, the gym has a capacity of 3,000 and all seats are scaled at \$1."

Show package such as the Simone-Mann bill would ordinarily require a much larger guarantee than the potential total take of \$3,000. But by booking the bill for two weeks, providing transportation, doing mass advertising, etc. Ford won't get hurt much, for it will get back the first \$500 of

ticket sales, plus a maximum \$1,250 with no sweat.

"We could have settled for any number of smaller schools," said Gilbert, "but we went after the bigger and better-known ones to impress the universities we will be talking with for the Spring tour," Gilbert said.

Four-Year Stretch

Wry contrast between the Ford concert and the Bob Dylan bash at Carnegie Hall just six nights before. Dylan's pull was overwhelmingly high school trade while Ford aimed at and hooked college crowd, about four years older. Ford attendees were neatly dressed in dark or subdued clothes. Dylan mob were in sloppy, unconventional attire. Ford folks were politely conversational while Dylan drew a vociferous mob, ebullient as a football rally, albeit giving the star respectful, nay, adoring attention. But the collegers went for jazz, rinky-dink, humor, escape, while the younger audience boiled with outrage, protest, revolt and "tear-down-this-rotten-world," reacting to the Dylan lyrics with instant hipness.

Ford show was m'd-in singing rhyme by DePass. Even Dozen Jug Band (11 performers) are young musicians from Columbia and other nearby schools attired and blowing straight out of Li'l Abner. They did 20 minutes of joyous, clean, non-condescending corn and their own evident enjoyment was reflected in audience response. Providing the "folk" part of the evening was Ron Eliran, a sophisticated Israeli singer, handsome, assured, and vigorous in delivery, whether with straight or comedy numbers. Eliran has a good potential. Herbie Mann closed the first half, working with eight rather than four musicians. The hot flautist continues to grow in stature and the enlarged group gives de luxe backing and a substantial sound. First half could have been trimmed 15 or 20 minutes to advantage, but it was the second stanza, going up at 10:38 and coming down at 12:03 that needed the snippers. A last-minute addition was the Village Stompers, doubling over from Basin Street East. Their museum jazz scored well, but could have been cut one number. Then DePass was sandwiched in ahead of Miss Simone, the topline of the evening. Viewed after-the-fact, this was a mistake, as the Calypso singer couldn't handle the topical subjects he requested from audience in sufficiently big-time ad lib manner. And he remained on too long.

Consequently when Miss Simone finally appeared she audibly remarked what the audience subconsciously was thinking: "The show is too long." And she never did get herself and her auditors soaring as she has at other dates. Nevertheless she did score with her astute keyboard and throat musicianship, supported by good instrumental backing. But her costume and entrance and exit can be improved. "Land of Milk and Honey" in Hebrew and a "Porgy" selection were best received.

Saturday N.Y. Times story on concert led off with "Culture with a 'hard sell' parked at Carnegie Hall last night." The jazz and folk music appeared no more cultural than the commercial seemed hard sell. Semantics, anyone?

'Rough' Cafes

Continued from page 31

taken the action in the matter of withholding the restaurant permits.

On Friday (1), two municipal court judges ruled in favor of the city, thus setting precedence in the matter of the city's right to proceed against establishments which are considered to be violating any of the bylaws.

Although all this may sound like legal fencing, there's no question that the city's real goal is to clean up this particular tenderloin district, "the lower main" which has been the scene of beaucoup rough stuff, rolling and mugging of patrons, knifings, and a few murders in recent years.

The city administration, headed by Mayor Jean Drapeau, is particularly anxious to clean up the situation pronto, in view of the fact that the district is now exposed to the haute monde which gathers around Place des Arts, the new concert hall, opened nearby only recently; and because of the World's Fair which will attract an expected 30,000,000 to 40,000,000 visitors during 1967.

Old N.Y. Speakeasy

Continued from page 1

action later on, it was designed by Harry K. Thaw.

This was the swankiest of neighborhoods then and the Woolworth domicile was flanked by the townhouses of Thomas A. Edison and John Wanamaker. Jessie Woolworth married James P. Donahue there in a wedding that has never been surpassed for lavishness.

Those were the days before income taxes when the rich really entertained on the grand scale, and news stories of the period establish that nobody ever spent any faster than the Donahues. Their heirs, Woolworth and Jimmy, well known today in cafe society, spent their childhood there and their half-sister, Barbara Hutton, also lived there too for a while.

Donahue Sr. was known far and wide as the nation's softest gambling "pigeon" and it was in his upstairs apartment that he went for most of the estimated \$10,000,000 he lost before committing suicide by poison in another home. (Not at "33" as some legends have it.)

The post-World War I years saw the decline of that kind of living and the Donahues sold their private palace to a real estate firm. It was unoccupied for a spell, and unsupported mythology says it even sank so low for a year or so as to become a better class boardinghouse.

Shades of Owney Madden

But then, in the late 1920s, sumptuous midtown speakeasies, all of them former townhouses, became the Manhattan night life vogue and No. 33 began its glamorous reincarnation. Bootleg barons Owney Madden and "Big Frenchy" De Mange leased the building, refurbished it back to its former grandeur, and opened it as the Club Napoleon, most luxurious of the dozens of nighteries they operated.

Madden and DeMange, who had a stranglehold on nocturnal activities at the time, controlling the flow of illicit beverages of all kinds, installed their offices in what had been Mrs. Donahue's bedroom and directed their far-flung rum and beer running activities from there. Sherman Billingsly and Texas Guinan's brother, Tommy, were day and night managers and Toots Shor was one of the bouncers.

The prices for everything were astronomical enough to make even Donahue himself feel at home again. A tab of \$500 for dinner for four with wines was not uncommon. The hot-polloi were rigidly turned away from the barred entrance and once more No. "33" was playing host to the types it was built for.

Springboard For Legend

One night a party of those very types came in and the legend has it that Barbara Hutton, then the reigning queen of debutantes, was in the group. She recognized the bar as her nursery, the myth continues, and departed in tears.

Headwaiter Albert Berryman related the incident a few days later to writer Louis Bromfield and he turned it into a novelette which Paramount bought as the basis for the film, "Night After Night," which was George Raft's first starring vehicle.

Mae West was struggling to crash the movies at the time, and her old friend Raft got a bit in the picture. She performed with such a resounding impact that the studio made her a star immediately.

One line she uttered belongs in the Hollywood history book of immortal cracks. Loaded to the breaking point with jewelry, Mae swept into the Paramount replica of the Napoleon Club and the hat-check girl, blinded by so much ice, exclaimed:

"My goodness! What beautiful jewelry!"

"Goodness, my dear," purred Mae, "had nothing to do with it."

The joint also inspired another picture, Kay Francis' "House on 56th St.," a shortlived play and many magazine pieces during its resurgence but its days of glory were soon to end.

Larry Fay Killed There

By the early 30s the mad Prohibition era was dying and places like the Napoleon were doomed. Tommy Guinan tried to run it on his own for a while and then it was leased by racketeer Larry

Fay, who lost not only his money there but his life. A drunken employee shot him on the carpeted stairs because, Fay, attempting for once to do a good deed, refused him an advance on his wages and told him to go home and sleep off his package.

Thus the Casa Blanca, as Fay called it, literally closed with a bang and once more "33" was empty for years. Later it was reopened as the Place Elegante, a superior restaurant, but eventually that failed and it has been vacant most of the time since. Dr. Stanton and Simon, who jointly own much prime midtown Manhattan real estate, bought it several years ago.

The Runyon Fund, probably more closely identified with show business than any other major charity, was started by Walter Winchell a few days after Runyon's death on Dec. 10, 1949. Winchell hoped at the start to raise \$75,000 and endow one bed in Damon's name for ailing newspapermen at Memorial Hospital.

Contributions poured in so fast, beginning with a \$50 bill from the ubiquitous Swiftly Morgan, that Winchell realized his one-bed goal was much too low. It was then, on the advice of some medical friends, that he decided to make the Fund a means of collecting money for cancer research, which was almost nonexistent in those days. The Government, for example, had an annual budget of only \$400,000 for the purpose.

It is still the only important charity which does not collect a penny from the donor's dollar for administrative costs. For many years these were paid by Winchell himself, but now that the Fund has grown to its present proportions, they are shared by a group of generous but anonymous benefactors.

To date the Fund has distributed nearly \$20,000,000 in grants and fellowships to hospitals, universities and individuals all over the globe. More than a million of the total has come from the Fund's unique arrangement with theatrical producers and leading sports promoters, who traditionally make choice tickets available to it for resale to the public.

N.Y. World's Fair

Continued from page 2

press and radio-tv reps) were taken around by publicist Bill Doll, Highwinds, dust in the face and desolated acreage dimmed the spirits but fancy groceries at a buffet put on by the Top of the Fair, elevated eatery and drinkery, compensated. Particularly intriguing to at least one observer were the bartenders' uniforms of some kind of metallic gold fabric. The barman appeared dressed for a voyage into outer space.

While being particularly concerned with an inaugural ceremony having to do with the Hell-drivers, which he lists among his World's Fair clients, Doll offered his assurance that all will be ready on time.

There are problems, of course, such as the wildcat teamster strike which kept many a laboring man away when the show was caught. There's the possibility of further union trouble. Winter weather, needless to say, won't be an asset. And some exhibits run into financial difficulty, an exposition of the type being "a hustler's paradise."

Doll is an active participant in the committee meetings, as representative of various of the exhibits, and has no fears about delay. "It's the history of show business to do everything at the last minute," he states, and harks back to the 1939 outing on the same site when the late Mike Todd was in so much command and Doll was pressagenting for him.

The curtain went up on that one according to timetable and so it will now, says Doll.

Helldrivers is a hotrod novelty that promises to create excitement. It's stockcar stunting on a newly adopted figure-8 track with the driver, in the finale, actually taking his vehicle into ramp-to-ramp midair, and over a bulldozer to boot. A. Alan Gottlieb and William L. Lippert of Transportation Productions are putting it on.

OBITUARIES

HERMAN BERNSTEIN

Herman Bernstein, 58, president of the League of N. Y. Theatres and a leading Broadway manager, died Nov. 2 in New York. Details in Legit.

HENRY DANIELL

Henry Daniell, 69, whose stage and screen career spanned a half century, died of a heart attack Oct. 30 in Hollywood, only a few days after he had started his role in WB's "My Fair Lady."

Born in London, he made his London stage bow in a walk-on part in "Kismet" in 1914 after first touring the provinces in 1913 in legit production of "Ann." Thereafter, until 1946, he commuted regularly between the English and American theatre. His first Broadway appearance was in 1921 at the Empire in "Clair de Lune."

Daniell launched his screen career in Paramount's "Jealousy" in 1929, thereafter appearing regularly on the American screen. Among his pix were "Camille," "The Awful Truth," "Holiday," "Private Lives of Elizabeth and Essex," "The Philadelphia Story," "Watch on the Rhine," "Man in

companion and she was seemingly never wanting for funds.

She had the "royal banquet" locations at Maxim's and kindred snobbish fillings in Paris, the Riviera, the Greek Islands or wherever, and her suite at the Paris Ritz was an annual must. She wrote several books of memoirs, replete with namedropping out of the Almanac de Gotha, the tycoon annals and show biz.

Miss Maxwell was a nitery operator in Monte Carlo in the early post-World War I era and thus established herself as a hostess. She was the "guest" at the top hotels in New York and abroad, deemed by astute managements a more than reasonable payoff for the prominent (avec cash) whom Miss Maxwell automatically attracted. She's a cinch for a biopic or vidocumentary.

She never married. "The world is my husband, I married the world," she once declared.

WILLIAM W. HOWARD

William W. Howard, 65, onetime v.p. of RKO Theatres who retired five years ago, died Oct. 31 in New York. He originally was a

sult of introducing the song "I'm Forever Blowing Bubbles" in the 1918 "Passing Show."

Her Broadway credits also include "Follow Through," "The Bandwagon" with Fred and Adele Astaire, and in Leonard Sillman's first "New Faces," with Imogene Coca. Other shows were "Queen High," "The Trial of Mary Dugan" and "The Women" which was her last Broadway appearance. Her films include "Heads Up" and "Queen High," made from the play in which she appeared.

Her mother and sister survive.

YOLANDA MERO-IRION

Mrs. Yolanda Mero-Irion, 76, concert pianist, who gave up her career in 1931 to help destitute musicians during the depression, died Oct. 18 in New York.

In 1931, with Lucrezia Bori of the Metropolitan Opera, Olga Samaroff-Stokowski, Mrs. Ernest Hutcheson and Mrs. Lucy Schelling, she set up the Musicians Emergency Fund. At the time of her death, Mrs. Mero-Irion was executive director.

She made her debut as a pianist when she was 15 years old with the Dresden Philharmonic. She later began concert tours which took her to all the major capitals of Europe. She made her Carnegie Hall debut in 1909 with the Russian Symphony Orchestra.

Her husband, daughter and brother survive.

LOUIS B. FOX

Louis B. Fox, 61, millionaire owner of Funland Park at Nantasket Beach, Mass., a businessman and sportsman who started as a concessionaire in Boston, died Oct. 25 in an auto accident following a heart attack in Norwood, Mass.

Fox, who maintained offices as Standish Investment Co. in Boston, was a well-known figure in the amusement business. Born in England, he was a former resident of Revere and Newton, Mass., and was formerly associated with Wonderland Park dog track in Revere.

Fox was driving his car north on Route 1 in Norwood and was apparently stricken at the wheel. He lost control and ran into a traffic light post at an intersection. Recently, he donated \$50,000 to Boston College to establish a memorial in the new Boston College Institute of Human Relations.

Surviving are his son, mother, five sisters and one brother.

GEORGE WEST

George West (George Crawford), 73, longtime vaude and pantomime comedian in Scotland, died Oct. 27 in Glasgow. One of the old school Auld Lang Syne comedians, he starred for 20 consecutive years, from 1925 to 1945, in yearly Christmas pantomime at the old Princess's Theatre (now the Citizens' Theatre) in the Gorbals district of Glasgow, where he had a large following.

His grotesque make-up, clown costumes and breezy comedy were famous. He also toured England as a Scot comedian, and starred in holiday revues on the Firth of Clyde coast.

Starting his career as a clog dancer, West became an impersonator, then rose to the top as a comedian. Four years ago, following foot poisoning, he had a leg amputated, and had lived in retirement.

MRS. ALICIA P. HEVESI

Mrs. Alicia P. Hevesi, head of the orchestra rental department of Carl Fischer Inc., died suddenly Oct. 26 at her home in New York. Mrs. Hevesi had associated with the music firm for 12 years. As a result of her activities, and with the help of her fluency in five languages, she became well known to a wide circle of composers, conductors, and orchestra managers.

The handling of the rental department has been taken over by Deanne Arkus under the supervision of Dr. Gustave Reese.

GERTRUDE ROBINSON SMITH

Miss Gertrude Robinson Smith, 82, music patron and founder of the Berkshire, Mass. Music Festival, a forerunner of Tanglewood, died Oct. 22 in New York, after a brief illness. A summer resident of Stockbridge, Mass., she founded the Berkshire Symphonic Festival Inc. in 1934. The Boston Symphony began participating in 1936. Her sister survives.

HENRY F. MALTBY

Henry Francis Maltby, 82, actor and dramatist, died Oct. 25 in London. He made his stage debut in

1890, and later became a leading member of Miss Horniman's Manchester repertory company. He appeared in many West End productions and in more than 70 films.

Maltby first scored as a dramatist in 1915, with "The Rotters," a year after his first play, "The Laughter of Fools." Among his many successes were six Grand Guignol plays, written shortly after World War I. His autobiography, "Ring Up the Curtain," was published in 1951.

ROWLAND LEIGH

Rowland Leigh, 60, lyricist, legit director and screenwriter, died Oct. 8 in Duarte, Calif.

He launched his career in London by writing the original "How Now Brown Cow" for a Chariot revue. His screenplays include "Charge of the Light Brigade," "Tovarich," "Summer Storm," several Tarzans and numerous others. He was last represented on Broadway with the 1948 production of "My Romance," for which he did the book, lyrics and directed. He also worked for the Shuberts for many years.

GEORGE FRIEND

George Friend, 88, vet actor, died in San Francisco recently. Born in Philadelphia, he made his legit debut there in 1895, later appearing at Proctor's Fifth Ave. Theatre and with the Murray Hill Stock Co. He joined Nance O'Neil in San Francisco in the early 1900s and for years remained a popular performer on the West Coast.

Survived by his widow, son, daughter and a grandson, Wayne Thomas. The latter emcees a daily interview program on KHJ, Hollywood.

MANUEL C. ARCHULETA

Manuel C. Archuleta, 55, head of the Tom-Tom Record Co. and a promoter of native Indian music, died Oct. 26 in Albuquerque of self-inflicted gunshot wounds. A full-blooded Pueblo Indian, he was employed by the U. S. Bureau of Indian Affairs office in Albuquerque.

In his spare time he worked on promotion and retention of native Indian music and chants. He established the Tom-Tom label to record such authentic sounds.

ARDEN CRIPE

Arden Cripe, 65, film prop master for 47 years, died of cancer Oct. 27 in Santa Monica, Cal. He spent most of his career at the Samuel Goldwyn Studios, and earlier worked on some Will Rogers pix.

Surviving are his wife, son, daughter, five brothers and sister.

EVELYN G. ROSS

Evelyn G. Ross, 34, original member of the CBS-Radio trio of Do-Re-Mi, died recently in New York after a short illness.

Her sister, Mrs. Jules Alberti (Maybelle Ross), wife of the Endorsements Inc. president, and also of the original trio, survives.

CHARLES HART SR.

Charles Hart Sr., 80, chorus and orchestra conductor, died Oct. 26 in San Francisco of injuries sustained in an auto accident. He was a musical director for NBC for years.

Surviving are his son, daughter and a brother.

JOHN SHUBERT

John Shubert, 73, retired circus contortionist and aerialist billed as the Great Shubert and the Human Frog, died Oct. 30 in Chicago. Four brothers and two sisters survive. [No relation to the Shubert theatrical dynasty.]

MICHAEL HOLLIDAY

Michael Holliday, 34, British pop singer, died of a drug overdose Oct. 29 in London. In recent years he had several hit disks on EMI's Columbia label, biggest of which was "The Story Of My Life." His wife survives.

CHIC CHIVVIS

Chic Chivvis, 79, retired stuntman and western actor, died Oct. 26 in Hollywood. He entered films during the silents and was active until seven years ago.

His wife and daughter survive.

Marie Miles, 63, secretary for many years to composer Frederick Loewe, died Oct. 25 in New York. She is survived by her sister, Mrs. Harold Rome, wife of the composer; mother and another sister.

MARRIAGES

Ellen Linkletter to George Tafurelli, Nov. 3, Brooklyn, N.Y. Bride is secretary to Arthur Reiman, manager of United Artists contract department.

Mrs. Suzanne Cardozo to Marquis Paul de Brantes, Oct. 24, Paris. Mrs. Cardozo, divorced from Danforth Cardozo Jr., and daughter of Dr. and Mrs. Harry A. Solomon of New York, is in public relations in Paris.

Mrs. Tina S. Ramos to Lee Hills, Oct. 31, New York. Bride's first husband was president and publisher of El Mundo of San Juan, Puerto Rico, and the El Mundo Broadcasting Corp.; Hills is executive editor of the Knights Newspapers and publisher of the Detroit Free Press. Couple will divide their time between New York, Detroit, Miami and San Juan.

Nancy Hunt to Ken Hudgins, Oct. 23, Houston, Tex. Groom is an actor now filming with "The Traveling Lady."

Olga Lemke to Dr. Hammond L. Peterson, South Windham, Me., recently. Both have been Maine television personalities.

Susan Jones to Dr. John Parente, Waitsfield, Vt., Oct. 27. Bride's a model and "Miss Scotland of 1960."

Susan Perry to Gerald Waters, Washington, Oct. 26. Bride's an aide to Sen. Kenneth Keating (R-N.Y.); he's a news editor in CBS News Washington Bureau.

Elizabeth Aaron to Leonard Auerbach, Oct. 20, New York. She's a teacher at the Mannes College of Music; he's a Broadway stage manager.

Jean Seberg to Romain Gary, Oct. 16, Corsica. She's the actress; he's the novelist-diplomat.

Helen Staffa to Daniel McDonald, Oct. 26, New York. He's treasurer of Medallion Pictures Corp.

Rena Korsersky to Syeuss Mottel, Oct. 13, New York. She's a research associate at Collier's Encyclopedia; he's a tv-film director.

Helen Kirby to Charles Bell, Oct. 19, New York. He's with the Jam Handy Org.

Judith Vinson to James C. Stern, Oct. 31, New York. He's assistant general sales manager of Allied Artists Tv.

Susan Smith to Lee Belloff, Chicago, Oct. 4. Bride is a singer.

Pauline Jefferson to Jim Andrew, Oldham, Eng., recently. Bride's an actress; he's a writer and novelist.

Sylvia Vickers to Michael O'Hagan, Barrow-on-Furness, Eng., recently. Bride's an actress; he's an actor.

Marie Manteo to Eric Patalano, Oct. 19, N.Y. Bride is with VARIETY accounting dept.

Consuelo Flowerton Foch to Robert E. Cushman, Nov. 2, Stamford, Conn. She's a former model, Ziegfeld girl and the mother of actress Nina Foch.

Joan Freidin to Meyer A. Ripps, Nov. 3, New York. Bride is sister of Seymour K. Freidin, executive of foreign news at the N.Y. Herald Tribune; Ripps is prez of Cinema Distributors of America Inc.

BIRTHS

Mr. and Mrs. Milt Strasser, son, New York, Oct. 28. Father is head copy writer of on-the-air promotion for WNEW-TV, N.Y.

Mr. and Mrs. Cliff Ford, daughter, Oct. 28, New York. Father is a radio account executive at WNBC.

Mr. and Mrs. Steve Schiffman, daughter, Oct. 20, New York. He's an executive at Filmways, Inc.

Mr. and Mrs. Donald Symington, daughter, Oct. 20, New York. Mother is actress Leslie Paul; father is an actor.

Mr. and Mrs. Louis M. Sirota, son, New York, Oct. 18. Father is director of retail sales, Television Bureau of Advertising.

Mr. and Mrs. James Mergen, daughter, Burbank, Calif., Oct. 28. Father's a KLAC Radio salesman.

Mr. and Mrs. Dan E. Weisburd, daughter, Hollywood, Oct. 27. Father's a screen writer.

Mr. and Mrs. Bob Newhart, son, Nov. 4, Hollywood. Father is a comedian.

Mr. and Mrs. Edward Magruder, son, Scarsdale, N.Y., Nov. 2. Father is producer of news and public affairs for WAEC-TV, N.Y.

In Memoriam

ROBERT J. O'DONNELL

(November 10, 1959)

Tootsie

the Gray Flannel Suit" and "The Chapman Report."

His wife and daughter survive.

ELSA MAXWELL

Elsa Maxwell, famed partygiver, who died Nov. 1 at New York Hospital, age 80, was a legend in her own time and a way of life with the international set. She was socialite showmanship personified.

Herself a quondam vaudeville pianist and piano accompanist for yesterday song-and-dance acts of little renown, her innate showmanship proved that it took a multiple-chinned, admittedly "by no means a beauty," personality to teach the rich how to "play." Some of it was pretty corny stuff, but most of it in later years of more sophisticated genre.

All gave her one of the widest circle of friends among royalty, the international set, tycoons, social leaders and the top show biz

vaude booker for the B. F. Keith circuit in 1921. Later, he supervised the variety department and in 1942 went into theatre operations as assistant general manager of the circuit.

Howard was elected vice-president of RKO Theatres in 1951. In 1952, he became head of the company's theatre operations. He had a large collection of show biz memorabilia, including an extensive library of theatre and opera disks, books of plays.

A brother, Brig. Gen. Frances E. Howard (retired) survives.

ELLEN CRANE

Ellen Crane Roddy, 78, whose stage name was Ellen Crane, died of a heart attack Oct. 25 in San Francisco. She made her legit debut in 1906 with productions of Kolb & Dill at the Central, S. F., the first theatre to open following

the city's earthquake and fire.

Miss Crane appeared in Henry W. Savage's 1910 production of "The Prince of Pilsen." Also in the cast was the late Wallace Beery. The company's advance man was William M. Roddy, whom she later married. In 1912 she was featured with touring companies of "Everywoman" as well as in Savage units. Four years later she appeared in Joe Weber's production of "The Only Girl."

Starting in 1918, she trouped four years with a road company which did a condensed version of "The Only Girl." Its cast also included the late Olsen & Johnson. Miss Crane was a charter member of Actors Equity.

Surviving are a son, Bill Roddy, NBC News correspondent in San

JOHN L. McMANUS

April 20th, 1963

Happy 50th Anniversary in Heaven Darling

Jeannette

Francisco; two brothers and a sister. The latter, as Lydia Crane, also had a lengthy career. Ellen Crane's husband died in 1957 at the age of 84 after more than 60 years as an advance man.

HELEN CARRINGTON

Helen Carrington, 68, former Broadway actress, died Oct. 22 in Morristown, N.J. She appeared in numerous Broadway productions including the "Passing Shows" from 1912-24, and earned the nickname "The Bubbles Girl" as a re-

personalities. Even the latter, as the jet age extended their fitting from U.S. shores to the fashionable spas and resorts of Europe, needed Miss Maxwell to agent their socialite aspirations.

She unquestionably knew more famous friends than any other individual, as was her brag, and she was not above feuding with the best, as with the Windsors although she eventually wound up good friends anew with the Duke and Duchess.

Her Jack Paar exposure, when the comedian headed the "Tonight" show, placed her strongest before the masses to whom she was an abstract personality, and the Paar-Maxwell ripostes ruffled many a famed name. Among her lesser known talents was her penchant for songwriting; she was an ASCAP member and had even recorded an album of her ditties, chiefly polite party-style doggerels.

Miss Maxwell was fundamentally a newspaperwoman in instinct. That sense of news values interpreted itself in her soirées, galas and charitable undertakings of which the April In Paris ball was a highlight.

Her last public appearance was exactly one week before her death when she attended the Americana Hotel, New York, in deference to good friend Claudius Charles Philippe, major domo of the event, and heard herself saluted as creator of this highlight event.

She travelled with the seasons as if she were Fort Knox on the hoof but her personal means were limited. Mrs. Millicent (widow of the senior William Randolph) Hearst was her great and good

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NEW YORK, WEDNESDAY, NOVEMBER 13, 1963

72 PAGES

TELEVISION JUST A 'FOUR J' JINX

Gregory Hits TV as 'Part-Time Truth Purveyor'; Dann Dissents

By HERM SCHOENFELD

Cleveland, Nov. 12. Under the lash of Dick Gregory's attack on the broadcasters as "part-time purveyors of the truth," CBS-TV programming v.p. Mike Dann rose to a vigorous defense of the broadcasting industry's forward movement on all fronts and particularly that of civil rights. The Dann-Gregory exchange occurred before 400 radio and tv news execs yesterday (Mon.) at Westinghouse Broadcasting's conference here on "Communications & Communities."

Gregory touched off the only real dispute of the opening day's session with a crack that "television is the most dishonest of all show biz media." He stated that if "Ed Sullivan, for instance, were to advocate integrated marriages, he'd be off the network next week." Dann retorted that television's coverage of the real world has been more honest and more extensive than any other media, mass, or otherwise. "The camera has focussed on the truth and television's contribution to racial understanding will stand as the greatest contribution of the medium."

"A revolution," Dann said, "is taking place in the use of Negroes in tv dramatic shows. We are using the Negroes as lawyers, judges, doctors and drug addicts just as we are using whites. This is coming about on all shows." Dann said (Continued on page 70)

Eddie Fisher's \$250,000 Payoff In an Amicable Split With Blackstone

Singer Eddie Fisher and his personal manager of 18 years, Milton Blackstone, are ironing out the details on "an adjustment," which will terminate financial relationships and personal management deal for which Fisher will shell out \$250,000. Blackstone can pick up the sum in as many as 10 years or take it all in a single lump. However, likelihood is that he'll take the protracted payments because of the tax bite.

Blackstone has been managing Fisher since he was 17 years of age from his beginnings as a house singer at Grossinger's, N.Y. Fisher described the new arrangement as an "adjustment" which would wipe previous slates clean and permit them to participate in mutual projects on an even basis. The new arrangement, according to Fisher, was made amicably.

A major corporate structure in the Fisher-Blackstone relationship was in Ramrod Productions, which has been active in the record and production field. According to Fisher, any new projects within the purview of that company will (Continued on page 71)

ABC's Quints Client

ABC's readiness to shell out coin to buy the rights from Curtis Publication to the tv story of the Fischer quintuplets has paid off with a sponsor, Beech-Nut Baby Foods, which is picking up the tab for the show next Sunday night. It's the first half-hour documentary in the Sunday night series to come up thus far with a bank-roller.

New Orleans Last Big Dixie Key With 'Jim Crow' Policy

New Orleans, Nov. 12. An effort is afoot here to pressure downtown film theatres to accept Negro patronage. Pressures are believed to originate in Washington with the Attorney-General and a desire to eradicate one conspicuous southern city holdout. Desegregation of big burg first runs is now in effect at Nashville, Memphis, Dallas, Houston, El Paso, San Antonio, Atlanta, Richmond, Norfolk, Miami and Sarasota. These changeovers are recent. St. Louis and Washington desegregated about 10 years ago.

As usual in Dixie cities, when the issue of admittance of Negroes in Jim-Crowed situations arises, nobody will talk. It is understood that the downtown theatres feel that the neighborhood theatres ought to be part of the forced experiment in desegregation.

Apparently until now Virginia was the area requiring the greatest diplomacy to swing the knockout blow at Jim Crow policy, but New Orleans so far just won't budge, Kennedys or no.

Carl Dreyer Directing Again After 13 Years

Copenhagen, Nov. 12. Denmark's once world-famous director Carl Th. Dreyer ("The Word," "The Day of Wrath") will start making a new feature film on Dec. 3—after a pause of 13 years! The new film originally was to hit release on Feb. 3, 1964, for Palladium. That date is the 75th anniversary of Dreyer. However, late start in shooting gives Palladium Bodil Kjer of The Royal Theatre for the female lead.

Miss Kjer is the undisputed first lady of Denmark's stage but has not graced the screen since 1950. Actually, a Dreyer-made film seem- (Continued on page 70)

JUDY, JERRY, JIMMY & JAMIE

By GEORGE ROSEN

The second definitive National Nielsen report of the new 1963-64 television season which was delivered yesterday (Tues.) threatens to eliminate J from the video alphabet. The past successes of a Jack Benny or a Jackie Gleason notwithstanding, and for all the fact that CBS even now is high on a projected "Jones Boys" situation comedy series for next season, the Madison Ave. talk is all about the four most pronounced failures of the season as reflected in the new Nielsen national nose-count which spells out a "Judy, Jerry, Jimmy & Jamie" fiasco—specifically for CBS and ABC.

Particularly in the case of ABC's Jerry Lewis and CBS' Judy Garland, it involves the two costliest program flops in the history of television.

"Jamie McPheeters" with a national Nielsen of 14.8, Jimmy Dean with a 13.3, and Jerry Lewis with an 11.9, were the chief ABC rating depressants, driving the web's 7:30 to 11 p.m. to a weekly average of 15.8, which postures ABC in third ranking Nielsen position.

Nor was the ignominious 14.2 of Judy Garland at 9-to-10 p.m. Sunday, following the Nielsen of Ed Sullivan's fat 23.8, cause for re- (Continued on page 70)

Carib Casinos Up, Ditto Name Talent

San Juan, Nov. 12. Importance of name entertainers and casinos to the economy of resorts is seen by the building boom being plotted for Aruba, Netherlands West Indies, as well as the introduction of jet flights there starting April 1. Both these developments are seen as adding to the prosperity of the island.

The strange part of the situation is the fact that the Aruba Casino, on its own, is building a total of 260 rooms near the hotel to house the added tourism, while the Aruba International Hotel where the casino is located, is adding 80 additional rooms to its present 146.

Jake Kozloff, who operates the casino, also revealed that the talent budget during the winter months will be at its peak. Topping the entertainment layouts will be Jack Benny, who comes in March 12. He'll be preceded by Liberace March 3. Others set thus far are Xavier Cugat & Abbe Lane, starting Jan. 16, and Tony Martin Feb. 12.

Aruba is a year-round resort, but buys top names only during the peak winter months. Kozloff was in Puerto Rico last week to eye talent in that resort and confer (Continued on page 70)

2 Shows on Sunday And Same Legit Scale Matinee As Eve: Alex Cohen

N.Y. Cafes' Boom Week

New York's peak nitery business the past few weeks makes the beefeaters feel that the entertainment spending bugaboo may be a thing of the past.

Combination of the legit season in high, beaucoup charity fetes which bring out the dressy crowd, along with conventions are the combined reasons for the new bullishness.

Merrick Topping Himself; To Have 9 Shows Running

David Merrick, who normally has several productions running simultaneously on Broadway and the road, is outdoing himself this season. He'll have nine shows giving performances as of next Saturday night (16), when "Hello, Dolly" gets a preview unveiling at the Fisher Theatre, Detroit.

The lineup also includes two of this week's Broadway openings, "Arturo Ui," which premed last Monday night (11) at the Lunt-Fontanne Theatre, and "One Flew Over the Cuckoo's Nest," which debuts tonight (Wed.) at the Cort Theatre. Merrick's other Main Stem entries are "Luther," "Oliver," "110 in the Shade," "Rehearsal" and "Stop the World—I Want to Get Off." There's also a road company of "World" touring under his management.

These nine productions are providing employment for 643 individuals in such capacities as performers, pressagents, managers, stage managers, wardrobe personnel, musicians and stage crew, according to the producer's general manager, Jack Schlissel. Excluded are theatre employees such as (Continued on page 70)

Harry Richman & Gehman Sign Biog Pact on Chi TV

Chicago, Nov. 12. Harry Richman and writer Richard Gehman signed their collaboration contract on Jack Eigen's local tv show last week, for the biog of the vet songster who's appearing locally at the Sahara. It was witnessed by columnists Maggie Daly, Irv Kupcinet, singer Keely Smith et al.

Duell, Sloan & Pearce will publish "A Hell of a Life," as the Richman biog will be called. There is film bid before publication, according to agent Rox Cole.

Sunday legit performances, both matinee and evening, unless it's a too physically trying on stars such as Charles Boyer in "Man and Boy" and next spring's Richard Burton in "Hamlet"; uniform admission, whether evening or matinee; and possibly earlier curtains all around, are Alexander H. Cohen's innovations. He is doing it pronto and while it will cost him up to 25% additionally for front- and back-of-the-house union manpower, he looks to a 40% boost in business by the Sunday move.

Actors are no problem; there's nothing in the Equity contract, says the legit producer, which forbids Sunday performances and skipping Monday or Thursday, or whenever, so long as he keeps it to eight performances a week. Thus, elimination of dead Mondays and uncertain Wednesday matinees, in favor of "more attractive theatregoing schedules on Saturday and Sunday," as he puts it, should prove a general b.o. hypo.

Also, he got the idea of a uniform matinee and evening scale from an experience in London when he popped in on one show, laid down a five-pound note and got four pounds change. He pointed to the boxoffice man that "stalls" (orchestra) were one pound (\$2.80) nights. The theatre treasurer said, "It's the same play and the same performances, whether (Continued on page 70)

Brazil, Best Latin B.O. For Yank Pix, Talks Takeover of Exchanges

American film distributors, who already are feeling the effects of spiraling inflation in Brazil, now are faced with two further important problems in what has always been the best Yank market in Latin America.

Before departing from New York last week to return to his Rio de Janeiro headquarters, Harry Stone, the Motion Picture Export Assn.'s rep in Brazil, reported that he will go immediately to Brasilia to be on hand for hearings this week re a legislative proposal for the nationalization of all film distribution in Brazil (foreign and domestic), as well as an inquiry into the operations of Brazilian-based Yank film companies.

The bill for the nationalization of film distribution, under a government-operated organization called Cinebras, is modeled loosely on the existing Petrobras through which the Brazilian government currently regulates the petroleum and gas industry. It is Stone's opinion that the measure is supported by only a small, left-wing minority and will be ultimately defeated. However, it does represent a very real threat to the conduct of (Continued on page 70)

U.S. Press Chides Senate's Bobby-Boy, So Fulbright Blasts 'Mad' Junket

Washington, Nov. 12.

Sen. J. William Fulbright (D-Ark.) rapped the press junket for "It's a Mad, Mad, Mad, Mad World," saying it's time for newspapers to "take an honest look" at their own practices before criticizing politicians.

He read from a N. Y. Times story describing the \$250,000 trip and four-day Hollywood stay. The story, written out of Hollywood by Murray Schumach said some very "favorable" reviews were written on the film. According to Schumach, only five reporters had their expenses paid by their newspapers.

Making implications to the press criticism of Congressional junkets and coverage of the Bobby Baker and Navy Secretary Fred Korth imbroglios, Fulbright said:

"At a time when the press is so quick to attach grave conflict of interest implications to the activities of others, I suggest the journalism profession take an honest look at its own practices."

"Its responsibilities to the public in terms of honesty and integrity are not less than the responsibilities resting on those who serve that same public as elective and appointed officials."

Vegas' Links to Crime Get Candid O.O. in Reid, Demaris' 'Jungle' Tome

By ABEL GREEN

"The Green Felt Jungle" is a fitting tag for the Ed Reid-Ovid Demaris book (Trident Press; \$4.95) that is heralded, per title-page, as "the truth about Las Vegas where organized crime controls gambling—and everything else."

Considering the cautious bowout that Frank Sinatra had to take recently as a casino owner, because the Nevada Gaming Control Board frowned on the presence of a "known" underworld figure, as a guest, the frank manner in which the knowledgeable authors spell out the "points" owned in each of the casino-hotels on the glitter Strip, where the posh spots converge, must make the reader wonder how come they—and how come Sinatra nay.

Obviously from Carson City sources, the appendix is a detailed breakdown with name, address and percentages owned by licensed casino owners in the Dunes, Desert Inn, Flamingo, Fremont, Hacienda (owned by two separate groups, per the published schedules), Horseshoe Club, Mint Casino, New Frontier, Riviera, Sahara, Sands, Stardust, Thunderbird and Tropicana.

This information is as of April 1, 1962 and the substance has changed little but for some owner-management shifts (viz., Ben Goffstein is no longer a 2-1/2% owner because he's no longer with the (Continued on page 70)

Munsel Nudges Callas

Dallas, Nov. 12.

Dallas Civic Opera opened its season with Monteverdi's "Coronation Of Poppea" to a new high gross of \$36,543. Patrice Munsel in the lead gets much of the credit.

Dallas record had been held by Maria Callas' "Medea" of 1959.

Kennedy Clan 'Mad' About Kramer's 'World'; Plugging Gotham Preem

The Kennedy family seems to be mad (as in enthusiasm) about Stanley Kramer's "It's a Mad, Mad, Mad, Mad World." Various members of the clan, right up to and including the First Lady, are involved in one phase or another of the picture's campaign.

Latest to join the group is Mrs. Stephen E. Smith, the former Jean Kennedy and sister to JFK et al. She has begun a week-long series of radio and tv appearances backing the Nov. 17 New York benefit of the United Artists release, which is on behalf of the Kennedy Child Study Center of Gotham and the Lt. Joseph P. Kennedy Jr. Institute of Washington, D.C. Among her radio appearances will be time on shows hosted by Barry Gray, Martha Deane and Duncan MacDonald.

Also, Attorney General RFK and Mrs. Kennedy and several other family members and Washington bigwigs will be among those in attendance at the Gotham preem at the newly-remodeled New Warner Cinerama Theatre. The guest list also includes Gen. Maxwell Taylor, chairman of the Joint Chiefs of Staff; Sir David Ormsby Gore, Ambassador of Great Britain; Mrs. Joseph P. Kennedy; Sargent Shriver, director of the Peace Corps; and Mrs. Shriver (the former Eunice Kennedy); Mr. & Mrs. Stephen E. Smith and Sen. Jacob K. Javits.

Mrs. JFK is honorary chairman of the fundraising event and Mrs. Bobby Kennedy is chairman of the Washington sponsoring committee. Mrs. Smith is chairman of the Gotham committee.

Metro's 'Make Love'

Former N.Y. Post columnist Doris Lilly's upcoming book, "How To Make Love In Five Languages," has been bought by Metro before Bobbs-Merrill publication.

Miss Lilly's "How To Marry a Millionaire" was a b.o. property for 20th-Fox some 10 years ago.



FRANK FARRELL

Columnist, New York World-Telegram and Sun, says:

"PAUL ANKA is one performer who'll stay on top in showbusiness. Young in years, his success has been achieved by appealing to people whose years range from teen-age groups right up to oldsters. That's why his rise has been meteoric as befits a star."

New Nude Slant: Use Doukhobor Sect Background

Calgary, Alta, Nov. 12.

A new start has been made on the filming of "Naked Flame," a \$225,000 feature based on the Sons of Freedom Doukhobor sect.

Producer-director is Larry Matanski, of Edmonton, and Dennis O'Keefe has the leading role. Running time is expected to be one hour and 45 minutes.

Production started a year ago and came to a halt.

Shooting is being done near Banff and Canmore in Alberta. The ghost town of Luscar, once a coal-mining community, will be burned, through an arrangement with the Alberta government. Matanski says he'll include three naked women in the fire scene, representing Doukhobors who have been known to burn their own homes in protest moves.

The script has been reworked since last fall and is said to include two love stories, a suicide and two murders.

Matanski's first full-length feature was "Wings of Chance," shot in 1959. He's giving thought to one based on a racetrack robbery during the Calgary Stampede.

FOOD GOOD, NOT SERVICE AT TOP O'FAIR EVENT

Some 250 socialites and other prominent came to the \$100-a-head dinner at the N.Y. World's Fair's posh Top Of The Fair restaurant and stayed until almost 2 a.m. the next Thursday morning. This was another reflection of the slow service although all agree that the Knott Hotels-catered groceries are ultra but that, because of the new staff, the service is slow. With ex-Italian King Umberto as honored guest (the auspices were ACIM, the American Committee for Italian Migration), dinner lasted from 8-until-midnight. (Continued on page 70)

Tap Dick Adler Again As Producer of Dems' Gala

Washington, Nov. 12.

Richard Adler will again produce the Democratic gala, scheduled for Jan. 23, the Democratic National Committee disclosed.

Adler was producer of last year's \$100-per-ticket party fund-raising show in the National Guard Armory here. It was one of the few times the shed has been suitable for show biz.

Performers for the gala, celebrating the third ann of the Kennedy-Johnson inauguration, will be announced later. Sidney Selman, a St. Louis life insurance exec, was named chairman of the annl program.

This Will Do It!

Songsmith Gladys Shelley, who is married to the owner of Palisades Amusement Park (New Jersey), is dusting off "Leave It To The Girls," recorded by Steve Clayton on Spiral, in case Senator Margaret Chase Smith (R-Maine) is serious in her statement she might be interested in the Republican nomination for the Presidency in opposition to Gov. Nelson Rockefeller and Senator Barry Goldwater.

Miss Shelley, seasoned ASCAPer, prophetically included these lines in her song:

Leave it to the girls, they're Heaven-sent,
It could be that Our Next President,
Will wear perfume and pearls,
Be diplomatic in pin curls,
For love and glory Leave It To The Girls.

Banjo Boom's Just Around Corner As Plunk Parlors Mushroom in U.S.

Adolphe Menjou's Will

Hollywood, Nov. 12.

Adolphe Menjou left the bulk of his estate—"in excess of \$10,000"—in will filed for probate to his widow, former actress Veree Teasdale. Named also as beneficiaries were couple's adopted son, Peter, and a family friend, Henry Paul Willis.

Late actor, who died Oct. 29, in will dated Aug. 26, 1963, disinherited another son by a former wife, Harold Lawton Tinsley Menjou, explaining he had been "adequately provided for" in arrangements with his mother.

Civil Rights Threaten New Atlanta Race Strife Over Hotel Segregation

Atlanta, Nov. 12.

New racial demonstrations will begin Saturday (16) in Atlanta unless hotel and restaurants are desegregated, a civil rights group declared Thursday (7).

Copies of the announcement were handed out to the 700 people who came to hear Dr. Martin Luther King, Jr., who is head of the Southern Christian Leadership Conference, speak at Atlanta U. It was said that he was not consulted in advance about the ultimatum.

Announcement of new demonstrations by the Committee on Appeal for Human Rights was the first breakdown of a "summit" coalition of nine Atlanta civil rights groups formed Oct. 19.

Although Dr. King did not mention the ultimatum he did say: "All over the country Atlanta is known as the most progressive city in the South on race relations. But, with one or two exceptions, a Negro cannot live in a hotel in Atlanta."

"Atlanta has integrated its restaurants, but most of those have re-segregated again. We have a long way to go, even in Atlanta."

If things cannot be done through negotiations, Dr. King said, "it must be done by pressure tactics."

There's a banjo boom in the offing. Banjo parlors are beginning to spring up around the country, the record companies are putting the spotlight on the banjo sound and like most musical fads the young folks are latching on to it in a big way. It's the sound of the 1920s but with the pitch on the banjo plunk, straw hats and garter armbands the popular phrase of that era may well be adapted today to "63 skidoo."

The folk fad brought in along with it a soaring sales picture for guitars but banjo playing among the young folks still has to catch on. In fact, that's one of the major problems being faced by nitery ops who want to cash in on the banjo binge. According to Bob Sproull, young boniface of New York's Red Onion, there is a shortage of banjo instrumentalists to fill the needs. The shortage has made it a bullish market for banjists.

At the Red Onion, on New York's upper eastside, the setup is patterned after the successful Red Garter operation in San Francisco and Cape Cod. In fact, Herbert (Continued on page 71)

Jas. Mason, Finch Planning to Go Into Indie Film Production

London, Nov. 12.

Add Peter Finch and James Mason to the list of stars who are planning an any-day-now plunge into independent production. Both are currently winding starring stints opposite Anne Bancroft in Jack Clayton's "The Pumpkin Eater" at Shepperton Studios here. Although still bound by upcoming commitments, they are readying projects they hope to direct themselves.

Mason, who has averaged three films a year over the past 25 years and 47 weeks per annum in front of the cameras over the past five or six years, feels that a return to indie production will lesson his personal workload and at the same time allow him to broaden his area of control. He has had previous experience in production, having (Continued on page 70)

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NABE ADMISSIONS GOING UP

New Roadshow Dept. at Paramount?

Looks Like 'Becket' and 'Roman Empire' Hit Market Same Month—Bronston Yields Par Full Handling

Paramount Pictures, which hasn't issued a roadshow picture since "10 Commandments," will have two in 1964. Both may be issued in the same month—March—and this is currently working the company into something of a tizzy getting ready for the kind of campaigns required.

The two roadshow pix are Hal Wallis' "Becket" and Samuel Bronston's "Fall of the Roman Empire." Latter was to have been distributed by Bronston's own company for its first 75 or so key U. S. dates and five Canadian engagements and then Par was to have taken over. All that's been changed now and Paramount will be handling from the start.

"Becket," which has been discussed as a possible roadshow entry, has now been firmed as such. It had been planned as a March release for some time but the "Empire" release is a very new development for Paramount and it too is now seen as going out that month. It is possible that some rescheduling will be made to accommodate the marketing of these pix more easily but at present they are both planned to go in March.

This development has set plans in motion for the creation of another special roadshow department at Par similar to the one it had during the "Commandments" campaign. After the pic was played off, the roadshow department was disbanded, some of its members being absorbed in the company and others leaving. One such laborer was Charles Boasberg who helmed the "Commandments" sales force and left after the film was played off. Now he's Paramount's general sales manager.

Paramount has, in addition to these pix, several other major releases slated for the 1964 semester, including Bronston's "Circus World," which will go non-roadshow next summer, and the year is being touted by the company's execs as potentially the greatest in its modern history. Whether or not this comes to pass, it will certainly be one of the most active years the company has seen for quite a while, the roadshow development being one of the major steps taken at Par in many moons.

Levine to Japan; It's Unsold Mart For Embassy Pix

One global area in which Embassy Pictures hasn't had much product in distribution is Japan and plans are currently under way to remedy this situation. Recently, several product sales were concluded in Europe and Latin America. Embassy prex Joseph E. Levine is going to Japan within the next two weeks to personally look into distribution deal possibilities there. With him will go Leonard Lightstone, the company's exec vice prez, who's presently in Paris working on production matters.

Although Embassy has had an occasional pic released in Japan, the company has never had a major marketing schedule in operation there. It is considered one of the key boxoffice markets abroad for both feature and television product and now that the company is firmly emersed in both fields, the time is judged right to make an Oriental move. Some talks had been set in motion a few months ago there but have yet to be pursued due to the tight schedules of Levine and Lightstone, which doesn't allow time for the personal visits judged necessary for such deal completions.

FRANK DE KOVA

has written a frank and retrospective piece on
**Stage Fright—
Torture and Triumph**
...
another Editorial Feature
in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles

Decca 9-Month, With U Included, Net at \$3,670,557

Consolidated net earnings of Decca Records, including the results of operations of its subsid Universal Pictures, for the nine months ended Sept. 30, 1963 were \$3,670,557, equal to \$2.40 per share on 1,527,401 outstanding shares of capital stock.

This is down from comparable period in 1962 when Decca had earnings of \$4,359,091, equal to \$2.85 per share on the 1,527,401 shares then outstanding. Primarily responsible for the decline in 1963 was the performance of some of Universal's product which resulted in nearly a \$1,000,000 less net in '63 than registered by the company in '62. No breakdown is made available to show the performance of the record division itself in the comparable periods.

U Off \$1,000,000

Consolidated net earnings posted by Universal Pictures for the first three quarters of 1963 were off by nearly \$1,000,000 from the figure recorded for the like period in 1962.

For the 39 weeks ended Sept. 28, 1963, the company's consolidated net was \$3,069,594. After preferred stock divvies, such earnings amounted to \$3.54 per share on 854,921 shares outstanding of common stock, excluding shares in the treasury of the company as of that date. For the same period the previous year, U had a consolidated net earning of \$4,046,840. After preferred divvies, this amounted to \$4.60 per share on 878,930 outstanding common share, excluding those in the Universal treasury at the time.

A trend in this direction is expected to continue into the fourth quarter also. This is due to the fact that U put but one major release into circulation in this period, that being "The Thrill of It All," which is shaping as the second highest grosser for the company in 1963, the biggest being "To Kill a Mockingbird." The near \$1,000,000 decline in net earnings during 1963's first 39 weeks from the take the previous year is explained primarily by the performance of the company's product during that period, several of the pix released not measuring up to pre-release expectations.

Pix like Alfred Hitchcock's "The Birds," "The Ugly American," "Freud" and some other costly items didn't turn the boxoffice trick required, or expected. "Mockingbird," a very big grosser being considered to exceed the \$7,000,000 mark, and "Thrill," already past \$3,000,000 and believed headed for maybe \$6,000,000 domestic, are the two mainstays U had in the 39 weeks included in the figure. Others did business, of course, but not what was hoped for.

Prospects for 1964, however, are
(Continued on page 13)

INFLATION HITS NEW YORK AREA

By GENE ARNEEL

Motion pictures may or may not be continuing as the poor man's entertainment. If so, the poor man has got to pay more and more. There has been a quiet wave of price scale-tilting at many neighborhood theatres in the general New York area, expectedly more of the same will be forthcoming and it will spread across the country.

Class houses in the Loew's chain have upped their evening admission to \$1.50, from \$1.25, for during-the-week evening performances. This top price had been charged only on weekends previously.

RKO Theatres, as Loew's major rival, for the time being at least is holding to the \$1.25 maximum for weekday nights.

Brandt's Beacon notched up from \$1.25 to \$1.50 over a year ago. Its rival, Trans-Lux's Embassy at 72d Street only a month ago took the risk to add on the additional quarter.

Many independent nabes around the five boroughs and in the general N. Y. exchange area, which had posted scales up to 85c for matinees and \$1.15 for nights during the week and \$1.25 at weekends, are now advanced to \$1.25 during the week.

Houses participating in the United Artists "Premiere Showcase" scheme of things—neighborhood runs suddenly switched to first-run day-and-date with downtown—are now asking, and getting \$2, for a single admission.

Second and third-run nabe houses are moving up in price commensurately.

Theatre men make the point that their operating expenses have been going no place but up and they simply must adjust their admission prices accordingly.

In some instances theatres contemplating upped ticket scale paint the lobby or otherwise make with a conspicuous act of classing up. Indeed some cynical showmen upon hearing that the painters are up on the rigging quip, "When are the prices going up, too?"

The Premiere and Golden Showcase marketing approach has been a major factor behind the upped tariffs. This seems to have established that neighborhood audiences are willing to shell out additional nickels, dimes and quarters. Century on Long Island got as high as \$2 in playing "Longest Day" on a participating borough first-run basis, following the Manhattan downtown first-run. With this kind of scale, Century's Kingsway, for one, grossed over \$50,000 weekly. This is a neighborhood theatre in Flatbush.

Division Commanders for 20th-Fox Now Quartered on Battlegrounds

Twentieth-Fox's domestic division managers, which were based in the New York homeoffice at the time the administration of prez Darryl F. Zanuck took control of the company in July, 1962, are now moving back to field headquarters.

The decision, reached by exec veep Seymour Poe and his domestic sales veep Joe Sugar, is designed to tighten liaison between the h.o. and the branches and thus to increase efficiency of the domestic sales setup.

Involved in the move are Bob Conn, central division manager, who will headquarter in Chicago; Tom McCleaster, western division manager, who goes to San Francisco; and W. C. Gehring, southern division, who goes to Dallas. R. C. McNabb, eastern division manager, will continue to operate out of New York City. Canadian division

Bronston Tie to Paramount Extended; Roster of Foreign Action Pix Due

Humorist-Author
HARRY GOLDEN
has written an amusing opus on the
new American status symbol
in his
**Swimming in The
Suburbs**
...
one of the many
Bright Editorial Features
in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles

O'Brien Projects Credo: 'Can't Make Without Spending'

Robert H. O'Brien, newest to the ranks of film company presidents, lays his thesis on the line, as follows: "One of the secrets of success in this business is how to spend money effectively. The trick is knowing how to spend it, not how to hold on to it. History shows it... the greatest fellows in the business were not penny-pinchers."

The Metro chief exec backs up the generality with a significant specific. MGM has \$50,000,000 earmarked for new theatrical production, he said.

O'Brien said his company is not interested in either the "expensive blockbusters" or in the "quickies." As for the former type, MGM has had highly satisfying results with "Ben-Hur." But, added the MGM head man, "We are not convinced that big budget films are the final answer to any of the problems of the motion picture industry or of our company."

Commented the head man: "We (at MGM) have no geniuses, no special prescriptions or remedies, it takes hard work, orderly, coherent plans and faithful, intelligent cooperation to make a motion picture. We see potential in any good story that can be made into a motion picture at a price that will allow you to recover your investment and make a profit. It is simply a matter of intelligent programming and planning ahead to know where you're going and then to make sure your key posts are filled by guys who know their business. From there the difference between success and failure is just a little harder work, a little more industry and determination... these
(Continued on page 19)

Paramount Pictures and Samuel Bronston will be closely aligned for the next couple of years. According to deals recently completed, Par will be distributing and helping to finance Bronston efforts which will figure on Par's release schedule into 1965.

One such picture is "Fall of the Roman Empire" which Bronston was to have distributed himself in part but which Paramount will now handle completely in the U.S. and Canada. Additionally, Bronston and Par have now pacted for the latter to distribute "Night Runner of Bengal" and "The Blue and the Grey On the Nile" in the U.S. and Canada. "Bengal" is planned to go into production in March, with release planned for June, 1965. "Nile," which will probably be retitled "Suez," is figured to roll in July of '64 for release in November of '65.

Paramount is already the U.S. and Canadian distrib of Bronston's "Circus World," currently in production. It will not be a roadshow effort in that it is planned for summer release and maximum payoff is aimed at during these leisure months. Roadshow is not considered the most desirable way to achieve this kind of result, especially considering the kiddie attraction aspects of a pic like "Circus" and the prohibitive scales of a roadshow attraction in this regard.

The total budget for these four pix is estimated at over \$30,000,000 and Par has a goodly piece of this action via its guarantee of various loans Bronston has obtained from a variety of sources and in other forms. This is, of course, a major investment for the distrib which is figured to have a solid cash position these days, especially considering the \$20,000,000 it just got from the sale of a tv station on the Coast.

This is the second major outside production alignment made by Par in recent months. Its dealings with Joseph E. Levine, although on
(Continued on page 15)

Bergman Okaying 'Silence' Changes Outside Sweden

Göteborg, Nov. 12.

Ingmar Bergman's new feature film "The Silence" (see review in VARIETY Oct. 2) may have export chance after all. Director has decided to permit cuts "according to the laws of different foreign countries."

This decision came as a surprise. It is the first time that Bergman has bowed to the international censorship (his previous film "Virgin Spring" has never been released, for example, in Finland because of Bergman's refusal to allow cuts). At first the producer Svenska Filmindustri intended to make an "export version" for all countries, but this idea was later substituted with the formula "each country according to its own laws."

Bergman has however reserved "limits" to cuts. In other words, if the censor wants to cut "beyond limit," no payoff. Others suspect formula is "facesaving" of a proud artist who was forced to understand that "The Silence," loaded as it is with daring excursion into lust, could never be licensed for exhibition in most countries.

Here in Sweden the pic is still dominating conversation. It has even been discussed in Parliament. A member raised the question of "Pornography." It has been criticised by the Protestant daily "Dagen" and called "stinking garbage." But most papers and critics expressed high praise.

"Silence" is expected to become an all time record in box-office in Sweden and already in Stockholm it has drawn 100,000 admissions in four weeks.

Negro 2d Assistant Cameraman On Landau Film Speaks His Mind; Sees Ad Client, Investor as 'Foe'

By EDDIE KALISH

Believed the first time, a Negro is working as a cameraman on a feature motion picture. He's Robert Puello, second assistant cameraman on the Landau Co.'s "The Pawnbroker" which is currently lensing at Fox Movietone Studios in New York.

Puello is one of five Negro cameramen in International Alliance of Theatrical Stage Employees local 644. These men are the only Negro cameramen in the U.S. and Canada, in fact, and Puello regards their getting into that position as more of a fluke than anything else. The situation came about as a result of an amalgamation of two locals, one of which was admitting Negroes.

Puello related last week that Negroes have been making some headway in some locals but that it has been difficult as far as cameramen have been concerned. Of the other four colored lensers, one is a newsreel cameraman at ABC-TV. Another, who holds a Class A cameraman card for features, is presently working as a soundman out of studio mechanics local 52. Another is a still photographer and Puello doesn't recall what the fourth man is doing but making features he isn't.

He says that grips local 52 has made considerable progress in the area of Negro employment but he feels that this is because the membership is made up of the working stiff—grips, electricians, carpenters and so forth. Cameramen, however, are looked upon as being in the top echelon of creative film men, he opined. There is a definite resistance to having Negroes involved so high up. Advertising clients, financial backers and

(Continued on page 11)

He's for Mental Health

John Rose eschews controversy and is fed up with sick pictures. He's the producer of "The Incredible Mr. Limpet," for Warners, and this tale of a man who turns into a fish, he states, is anything but sick.

But the filmmaker told reporters at a meeting in New York last week that he prefers not to identify those productions which he regards as sick. He'll leave the in-print pros and cons to others in the argumentative mood.

Rose's background includes work with the U. S. Defense Department. His concern was the production of mental health films for group therapy.

Phil Yordan Slate Of Films: 'Line' Completed; Canary Isle Next Site

Madrid, Nov. 12. Shooting on "Thin Red Line" ended on Saturday (9) after a nine-week schedule. Exteriors were in and around Madrid. Other scenes used sound stages at the Samuel Bronston Studios. Screen adaptation of the James Jones novel was directed by Andrew Marton with a cast headed by Keir Dullea and Jack Warden. Distaff element was missing in the original script but was added in final filming to bolster Philip Yordan's first Security Pictures venture in Spain.

Though budget figures are not available, the Yordan entry was reportedly brought in at well under the million mark.

Preparation of the subsequent

(Continued on page 13)

Gene Tierney-Dan Dailey One-Third Completed Pic Suspends Spain Shooting

Madrid, Nov. 12. Shooting suspended on the American-Spanish co-production "Four Nights of Full Moon" when financing by the copartners ran its full course with two-thirds of the film still unshot. Stars Gene Tierney and Dan Dailey are standing by in the hope that outside production and financial interests can salvage the situation.

Cameras started rolling latter part of September for Gustav Unger Films of Hollywood and Documento Films of Spain under the direction of Sobey Martin. In addition to Miss Tierney and Dailey, the cast included Jaime Mora de Aragon (brother of Belgium's Queen Fabiola), Analia Gade and Gerard Tichy.

Speaking for Miss Tierney and himself, Dailey told VARIETY, "We are awaiting developments because we like the film and have one-third of it in the can. We have had inquiries from people with money and outside producers and the only problem is to offer them a clean deal."

Attorneys for Miss Tierney, who is standing by in London, and Dailey are attempting to negotiate acquisition of full interest in the film from the original peseta-short co-producers and a decision one way or the other is expected momentarily.

N.Y. to L.A.

Brooks Atkinson
Oriana Atkinson
Herb Copelan
Hal Cranton
Morton Gottlieb
George Jessel
Abe Lastfogel
Vaughn Meader
Morna Murphy
Monte Proser
Dale Wasserman
Peter Witt

L.A. to N.Y.

James T. Aubrey Jr.
Steven Bernhardt
Lewis John Carlino
John L. Dales
Carl Dudley
George Dunning
Henry Fonda
Kurt Frings
Joe Glaser
Martin Gordon
George Hamilton
John Hopkins
Bernard Kamber
Hope Lange
Margaret Leighton
Robert Middleton
Chester Migden
Alan Pakula
Jack Rael
Alan Rafkin
David Samuels
Gene S. Taft
Travilla
Tuesday Weld
Richard M. Woolen

Europe to U. S.

Tom Chianti
Austin Colyer
Brian Epstein
Gene & Francesca
James W. Gardiner
Vladimir Golschmann
Alec Guinness
Leo Jaffe
Don McGannon
Dawn Nickerson
Dick Pack
Ronald Waldman
Hal Wallis
Alan Webb
Irving Wormser

U.S. to Europe

Warwick Brown
Gil Cates
Jinx Clark
Robert Conrad
Robert S. Ferguson
Carl Foreman
Alan Foshko
William Hornbeck
Howard E. Kohn II
Stanley Kubrick
Paul N. Lazarus Jr.
Richard Lederer
Milt Lehr
Mitchell Leiser
Lou Levy
Euan Lloyd
Leslie A. Macdonnell
Roddy McDowall
Rudley H. Metzger
Josie O'Donnell
Mo Rothman
Bernie Sindell
Alexander Singer
David Schwartz
Thomas Venn
Ralph Zucker

Winners at San Francisco

San Francisco, Nov. 12.

Awards bestowed at the climatic ball here tonight (Tues.) closing out the seventh annual San Francisco International Film Festival were as follows:

- Best Picture**—"How To Be Loved" (Poland)
- Best Director**—Larry Moyer for "The Moving Finger" (U.S.)
- Best Actor**—Ignacio Lopez Carso in "Paper Man" (Mexico)
(same player won here three years ago)
- Best Actress**—Barbara Kraftowna in "How To Be Loved" (Poland)
- Best Screenplay**—Kazimirz Brandys for "How To Be Loved" (Poland)
- Best Supporting Actor**—Boris Andreev in "Optimistic Tragedy" (USSR)
- Best Supporting Actress**—Ilia Livikou in "A Pleasant Young Gentleman" (Greece)
- Carl Foreman Awards**—"The Boxer" (Czechoslovakian)
 - (1) Director—Peter Solan
 - (2) Musical Score—William Bukovy

(Poland's three-way win is obviously the big news. Various additional awards for shorts will be detailed next issue.)

NILES' SPECIAL CONTRACT

Doing 12-Minute, 360-Degree Film For N. Y. Port

Chicago, Nov. 12.

Fred A. Niles Communications Center, industrial film producers, is currently completing what is believed to be the first 360-degree industrial motion picture. It's for the Port of New York Authority for an exhibit at the New York World's Fair and will be shown in a circular theatre. The specially built camera was leased by Niles from Behrends.

Location crews are shooting sequences for the 12-minute film, which will include panoramic scenes of New York City and, in particular, transportation facilities operated by the Port Authority. There will be no seats in the circular auditorium in the Port Authority building at the Fair. The projection booth will be hung from the ceiling.

With most of the footage in the can, a Behrends spokesman said that the shooting went off without a hitch. This despite the fact that the 10 cameras had to maintain a .00025 of an inch position tolerance while it was variously carried by a helicopter, a raft on the Hudson River, from the top of the George Washington Bridge and from a jet plane.

Charles Kurtzman Exits Loew's Genl. Manager Post; Had 27-Year Run

Charles E. Kurtzman exits on Nov. 22 his post as general manager of Loew's Theatres in the Manhattan home office. It is believed he will take out, after his final two weeks are up, a substantial severance and pension stake, based on a total connection of 27 years with the circuit. Actually he was on vacation last week when the negotiated out decision came.

Eugene Picker originally brought Kurtzman to Manhattan from his Boston post as Northeast Division chief. One of his tasks was disposing of Loew's largest Boston house, the 3,500-seat State, to the Roman Catholic Archdiocese in a \$900,000 cash deal. Church now operates it as Donnelly Memorial for church, civic and opera events. At a farewell dinner tendered Kurtzman when he moved to New York Richard Cardinal Cushing spoke for 35 minutes. A VARIETY story at the time quoted a Boston showman as quipping, "We thought Kurtzman was being nominated for canonization."

Bernie Diamond will leave the Schine Circuit to join Loew's as replacement of Kurtzman under Arthur M. Tolchin, who is the new powerhouse there under Preston (Bob) Tisch as exec committee head and brother Larry Tisch who is president and chairman.

Kurtzman was one of the remaining Joe Vogel operating execs. Ernest Emerling, ad-pub veep, and attorney Archie Weltman are other oldtimers who continue. John Murphy is no longer executive veep though he continues on salary and as a member of the circuit's board of directors.

A San Franciscan and a Hearst reporter by origin, Kurtzman managed one of the Market Street firstruns prior to a period with Fanchon & Marco in St. Louis which predated the Loew's connection.

Loew's Meeting Dec. 12: Reveal Holdings, Wages

Loew's Theatres Inc. has its annual meeting set for Dec. 12 in New York with all incumbent directors up for reelection. They are the two Tisch brothers, Arthur Tolchin, Bernard Myerson, Herbert A. Hoffman, Charles E. Beneson, James Bruce, Leopold Friedman, Lewis Gruber, John F. Murphy, Simon H. Rifkind, and Jay Wells.

Tisch Hotels Inc. holds 24.6% of the common stock of the parent corporation, with Laurence and Preston Tisch representing the family.

Remunerations in the past year were: \$78,000 each to Laurence A. and Preston R. Tisch; Hoffman, \$75,000; Friedman, \$39,000; Murphy, \$57,200; Tolchin, \$45,578, and all directors as a group, \$516,178.

Friedman, who is now listed only as "attorney," is a former president of the theatre company and prior to this its longtime general counsel. His amended contract provides him with a payoff of \$750 per week until Aug. 31, 1964.

Murphy is former exec v.p. who retired Aug. 31, 1963, and is now receiving \$9,577 annually as retirement benefits for 10 years as of that date.

In addition to the money listed above for Tolchin, he also received \$61,405 on account of deferred compensation accruing to him via his association with N.Y. radio station WMGM when it was operated by Loew's Inc. Also as part of this agreement he's to receive \$20,000 annually until Jan. 13, 1965 and \$50,000 in each of the fiscal years ending Aug. 31, 1969, and Aug. 31, 1970.

ALVIN CASSEL EX OF U; MAY JOIN GOVERNMENT

Alvin Cassel, Far East supervisor for Universal and sales chief in Japan, has settled his contract and may enter Government service. He also has several trade bids but feels that his extensive international experience may be of value in Washington. He has been on vacation leave in New York with his family the past couple of months pending powwows with U's Americo Aboaf.

In his absence, U's Latin American supervisor Al Lowe has been supervising the Tokyo operations until a permanent exec is named.

WARNERS' PARIS CONFAB

Cohen, Abeles and Lederer Outline 'Texas' Promotion

Wolfe Cohen, president of Warner International, and Richard Lederer, WB's ad-pub v.p., joined Arthur S. Abeles, European manager, in conducting a Paris meeting Monday and yesterday (12) on European sales and promotion plans for "Four for Texas," company's Christmas release.

As a followup, Lederer also had on his agenda ad-pub meetings in London and Rome on this production, along with Elia Kazan's "America America" and other releases.



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SPIKE MEX FULL-PAY-FOR-LIFE

National Boxoffice Survey

Trade Perking Up; 'Mary' Still No. 1, 'Cleopatra' Second, 'West' 3d, 'Tree' 4th, 'Journey' 5th

Some key cities covered by VARIETY are getting a lift this season from Armistice Day. However, the main strength apparently is coming from new, stronger product and milder weather which is making for better showings across the country.

"Mary, Mary" (WB) (3d wk), which was first last week, again is No. 1. "Cleopatra" (20th) (20th wk) is finishing second, same as a week ago. "How West Was Won" (MGM) (46th wk) is taking third position, just as it did last round.

"Under Yum Yum Tree" (Col) (2d wk), just getting around, is showing such strength it has climbed to fourth spot already. "Incredible Journey" (BV), out for first time this week, is copping fifth place.

"Lilies of Field" (UA) (4th wk) is winding up sixth. "New Kind of Love" (Par) (6th-wk), which has been high on the list for some time, is finishing seventh. "Fantasia" (BV) (reissue) (4th wk) will take eighth position.

"Irma La Douce" (UA) (23d wk) is capturing ninth spot despite the

number of weeks it has been in key firstruns. "V.I.P.s" (MGM) (8th wk) is finishing 10th. "Conjugal Bed" (Embassy) (3d wk) will be 11th while "Lord of Flies" (Cont) (4th wk) rounds out the Top 12 films.

"Leopard" (20th), "8½" (Emb) and "Stolen Hours" (UA) are the runnerup films in that order.

"Wheeler Dealers" (MGM), which opens at N.Y. Music Hall this week, teed off stoutly this session in L.A. "Palm Springs Weekend" (WB), which is rated okay in L.A. hit a big figure in N.Y.

"It's A Mad World" (UA), preeming next week at N.Y. Warner, is rated mighty on opening session in L.A. "Small World of Sammy Lee" (Indie), boff in Boston, looks fancy in Chi but slow in Prov.

"Johnny Cool" (UA), solid in Buffalo, is only fair in Cleveland. "Lawrence of Arabia" (Col) still is smash in Toronto and N.Y.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-10)

Latest Action Chart on Joe Levine:

7 Soon Releasing, 7 Others Shooting

The next six months looms as the heaviest distribution-production period in Embassy Pictures' history. During that time, the company will have at least seven pictures in production and will be putting into release at least seven features. In addition to this, Embassy will begin production of the first of three planned tv series.

Considerable of Embassy's own capital will be involved in these projects, some of which will be entirely financed by the company. This applies to late Polly Adler's "A House Is Not a Home," due to roll in January. Another is an as-yet-untitled film to be made in the U.S. starring Marcello Mastroianni, based on story line concocted by the Italo actor.

Also going within the next six months will be the film version of Henry Miller's "Tropic of Cancer," to be made in Paris as a coproduction with a French producer, not yet identified. Two projects based on works by Harold Robbins are also expected to start within the forepart of 1964, namely "Where Love Has Gone" and "Nevada Smith," latter drawn from the character of that name in "Carpetbaggers." These are coproductions with Paramount, being financed by Par. "Love" is slated to begin shortly.

Additionally set to roll shortly is the Sammy Davis Jr.-Peter Lawford effort "The Major and the Private," slated for March lensing, being financed by Embassy. There's also the last of the four pix being made as coproductions with Italo producer Carlo Ponti. This is "Casanova" which will star Mastroianni who recently completed "Yesterday, Today and Tomorrow" for Embassy and Ponti.

Less certain for first half of 1964 are projects like "Imperial Woman" but these still pend.

Embassy has been piling up inventory in recent months. At least seven of the pix included in this array are now slated to hit market within the next few months. In January, two of the Ponti-Joe Levine coproductions are slated to make their U.S. debuts. These are "Ghost at Noon" and "Empty Canvas." A third in this deal, "Yesterday, Today and Tomorrow," has recently been completed and is figured now as a spring entry.

In February, Embassy is planning to issue two of its major items of 1964. These are "Threepenny Opera" and "Zulu." The latter is being released in the U.S. and Canada by Embassy and in the rest of the world by Paramount. Also, late in February or early in March, Pierre Dominique

Gasseau's documentary about Gotham, "Only One New York," will be put into circulation. "Carpetbaggers" is seen as a June release. There are also some pix completed but not yet skedded for release like the Italo-Russian-Embassy coproduction "Italia Brava Gente" and others.

Also during the next couple of months, Embassy is planning to begin production of its first tv series, one of three to be made in Rome as coproductions with Ponti. These will have Yank top-liners and directors and the final details are now being ironed out. First to go will most likely be "Hercules." No directors or actors (Continued on page 13)

WAS THREAT TO LATIN OFFICES

By VINCENT CANBY

The settlement last week of the three-month-long strike against American film exchanges in Mexico City is seen by foreign managers in New York as an important victory for the Motion Picture Export Assn., not only in Mexico but also in Brazil, Argentina and all of Latin America.

The unified front provided by the member companies (several of whom showed signs of weakening once or twice) allowed MPEA Latin American veep Robert Corkery to hammer home his main point: that the U.S. film firms must now hold the line against unreasonable labor costs and discriminatory government decrees, or be prepared to abandon Latin America as a profitable marketing area.

In the course of the strike, which began Aug. 13 and during which no new MPEA pix went into release, there were reports that at least three member companies were pressuring for a quick settlement on terms approximating the union demands. The execs in opposition, who argued that revenues were not being lost because of the strike, but only delayed, finally won the day. The union involved is the Sindicato de Trabajadores Industriales Cinematografica (STIC), regarded as one of the toughest in Latin America.

While the MPEA agreed to a 15% increase in salaries (STIC had originally demanded 50%), the most important aspect of the new contract was the union's dropping of its demands: re the pension fund. STIC had attempted to force the companies to pay retired employees full salaries for as long as the employees lived! Payment, incidentally, was not to be made directly to the employee, but to the union, which, in turn, would pay the retired employee what the union deemed fit!!

Corkery absolutely refused to meeting such precedent-setting demands, and it was this issue which prolonged the strike. The just- (Continued on page 15)

Fox Foreign Pix Acquisition Pace Quickening With Four Now for '64

FOREMAN TO LONDON FOR 'VICTORS' PREMIERE

Carl Foreman, writer-producer-director of "The Victors," left New York over the past weekend for London and next Monday's (18) world premiere of the film at the Odeon-Leicester Square Theatre.

Foreman and Euan Lloyd, v.p. of his Highroad Productions, have a heavy traveling schedule ahead, with the itinerary including other openings in N.Y. and L.A., Stockholm and Tokyo.

Yank Product In Big Italo Playoff

Rome, Nov. 12.

Yank product continues to increase its hold on the Italian market. There's a strong chance that it'll be a runaway season for the Stars and Stripes.

Currently, five Yank companies lead in the distrib total race; Metro, Universal, Paramount, Dear-UA, and Ceia-Columbia, in that order. These are followed by DeLaurentis in the number six spot, then Warners, Titanus, Incei, and Rank.

U.S. films also have cut themselves a leading 45.5% slice of the key-city first-run market, vs. only 42.4% for Italo features (of which 5.4% stems from coproductions). States also have 11 pix in top 20 grossers to date this season.

Leading features in updated rating are "How the West Was Won" (Crama-Metro), followed by "The Great Escape" (Dear-UA), U's "To Kill a Mockingbird," Incei's Italo-made "Successo," "The Leopard" (Titanus)—a holdover from last season, "The Boom" (DeLaurentis), "Hud" (Par), "The VIPs" (Metro), "Melodie dans le Soul" (Metro-French), and "List of Adrian Messenger" (U).

"Irma la Douce" (Dear-UA) is among recent strong openers, and looks to move up fast.

Twentieth-Fox's program for the acquisition of foreign product for release in the U.S. and/or in selected countries around the world is picking up momentum. According to exec veep Seymour Poe, 20th already has four such features set for U.S. release next year, plus five more set for territorial handling overseas, with the chance that one or more of the second group might also get U.S. handling by 20th.

Poe stresses that this program is part of a larger one designed to encourage young filmmakers both in the U.S. and abroad. One advantage cited for such filmmakers dealing with 20th is the guarantee that their product will get showcasing in the more than 400 theatres which the company owns, or has interest in, in Britain, South Africa, Australia, New Zealand, Egypt, Holland and South America.

While, for the last three or four years, 20th and the other U.S. majors, have been increasingly active in taking on outside product for territorial distribution overseas, this is the first indication that 20th now plans seriously to enter the so-called domestic art film market.

The company late last year set up an affiliate, International Classics, to handle selective-type pix in the domestic market. IC, originally headed by William Shelton and now by Earl Hollander, so far has released only one pic, "Please Not Now," a Brigitte Bardot item which was C-rated by the Legion of Decency and more strong on exploitation than on art.

There is no indication yet which of the four foreign pix mentioned as already acquired for the U.S. will go out via IC, but some of them—certainly if they are subtitled—will be handled by the affiliate. Although International Classics' first (and only) release was a C-item, it's understood that this is not the particular function of the affiliate. Rather, IC will become the operating arm by which 20th hopes to crack the true art market which requires careful, slow payoff.

The four films thus set for U.S. release include the following three French pix: "The Good Soup," starring Annie Girardot and Franchot Tone; "Deo Gratias," starring Bourvil, and Luis Bunuel's "Diary of a Chambermaid," starring Jeanne Moreau. The fourth is "The Empress Wu," a made-in-Hong Kong, color costume drama.

According to Poe, 20th has no intention of setting up local production companies abroad, as, for example, Metro has done in France via its bankrolling of Jacques Bar's Cibra Productions. Instead, 20th will make certain preproduction financial investments and distribution guarantees which will allow the filmmakers, particularly in Europe, to secure balance-of-production underwriting from local banks.

Responsibility for negotiating such deals in Europe resides with Andre Hakim, European production rep for 20th.

(Cited by Poe as an example of 20th's interest in young European filmmakers is the company's pacting of French Oscar-winning director, Serge Bourguignon, to do a second Hollywood pic to follow the previously announced "Cassandra at The Wedding" Natalie Wood starrer, also for 20th.)

In addition to the previously named pix, the following five, most of them French, have also been acquired for release in selected territories abroad: "Le Gros Coup," to be produced by Henri Diamant-Berger, directed by Jean Valere, starring Hardy Kruger and Emmanuelle Riva; "L'Appartement des Filles," produced by Paul Graetz, directed by Michel Deville, starring Mylene Demongeot and Sami Frey; "Scaramouche," to be produced by Nate Wachsberger, starring Maria Giana Canale; "OSS-117," produced by Cadeac D'Arbaud, directed by Andre Hunebelle, with Kerwin Mathews and Irina Demich; and "Peaux des Bananes," produced by Marcel Ophuls, starring Jeanne Moreau and Jean-Paul Belmondo.

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Via Sardegna 43

McLintock (PANAVISION-COLOR)

Conventional John Wayne western. B.O. outlook okay.

Hollywood, Oct. 17.

United Artists release of Michael Wayne production. Stars John Wayne, Maureen O'Hara; features Yvonne De Carlo, Patrick Wayne, Stefanie Powers, Jack Kruschen, Chill Wills. Directed by Andrew V. McLaglen. Screenplay, James Edward Grant; camera, (Technicolor), William H. Clothier; editor, Otto Lovering; music, Frank De Vol; asst. director, Frank Parnheimer. Reviewed at Beverly Theatre, Oct. 17, '63. Running time, 127 MINS.

John Wayne
Maureen O'Hara
Yvonne De Carlo
Patrick Wayne
Stefanie Powers
Jack Kruschen
Chill Wills
Jerry Van Dyke
Edgar Buchanan
Bunny Dull
Ben Sage
Davy Kirk
Puma
Agard
Matt Douglas
Governor
Youngben Sage
Ching
Alice Warren
Sheriff Lord
Carter
Carlos
Jeth
Jones
Beth
Fauntleroy
Loafer
Rumpling Buffalo
Mille
Camille

Remember "The Alamo"? And the muddy free-for-all in "North to Alaska"? And the itinerant donnybrook of "The Quiet Man"? Well, "McLintock" is a kind of cinematic fricassee of leftovers from those three lousy epics, seasoned with assorted clichés of the western idiom such as the cattle-men vs. the settlers and the snooty dudes vs. the crude frontiersmen. Yet, for all of its limited inspiration and familiar trails, the Batjac production has its infectious moments and should strike a responsive chord with audiences of a more clement disposition. The United Artists release seems on safe commercial footing.

"McLintock," most of all, is a John Wayne western, and that is a category not to be underestimated since Wayne is about the last thriving exponent of a great tradition, the last active member of a select fraternity of larger-than-life western film heroes who have all gone thataway, leaving him the only one consistently at large in his natural environment—the wide open spaces.

The style of the Michael Wayne production is forked-tongue-in-cheek. Nucleus of James Edward Grant's original yarn is the marital dual between Wayne, straight-shooting, rough-and-tumble, high-living, hard-drinking cattle baron whose town has been named after him, and Maureen O'Hara, who has more reservations than a Comanche real estate agent. Offshoots of this pivotal feud are a great debate between cattlemen and homesteaders that erupt into a wild and woolly fracas in a mud-bath, and some bad blood between the government and the Comanche over transfer of the latter to Fort Sill. Neither of those two issues is resolved, but the central matter of domestic tranquility is, in the course of a cross-town chase climaxed by a public spanking.

Wayne is in his element, or home, home on the Wayne. Miss O'Hara gives her customary high-spirited performance, although it's never quite clear what she's so darned sore about. Yvonne De Carlo is attractive as Wayne's cook, Stefanie Powers likewise as his college educated daughter. Vying for the latter's affection are Patrick Wayne, who etches a likable characterization, and Jerry Van Dyke, who gives a skillfully offish performance. Effectively type cast are Chill Wills and Edgar Buchanan, and others of prominent value are Jack Kruschen, Bruce Cabot, Perry Lopez, Michael Pate, Strother Martin, Gordon Jones, Robert Lowery, Ed Faulkner, H. W. Gim, Chuck Roberson and Mari Blanchard. John Stanley is irresistibly incoherent as an amiable Comanche with a yen for some fire water.

Andrew V. McLaglen's broad, loose direction is backed up by William H. Clothier's handsome Technicolor photography, the sturdy settings of Hal Pereira and Eddie Imazu and an adjustable score by Frank De Vol. Otto Lovering's editing is perceptive, although the Texas-sized picture could be constructively trimmed down to, say, Oklahoma size. A couple of folk ditties, one by "By" Dunham, the other by Dunham (lyrics) and De Vol (music) are incorporated to advantage. Tube.

The World 10 Times Over (BRITISH)

Uneven and rather downbeat peek at an oldhat theme. Some interesting performances, but scant marquee value for U.S.

London, Nov. 5.

Warner-Pathe release of a Michael Tuke Cyclops Production from Associated-British. Stars Sylvia Syms, June Ritchie, Edward Judd, William Hartnell; features Sarah Lawson, Francis de Wolf, Davy Kaye. Written and directed by Wolf Rilla. Camera, Larry Fizer; editor, Jack Slade; music, Edwin Astley. At Plaza, London. Running time, 93 MINS.

Sylvia Syms
June Ritchie
Edward Judd
William Hartnell
Sarah Lawson
Francis de Wolf
Davy Kaye
Linda Marlowe
Jack Gwillim
Kevin Brennan
Alan White

Wolf Rilla's screenplay, which he also directed, explores in one day's fairly busy activity, the aimlessness, insecurity and heartlessness of nightclub hostesses. The result is overdramatic but provides opportunities for deft thesping and occasional imaginative direction and lensing. Nightclub and location sequences in London have a brisk authenticity. The pic should be a worthwhile programmer though lacking in name value for the U.S.

Story concerns two girls, euphemistically called nightclub hostesses, who share an apartment. One (June Ritchie) is a flighty, young extrovert who is having an affair with the married son of a property tycoon. The other (Sylvia Syms) is an older girl, daughter of a country schoolmaster, who is disgusted with her job but cannot break away from it.

The slim storyline concerns the capricious way in which Miss Ritchie treats her lover on the fateful day when she tries to commit suicide by slashing her wrists. Of more interest is the visit of Miss Syms' father to London to see his daughter, his attempts to communicate with her mentally and the desperate way she humiliates him when he visits the night club and discovers the trashy way in which she makes a living.

Miss Syms, long one of Britain's most underrated screen actresses, gives an intelligent and often moving performance. Her scenes with her father (William Hartnell) are excellent. Hartnell, playing the unworried, scholarly father, who has no contact with his daughter, also gives an observant study. The other two principals are more phonily drawn characters. It seems unlikely that the hero (Edward Judd) would put up the extreme bitchiness of Miss Ritchie for an instant, even in infatuation. Judd seems strangely uneasy in his role and Miss Ritchie, despite many first-rate moments, sometimes appears as if she is simply jumping through paper hoops.

Sarah Lawson, Francis de Wolf and Linda Marlowe cope satisfactorily with minor roles. Davy Kaye, a top nightclub entertainer here, plays a nightclub emcee with confidence.

There are too many closeups and the offbeat lensing is overdone. But at least the film is a reasonable attempt to get off the beaten track technically, if not storywise. The image of the nightclubs in this pic comes over with a depressing air of futility.

Rich.

How About Us? (Hvad Med Os?) (DANISH)

The beat youth vs the beat middleage is the theme of this ambitious Danish film that introduces new female star with obvious international appeal.

Copenhagen, Nov. 5.

Constantin release of Bent Christensen production. Stars Maud Berthelsen, Erno Miller, Buster Larsen, Jora Jeppesen, Poul Hagen, Morten Grunwald, Claus Nissen. Directed by Henning Carlsen. Story and screenplay, Leif Panduro; music, Krystof Komeda; camera, Henning Kristiansen. Running time, 95 MINS.

Shrewd businessman and artistically ambitious Bent Christensen has given controversial modern novelist Leif Panduro and daring director Henning Carlsen a free hand in their making of another grim little story about rootless youth and concerning an age that still has firm roots in the last World War. Story brings a young bomb-banning beatnik girl extremely casually into the arms and bed of a 43-year-old coffee planter. Latter has returned to Denmark 20 years after participating in a

resistance group's command killing of an informer.

Plot thus pits remembered wartime against forgetful peacetime and middleage against youth. And in neither case do the twain meet in more than a physical contact that repulses rather than relieves. Panduro, a humorist when he wrote Christensen's "The Vacuum Cleaner Gang" last year, occasionally pokes the Bourgeois in the ribs with baroque jokes. But mostly he is very grim about the whole matter.

The love affair dies rather undramatically while the returned Freedom Fighter is violently shut up by former buddies who want to make sure that he remembers to forget forever an episode they evidently never learned to justify in their own hearts either.

While the film gives realism quite a try in director Carlsen's settings or the scenes, it is peopled with cardboard characters whose excuse for being cardboard must be that they are symbols of whatever Panduro finds wanting in modern man, manners and morals. The colorful photography brings the film to an international level which Panduro's and Carlsen's work fall well below.

Still, the love story has its strong moments, daring yet never cheap. In the former topflight Paris fashionmodel Maud Berthelsen, director Carlsen has not only found a face that is sure to attract worldwide attention, but he has also made the model come alive with some very sensitive acting.

Kell.

San Francisco Festival Reviews

Week-End (DANISH)

San Francisco, Nov. 2.

Bent Christensen production. Directed by Palle Kjaerulf-Schmidt. Screenplay by Klaus Riffbjerg. Camera, George Odder; music, Erik Moseholm. Reviewed at San Francisco Film Festival, Nov. 1, '63. Running time, 45 MINS.

Lars Jens Osterholm
Tove Birgit Bruel
Kjeld, Married Willy Rathnov
Knut, Married Elsebeth Knudsen
Ise Bente Dessau
Jan, Married Erik Kuhnau
Birthe, Maid Lotte Tarp
Inkeeper Jorgen Beck

In a town recently treated to a front page series of articles on "wife swapping," Denmark's entry in the San Francisco Film Festival, did not come as a shock. "Week-End" sensitively succeeded, however, where the articles failed, in showing the emptiness, the joylessness, the lack of any real passion in the frantic clutching for a change-off partner.

Awarded "Best Film of 1963" in Copenhagen, banned by French and Finnish censors and withdrawn from the Cannes and Berlin Festivals, it is the frank story of a hot summer interlude by the sea. Despite the presence of their children, three married couples and a bearded bachelor—spirited, perceptive, and vigorous catalyst—drink, dance, reach out to each other and find a repetition of familiar frustrations. "What we want," says Jens Osterholm, the bachelor, "is an air raid... if we were forced to go through all that we might rescue someone or get killed."

The erotic by-play (heightened by a pulsating jazz score), with the usual quota of naked shots, builds to a climax of childish violence and a sense of shame, uneasy recognition.

Klaus Riffbjerg, the iconoclastic Danish newspaperman who wrote the script, director Palle Kjaerulf-Schmidt and producer Bent Christensen have given the festival an impressive and controversial document.

Judy.

The Courtesan (INDIA)

A Filmkraft, Ltd. production. Features Soumitro Chatterji and Ruma Guhathakurta. Screenplay and direction by Arup Guha Thakurta. Based on a story by Bimal Mitra; music, Ali Akbar Khan. Camera, Dinen Gupta. Reviewed at Frisco Film Fest., Nov. 6, '63. Running time, 76 MINS.

India's entry in the Frisco Film Fest is the first solo effort of Director Arup Guha Thakurta, former assistant to Satyajit Ray. It didn't

Lebanon Film Fest Reviews

Nem Alt Meg Az Autobusz (The Bus Did Not Stop) (HUNGARIAN)

Beirut, Oct. 23.

Hungarofilm release of Hunnia production. With Klari Tolany, Hilda Gobbi. Directed by Janus Palashty. Screenplay, J. Cizmari; camera, M. Herczemi; editor, Sandor Borankay. At Beirut Film Fest. Running time, 65 MINS.

This Hungarian film is a fairly witty look at a group of people caught up in a police station when a whole busload is unloaded there after the theft of a watch. But if it has some clever scenes, the characters and action are mainly stereotyped and its length and treatment make this primarily a local item.

Things get complicated when a bag full of stolen loot is found on the bus. But all is worked out after all the characters have gone through some change or revealing themselves as they really are. If this pokes fun at bureaucracy, it is mainly on a cabaret revue format. It is technically good and well played.

Mosk.

Yaklacak Kitap (Book That Should Burn) (TURKISH)

Beirut, Oct. 20.

Duru Film production and release. Stars Leyla Sayar, Tamer Yigit; features Ulvi Vraz, Atij Kapkan. Directed by Sureyya Duru. Screenplay, Erdogan Tunas from book by Etem Izzet Benice; camera, Ali Yaver; music, Isult Nadin. At Beirut Film Fest. Running time, 110 MINS.

Leyla Sayar
Tamer Yigit
Ulvi Vraz
Atij Kapkan

Film is a melodrama with Dickensian overtones. It is about the tribulations of an orphan girl who is raped at 12 and almost ends up marrying her own brother. But it is treated in a solid, sincere, direct manner. Film shows a budding visual flair in little known Turkish pix if this one is primarily for playoff chances in less demanding areas than in European and U.S. spots.

It is all told clearly and forthrightly and manages to make some comments on Turkish life today in seemingly moving between rural backwardness and city modernity. The little girl gets adopted by a decent aging couple. She grows up hating men because of the raping but finally falls in love.

Director Sureyya Duru tells his tale simply and it's understandable even without subtitles, as this was shown. Characters are mainly larger than life stereotypes if the girl does have some individuality.

This is technically good with a neat, if old-fashioned, narrative style. Over 150 films are made in Turkey every year and this pic is one of the better ones.

Mosk.

rub off. Film shows none of Ray's poetic imagination, insight or technical skill.

Thakurta also wrote the screenplay for this mediocre treatment of the story of a courtesan, kidnapped as a child by a brothel-keeper, and found years later by her childhood sweetheart who then marries her. They make a new life in a distant village until her past is discovered.

Although the courtesan-wife, played with sensitivity and intelligence by the director's wife, Ruma Guhathakurta, has been a model of sweetness, helpfulness and inspiration in the village, her neighbors turn on her. It is an inexplicable rejection for which no foundation has been laid for western comprehension in terms of character or situation.

The photography does not even do justice to the beauty of the star, daughter of a Calcutta editor and niece of one of India's best known lawyers, who has provided a graceful Indian touch to the festival.

The final straws are almost indecipherable sub-titles which turn out to be a kind of low-grade pidgin English. Surely the British could have done better than that.

Judy.

Na Bialym Szlaku (On the White Trails) (POLISH)

Beirut, Oct. 21.

Polski State Film release of Studio Unit production. With Leon Niemczyk, Emil Kerevich, Ryszard Kotas, Maxmiera Talarczyk. Directed by Jaroslav Brozowski. Screenplay, Andrzej Wrobel. Screenplay, Andrzej Wrobel; camera, Boguslaw Lambach; editor, Lazmierz Serocki; music, Marcell Novak. At Beirut Film Fest. Running time, 75 MINS.

Leon Niemczyk
Emil Kerevich
Ryszard Kotas
Maxmiera Talarczyk

Adventure pic has some good lensing in the Arctic during the last World War but not the force to bring off its ironic Pacifist yarn. Only playoff chances loom abroad on its okay action aspects.

During the last war, the Germans had some Arctic outposts as did the Free Poles. This has a Pole trying to bring in a captured German officer. The war ends, and they are given up for lost as they struggle on.

The enmity and then growing respect between the two men tries to make its statement on war's uselessness. But their scrapes and outlooks are couched in too many planted suspense interludes, and overdone dramatic treatment.

Film thus loses its bitter ironic impact but all this is viewable because of its solid feel for the landscape and the well-handled fight and trek scenes.

Vacances a La Mer (Vacation by the Sea) (RUMANIAN-COLOR-SONG)

Beirut, Oct. 24.

Bucaresti production and release. With I. Darie, Alexandru Monte, Alexandru Repan, Melanie Cirje. Written and directed by H. Nicolaide, Cezar Grigoriu. Camera (Sovcolor), Andre Feher; music, Gheorghe Grigoriu. At Beirut Film Fest. Running time, 75 MINS.

Iurie Darie
Alexandru Monte
Alexandru Repan
Melanie Cirje
Anca
Ileana Sandu
Ana Szese

Musical pic about a swing band which goes off to a sea resort, with the usual adventures of young boys and girls, might well have passed as an ordinary western opus if it were not for the stress on work as the real mainstay of these vacationers. There's also the handicap of the old-fashioned musical scoring of the film. It should have good results in Eastern Bloc countries on its fairly light and entertaining treatment but is too skimpy to pass for Western foreign usage.

The orch plays prewar style swing songs. They are roped into a concert at a sea resort to pay their way. Then the band gets into plenty of trouble with the organizers before all is well. The boys manage to get in some innocent romantic escapades, too.

This is generally lightweight and childish, without the zip, musical freshness and zing to make it worth trying to place alongside Yank pix of the same type. Players are engaging and color is acceptable if sometimes uneven. It's all in widescreen.

No Way Out (FILIPINO)

San Francisco, Nov. 7.

Leon P. Lopez production. Directed by Lamberto V. Avellana. Screenplay, Rolf Bayer; music, Restie Umali. Reviewed at San Francisco Film Festival. Running time, 95 MINS.

Major Juan de la Cruz, Leopoldo Salcedo
Capt. Ricardo Flores Ronald Remy
Maria Flores Laila Benito
Pedro Lou Salvador Jr.
Sgt. Cordero Joe Sison
Mayor Ramos Alfonso Carvajal
Nicolas Jose Vergara
Col. Matsuyama Kim Sung Ho
Capt. Harada Park Noh Shik
Lt. Iko Matsuyama Choi Ji Hee

Despite stilted dialogue, poor dubbing and some amateurish performances, there is something genuinely touching about "No Way Out," the Philippine entry in the San Francisco Film Festival.

A resistance drama that earnestly attacks racial stereotypes and makes a plea for love and basic human values, perhaps the very lack of sophistication—which occasionally drew laughs in the wrong places—also gives the film its moving moments. Aided, not inconsiderably, by the luminous appeal of a beautiful Korean star, Choi Ji Kee, playing a Japanese army nurse who loves a Philippine doctor she has met in a Japanese prisoner of war camp.

The nurse's father, Col. Matsuyama, portrayed by another Korean actor, Kim Sung Ho, is in

(Continued on page 17)

DOWNTOWN DETROIT'S DIMPLES

Eastern Asst. Directors Negotiating

Those In and Out of Association Separately Get Demands—Travel Style and Cash Involved

Contract talks are on between International Alliance of Theatrical Stage Employees assistant directors Local 161 and various eastern filmmaking groups. Involved in the talks are both commercial and theatrical picture makers.

Yesterday (Tues.) the assistants' negotiators met commercial film producers who are not members of the Film Producers Assn., which reps a majority of such makers in New York. Following meetings with these indies, 161 will meet with the FPA and after that with a theatrical film group made up of such indies as David Susskind, Ely Landau, tv's Plautus Productions and others.

The assistant directors are primarily seeking to standardize crew content provisions, minimum time stipulations and such, which are presently rather flexible. Also being sought are scale hikes and improvements in travel provisions such as cash allowances, insurance, class of transportation and similar demands. Assistants are also after a 50c-a-day raise in employer pension and welfare payments.

So far the actual points of dispute, if any, haven't been developed since the meetings now being held are primarily exploratory sessions.

The assistants have another situation on their hands while this is going on. It involves the group's leaving the IATSE and joining the Directors Guild of America. Such a move reportedly has the blessing of the IA and it is understood that the merger is all but accomplished, the New York members having already ratified the plan. It must now be voted on by Hollywood membership. Assistants aren't doing any talking, however, because of the fear that a press airing of the issues would harm chances of completing the deal.

Meanwhile, the DGA is still holding merger talks with the Screen Directors International Guild and this situation is believed to be nearing concluding stages. A merger, often sought but never accomplished, between these two bodies is now thought to be close to becoming a reality. Again nothing is being said by the parties involved, for much the same reasoning as applies in the 161-DGA merger case.

Through it all, it is said that whatever contract items are decided by 161 and the film producers will remain in effect no matter what the outcome of the various merger possibilities is. It has long been felt that the assistant directors should be a part of the directors guilds rather than a trade organization like the IA. Alliance execs have come to agree so the way is clear. As far as the DGA and SDIG getting together, their present talks have been going for some time and optimism seems to be the key to present thinking, both sides favoring a merger.

Loew's Purchases N.Y. Bus Terminal

Expanding its realstate holdings in the New York area, Loew's Theatres Inc. has purchased for \$2,000,000 the site of the former Greyhound Bus Terminal, on 50th Street, which is now being used as a parking lot. At the same time the theatre-hotel company also acquired on a long-term lease property on 7th Avenue from 53rd to 54th St. It's a block above the company's American Hotel on 7th and 52d-53d.

Construction of an office building on the Greyhound site is indicated. Nothing specific as to the other parcel of land.

OUT TO CHARM ALL AGE GROUPS

By FRED TEW

Detroit, Nov. 12.

An organized showmanship campaign, has been launched by United Detroit Theatres, this city's largest operators of downtown first-runs, to increase the downtown habit "by at least 50%."

Opener was a special "Ladies' Day" at the 4,926-seat Michigan, 2,995-seat Palms, 1,408-seat Madison and 1,400-seat Grand Circus. The houses were packed by femmes who paid 50c a seat for the regular attractions which included "The VIP's," "Lilies of the Field," and "Running Man." Added inducements were free snacks, corsages, discounts at cooperating downtown stores, luncheons at reduced rates at nearby leading restaurants, and personal appearances at each theatre by Detroit radio and tv personalities.

Ladies' Day, which will be repeated, is only one of many strategies which will be put to the test of attracting customers downtown. Here are the coming attractions:

An extensive theatre-dinner package promotion with four top restaurants cooperating to sell the night-on-the-town idea at a bargain package price. Patrons may have their choice of restaurants and theatres, Monday through Friday. Grayline, the local charter-bus subsidiary of the city-owned transportation system, will promote organizations for busloads of fun-seekers who will charter a bus for dinner and the theatre, all at a bargain price.

"Career Girls Day" is another idea, with price and other inducements offered one day a week to the over 125,000 women employed in the downtown area. Idea is to cultivate the habit on the part of the working gals to remain downtown for an evening out, once a week. This offer will be obtainable by way of a membership card issued by downtown employers.

Senior Citizens will also have their days. This promotion will be aimed at retired persons and their spouses, with discount identity cards made available to them through the Senior Citizens Council, representing more than 240,000 oldsters in the Detroit area. A key factor in this special is the United Auto Workers which maintains a department looking after the interests of its pensioners.

Junior prices, already in effect (Continued on page 18)

Trans-Lux Tests \$1.25 'Face War'; Resumes Policy

Trans-Lux Theatre, on Manhattan's Broadway and 49th Street, made with a short-lived hiatus from its regular policy of newsreels, travelogs and cartoons to offer a feature-length documentary, the Swedish-made "Face of War," with results insufficient to make such a change on a permanent basis.

Theatre upped the scale to a top of \$1.25, instead of the regular 70c, and, with the standard items along with the feature, had a show going two hours instead of the usual one hour. First week went all right but the boxoffice was shortsville in the second frame and as of six o'clock last night there's a resumption of the familiar newsreel-house fare.

This theatre is one of the few remaining around the country devoted to newsreels and shorts and is having a problem, not yet acute, because only two companies, Metro and Universal, have newsreel footage to offer.

T-L officer Tom Rodgers states that while the old policy is being resumed the theatre in future will play available features in the "news value category."

One Grips Local (52) For New York Film Production Still in Negotiation

Literary Boswell

BABETTE HALL

who has had experience in publishing bulletoilign details some of the exploits in

Have Book, Will Travel

one of the many Editorial Features in the upcoming

58th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

Proposed merger between International Alliance of Theatrical Stage Employees New York studio mechanics local 52 and Nassau local 340 is now pretty much up to 340. Grips are ready to make a deal and if one is completed, it is figured that Westchester local 366 would not be far behind in joining the new unit.

The way the merger is envisioned, by 52 at least, 340 would affiliate with 52. It is understood that a majority of the Nassau members favor such a move, which should increase the amount of film work available to them, but some 340 officials aren't so keen. This because their local would virtually be absorbed by 52.

The International is also understood to favor such a move because it feels that it would be good for the eastern film industry. Particularly if Westchester 366 would come in, such a merger would create a single grips unit in the area and would end the jurisdictional wrangling that often evolves when film work crosses county lines, such as the difficulties which developed during the filming of "World of Henry Orient" at Michael Myerberg's Long Island Studios and in Gotham.

Primarily 340 and 366 serve film theatres, stock theatres and other theatrical operations. They also do some commercial film work but their knowhow in the feature biz is limited, as was discovered at L.I. Studios during the making of "Orient" when 52 eventually had to go out there by special IA agreement to help complete the feature, Local 340 didn't like this revelation or the action taken.

Jerry Hellman, producer of "Orient," arranged the jurisdictional line crossing for his pic and the old two-local system goes back into effect at Myerberg's studio after this film winds there this week. Any merger between 340 and 52 would be a boon to Myerberg since the problems experienced by "Orient" in its early days would be eliminated, along with the 52 travel allowance extras now charged when the N.Y. members are working there. It was the "Orient" experience which dramatized the merger potential to the film trade.

Merger could result in lower labor costs to producers. It would end the man-for-man jurisdictional division between 340 and 52—and 366 for that matter if it wants in—which invariably results in larger-than-necessary crews and, of course, higher costs. Merger would stimulate eastern production and allay fears of producers who now see east as a booby-trap.

Stanley 15% Over Net Profit of 1962

On gross income of \$146,693,100, representing a 7.7% increase, Stanley Warner for the fiscal year ended Aug. 31 had net operating profit of \$3,283,300. This was 15% better than 1962's net profit of \$2,853,500.

Per-share earnings in the new period amounted to \$1.61, compared with \$1.40 a year ago.

In addition to the operating profit for 1963 there was a gain of \$237,400, or 11c per share, realized from property dispositions. This was a loss item in the amount of \$31,800 in 1962.

Rockhill Art Theatre, at Kansas City, a unit of the Art Theatre Guild, is undergoing removal of old-style marquee and installation of a new one in gold anodized aluminum topped by perpendicularly illuminated attraction sign with movable letters.

Atlanta Exhibs' New House Boom; Further Starts

Atlanta, Nov. 12.

This year Atlanta unveiled four new conventional motion picture theatres, all within one month. Two of them, the Atlantic and the Cherokee, 950-seaters, were built by H. B. Meiselman Theatres Inc., of Charlotte, as parts of shopping centers. Georgia Theatre Co., John H. Stembler president, (outgoing president of Theatre Owners of America) built the Lenox Square Theatre on a huge regional shopping center site of the same name with parking space for 6,000 automobiles. Fourth four-waller, 1,200-seat Martin's Rialto Theatre, went up on site of an old Rialto that was more than 50 years old when Columbus-based Martin Theatre circuit included the cinema playhouse in a complex of first floor offices with theatre occupying upstairs portion of building.

It is believed no other city (Metropolitan Atlanta's population tops 1,000,000) can match that construction record. But, the end is not yet in sight.

Last week Meiselman started another 950-seater, the Belvedere, in Columbia Village, a new shopping center being developed in DeKalb Co., adjacent to Atlanta. Friday (25) he added the news that he was going to put up a similar house, yet unnamed, in a new nine-acre shopping center he is financing and developing on South Cobb Drive, also in Atlanta area, in nearby Cobb County.

This news followed by two days word of Stembler starting a 1,000-seat deluxe theatre, the Cobb Center Theatre, named for shopping center in which it is located.

These two latter theatres will be located within 500 yards of each other.

Since these new film showcases can't possibly be built and opened this year, Atlanta is likely to surpass its mark of four theatres set in 1963 by the time 1964 rolls around. It is an area of tremendous growth and new drive-ins have been springing up like mushrooms and the hardtops are keeping pace.

Meiselman's four, two down and two to go, brings his operation to 22 in North and South Carolina, Florida and Georgia.

Georgia Theatre chain has some 40 locations, about equally divided between four-wallers and outdoorers, all within the state of Georgia.

Martin wheel, one of the largest in the country, operates some 175 theatres (inside and outside type) in Georgia, Florida, Alabama, Kentucky and Tennessee. In addition to Rialto in Atlanta, they have Martin's Cinerama, exclusive outlet for the wide, wide screen process films. (Formerly the Towernee the Erlanger it was gutted and rebuilt at a cost of \$60,000.)

New, Big Product Lifts L.A.; 'World' Boffo \$29,000, 'Dealers' Stout 23G, 'Journey' Fancy 13G, 'Weekend' 15G

Los Angeles, Nov. 12.

Firstruns here currently are taking on a fairly rosy hue, with several new entries and six holdovers along with Armistice Day holiday to spark biz. "It's A Mad World" shapes boffo \$29,000 or better for initial 6-day week at the new Cinerama Theatre. "Wheeler Dealers" shapes stout \$23,000 or over on opener in four theatres.

"Palm Springs Weekend" looms okay \$15,000 in three houses. "Incredible Journey" looks lush \$13,000 in two smaller spots.

On regular holdover front, "Irma La Douce" shapes slick \$25,700 in third daydaring three houses. "Under Yum Yum Tree" is socko \$24,500 in third round at Chinese. "How West Was Won" is big \$23,500 in 38th week at Warner Hollywood. "Tom Jones" looms wow \$21,500 in third at Beverly.

Estimates for This Week

Cinerama (Pac) (915; \$149-\$3.50)—"It's A Mad World" (UA). Mighty \$29,000 or over.

Hillstreet, Pix, El Rey (Metropolitan-Prin-FWC) (2,752; 756; 356; \$1-\$1.49)—"Palm Springs Weekend" (WB) and "Thunder Island" (20th). Okay \$15,000. Last week, Hillstreet with Iris, "Old Dark House" (Col) and "Maniac" (Col), \$8,400. Pix with Warren's, "Twice Told Tales" (UA), "Trauma" (Parade), \$11,700. El Rey, "Leopard" (20th), "Condemned of Altona" (20th), \$2,000.

Warren's, Wiltern, Baldwin, Hollywood (Metropolitan-SW-State-FWC) (1,757; 2,344; 1,800; 856; \$1-\$1.49)—"Wheeler Dealers" (MGM) and "Rider on Dead Horse" (Indie). Stout \$23,000 or over. Last week, Wiltern with Vogue, "Wives and Lovers" (Par) (1st general release), "Come Blow Horn" (Par) (m.o.), \$11,700. Baldwin, "Brothers Grimm" (MGM) (reissue), "Flipper" (MGM) (repeat), \$3,000.

(Continued on page 10)

'HONOR' FAIRISH 10G ST.L.; 'WEST' 15G, 31ST

St. Louis, Nov. 12.

Bulk of strength this stanza is centered in the holdovers and extended-runs. "Twilight of Honor" is rated fairish on initial week at the State. Most other new bills are not getting far. "Fantasia" still is fancy in second round at Loew's Mid-City. "Mary, Mary" looks lush in second at Esquire. "How West Was Won" looks big in 31st session at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1.50-\$3.50)—"Cleopatra" (20th) (20th wk). Okay \$12,000.

Apollon Art (Grace) (700; 90-\$1.25)—"Fables of Love" (Indie). Nice \$2,000. Last week, "Murder at Gallop" (MGM) (3d wk), \$2,000.

Esquire (Jablonow Komm) (1,890; 90-\$1.25)—"Mary, Mary" (WB) (2d wk). Fine \$10,000. Last week, \$13,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Spencer's Mountain" (WB) and "Days of Wine & Roses" (WB) (reissue). Fair \$8,000. Last week, "To Catch a Thief" (Par) and "Vertigo" (Par) (reissues), \$8,300.

Loew's Mid-City (Loew) (1,160; 80-80)—"Fantasia" (BV) (reissue) (2d wk). Trim \$10,000. Last week, \$11,000.

State (Loew) (3,600; 60-90)—"Twilight of Honor" (MGM). Fairish \$10,000 or close. Last week, "V.I.P.s" (MGM) (6th wk), \$5,600.

Martin Cinerama (Martin) (913; \$1.25-\$2.50)—"How West Was Won" (MGM) (31st wk). Big \$15,000 or near. Last week, \$14,000.

Paceant (Arthur) (1,000; 90-\$1.25)—"Pair of Briefs" (Indie). Okay \$3,000. Last week, "Leopard" (20th) (2d wk), \$1,500.

Paris Art (Chernoff) (800; \$1.50)—"No Exit" (Zenith). Fair \$1,800. Last week, "Balcony" (Cont) (3d wk), \$1,000.

St. Louis (Arthur) (3,800; 75-90)—"Mondo Cane" (Times) and "Wrong Arm of Law" (Cont). Slow \$7,000. Last week, "Please Turn Over" (Indie) and "Mouse That Roared" (Indie) (reissues), \$8,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"Women of World" (Embassy). Good \$3,000. Last week, "8½" (Embassy) (4th wk), \$2,500.

Key City Grosses

Estimated Total Gross

Last Year \$2,885,700
(Based on 22 cities and 276 theatres).

This Week \$2,525,700
(Based on 22 cities and 260 theatres, chiefly first runs including N.Y.).

'Journey' Hot 13G, Cleve.; 'Lilies' 9G

Cleveland, Nov. 11.

Some fresh entries here currently but not all of them are faring so well. "Incredible Journey" shapes tops with a torrid take at Palace for opening week. "Lilies of Field" looks great at Colony Art on opener.

"Mary, Mary" looms smart in second at the Allen, and top gross total in city. "Lord of Flies" still is hep for second round, daydaring two arty spots. "Johnny Cool" is rated fair in second at State.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1.25-\$1.50)—"Mary, Mary" (WB) (2d wk). Smart \$14,000 or near. Last week, \$13,000.

Colony Art (Stanley-Warner) (1,354; \$1.50)—"Lilies of Field" (UA). Great \$9,000 or near. Last week, "Conjugal Bed" (Embassy) (4th wk), \$2,500.

Continental Art (Art Theatre Guild) (925; \$1.50)—Promises, Promises" (Indie). Okay \$1,900 in 2 days. Last week, "Passion of Slow Fire" (Indie), \$1,800.

Heights Art (Art Theatre Guild) (925; \$1.50)—"Lord of Flies" (Cont) (2d wk). Hep \$3,700. Last week, \$5,100.

Hippodrome (Hipp Bldg. Co.) (3,500; \$1.25-\$1.50)—"Guns of Black Witch" (AA) and "Eric Conqueror" (AA). Dull \$5,000 in 5 days. Last week, "Tarzan's Three Challenges" (MGM) and "Hootenanny Hoot" (MGM), \$4,800.

Ohio (Loew) (1,020; \$1.80-\$3.50)—"Cleopatra" (21st wk). Okay \$9,000. Last week \$8,800.

Palace (F&A Theatres) (1,254; \$1.25-\$1.50)—"Incredible Journey" (BV) and "Cattle King" (MGM). Hot \$13,000. Last week, "New Kind of Love" (Par) (2d wk), \$6,000.

State (Loew) (3,450; \$1.50)—"Johnny Cool" (UA) (2d wk). Fair \$8,000. Last week, \$12,000.

Westwood Art (Art Theatre Guild) (955; \$1.50)—"Lord of Flies" (Cont) (2d wk). Loud \$3,200. Last week, \$4,000.

D.C. Stout; 'Tree' Socko \$15,000; 'Lilies' Sturdy 10G, 2d; 'V.I.P.s' 8G, 7

Washington, Nov. 12.

Holiday trade will keep biz on steady keel this session. "Under Yum Yum Tree" shapes sock in opener at Trans-Lux. "Mary, Mary" looms okay in second round at Ambassador-Metropolitan.

"Lilies of Field" figures boff in first holdover week at Keith's. "V.I.P.s" looks nifty in seventh round at Palace. "How West Was Won" looms big in 35th round at Uptown.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; \$1-\$1.49)—"Mary, Mary" (WB) (2d wk). Okay \$7,500 or close after opening at \$9,300.

Apex (KB) (940; \$1.25-\$1.40)—"Conjugal Bed" (Embassy) (4th wk). Hot \$6,000. Last week, same.

Calvert (Mann) (900; \$1.25-\$1.50)—"Three Fables of Love" (Janus) (2d wk). Mild \$2,500 or near after initialing at \$4,000.

Dupont (Mann) (400; 90-\$1.55)—"Leopard" (20th) (5th wk). Okay \$4,500. Last week, \$4,000.

Embassy (Loew) (567; \$1.25-\$2)—"New Kind of Love" (Par) (5th wk). Trim \$5,000. Last week, \$6,000.

Keith's (RKO) (1,838; \$1-\$1.49)

"Lilies of Field" (U) (2d wk). Boff \$10,000 after \$14,000 opener. McArthur (KB) (900; \$1.25-\$1.40)—"Heavens Above" (Janus) (6th wk). Nice \$3,500. Last week, \$4,500.

Ontario (KB) (1,240; \$1.75-\$3)—"Sporting Life" (Cont) (3d wk). Mild \$2,500. Last week, \$3,000.

Palace (Loew) (2,360; \$1.25-\$1.80)—"V.I.P.s" (MGM) (7th wk). Nifty \$8,000. Last week, \$8,500.

Playhouse (TL) (459; \$1.25-\$1.80)—"Fantasia" (BV) (reissue) (3d wk). Busy \$6,800. Last week, \$7,100.

Plaza (TL) (278; \$1.25-\$1.80)—"Promises, Promises" (Indie) (6th wk). Oke \$4,000. Last week, \$4,100.

Town (King) (800; \$1-\$1.49)—"20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Nice \$7,000 after \$8,000 opener.

Trans-Lux (TL) (899; \$1.49-\$2)—"Under Yum Yum Tree" (Col). Sock \$15,000 or close. Last week, "Running Man" (Col) (4th wk), \$2,200.

Uptown (SW) (1,300; \$1.65-\$2.75)—"How West Was Won" (MGM) (35th wk). Big \$10,000. Last week, \$9,400.

Warner (SW) (1,250; \$1.50-\$2.75)—"Cleopatra" (20th) (20th wk). Loud \$12,000 or close. Last week, \$11,000.

'Tree' Wham 24G, Hub; 'Bed' Hotsy 7G; 'Mary' 14G

Boston, Nov. 12.

Biz bounding upwards this round, with plenty of rain and big new product. Town's newest first-run, E. M. Loew's West End Cinema opened with "Conjugal Bed" which looks hotsy. "Under Yum Yum Tree" in first is wow at the Astor. "Small World of Sammy Lee" is fancy at Capri. "Promises, Promises" is torrid at Center.

"Cleopatra" winds up 20 weeks at Music Hall and moves to the Gary Friday (15), being slick in final week at big house. "How West Was Won" shot up in final session at the Boston. "It's A Mad World" opens there Nov. 19.

"Twilight of Honor" is big in second at Memorial. "Mary, Mary" is holding fancy at Paramount in second. "Lord of Flies" holds stout in eighth session at Cinema, Kenmore Square. "V.I.P.s" holds steady at Orpheum in seventh week.

Estimates for This Week

Astor (B&Q) (1,117; 90-\$1.50)—"Under Yum Yum Tree" (Col). Wow \$24,000 or near. Last week, "French Style" (Col) (3d wk), \$4,000.

Beacon Hill (Sack) (900; \$1-\$1.80)—"Fantasia" (BV) (reissue) (3d wk). Hep \$6,000. Last week, \$8,000.

Boston (Beacon Ent.) (1,345; \$1.20-\$2.95)—"How West Was Won" (MGM) (33d wk). Hefty \$15,000 again for final week. Last week, same. "It's A Mad World" (UA) opens Nov. 19.

Capri (Sack) (850; 90-\$1.50)—"Small World of Sammy Lee" (Seven Arts). Sock \$9,000. Last week, "Lilies of Field" (UA) (4th wk), \$6,000.

Center (E. M. Loew) (1,250; 90-\$1.25)—"Promises, Promises" (Indie) and "Strong Room" (Indie). Hot \$15,000. Last week, "Dementia" (AI) and "Terror" (AI), \$6,000.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90)—"Lord of Flies" (Cont) (8th wk). Neat \$5,000. Last week, \$6,000.

Exeter (Indie) (1,300; 90-\$1.49)—"Heavens Above" (Janus) (2d wk). Nice \$6,000. Last week, \$8,000.

Fenway (Indie) (1,300; 90-\$1.49)—"Cold Wind in August" (Indie) and "Like Wow" (Indie) (reruns). Oke \$3,500. Last week, "Meet Me Tonight For Sure" (Indie) and "Naked in Night" (Indie) (2d wk), \$3,000.

Gary (Sack) (1,277; 75-\$1.80)—"Leopard" (20th) (4th wk-final). Okay \$7,500. Last week, \$8,500.

"Cleopatra" (20th) moves over here Friday (15) after 20 weeks at Music Hall.

Mayflower (ATC) (689; 90-\$1.50)—"Stolen Hours" (Indie) and "I Could Go On Singing" (Indie) (reruns). Mild \$3,000. Last week, "Johnny Cool" (UA) and "Call Me Bwana" (UA) (reruns), \$3,000.

Memorial (RKO) (3,000; 90-\$1.50)—"Twilight of Honor" (MGM) and

(Continued on page 10)

'Mary' Rousing \$15,000 Paces Mpls.; 'Journey' Sock 10G; 'West' 11G, 36th

Minneapolis, Nov. 12.

"Mary, Mary" is the most important of current newcomers. It's headed for a big session at the State. Also great is "Incredible Journey" at the Gopher on opener. Also a fresh entry uptown is "Of Love and Desire," rated fair at the Park.

Roadshows "How West Was Won" and "Cleopatra," approaching the start of their 10th and sixth months, respectively, are still hanging on and seem to be in no danger of being budged for a long time. This is the 18th and final week for smash "Irma La Douce" at World.

Estimates for This Week

Academy (Mann) (1,000; \$1.25-\$1.50)—"Fantasia" (BV) (reissue) (2d wk). Okay \$3,500. Last week, \$5,500.

Avalon (Frank) (800; \$1)—"House on Bare Mountains" (Indie) and "Only Two Can Play" (Indie) (subrun) (2d wk). So-so \$1,000. Last week, \$1,300.

Century (Par) (1,300; \$2.10-\$3.50)—"Cleopatra" (20th) (20th wk). Brisk \$7,000 or near. Last week, \$7,500.

Cooper (CF) (805; \$1.25-\$2.50)—"How West Was Won" (MGM) (36th wk). Great \$11,200. Last week, \$10,000.

Gopher (Berger) (1,000; \$1-\$1.25)—"Incredible Journey" (BV). Mighty \$10,000. Last week, "Lilies of Field" (UA), \$5,200.

Lyric (Par) (\$1.25-\$1.50)—"New Kind of Love" (Par) (5th wk). Lively \$5,500. Last week, \$5,400.

Mann (Mann) (1,000; \$1.25-\$1.50)—"To Catch a Thief" (Par) and "Vertigo" (Par) (reissues). Good \$6,000 or over. Last week, "Twilight of Honor" (MGM) (2d wk), \$4,000.

Orpheum (Mann) (2,800; \$1-\$1.25)—"Battle of Worlds" (Indie) and "Atom Age Vampire" (Indie). Slow \$2,000 in three days. Had to make way for touring stage show opening last night Nov. 11. Last week, "Cry of Battle" (AA), \$4,000.

Park (Mann) (1,000; \$1.50)—"Of Love and Desire" (20th). Mild \$3,000. Last week, "Thrill of It All" (U) (15th wk), \$3,000.

State (Par) (2,200; \$1.25-\$1.50)—"Mary, Mary" (WB). Smash \$15,000. Last week, "V.I.P.s" (MGM) (6th wk), \$4,000.

Suburban World (Mann) (800; \$1.25)—"Lord of Flies" (Cont) (4th wk). Superb \$4,000. Last week, \$3,500.

World (Mann) (400; \$1.25-\$1.50)—"Irma La Douce" (UA) (18th wk). Big \$5,000. Last week, same.

'JOURNEY' SOCKO 13G, PORT.; 'LILIES' \$4,000

Portland, Ore., Nov. 12.

Some new entries are stirring up plenty of boxoffice excitement here this stanza. Standout newcomer is "Incredible Journey," wow at Orpheum. "Lilies of Field" is just okay at Laurelhurst on opener. "Mary, Mary" looms big in second at Fox while "V.I.P.s" shapes tall in seventh at the Broadway.

Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50)—"V.I.P.s" (MGM) (7th wk). Tall \$5,000. Last week, \$5,100.

Fox (Evergreen) (1,600; \$1-\$1.49)—"Mary, Mary" (WB) and "Tunnel of Love" (WB) (reissue) (2d wk). Big \$8,000. Last week, \$7,500.

Hollywood (Evergreen) (1,890; \$1.49-\$2)—"South Sea Island Adventure" (Cinerama) (10th wk). Socko \$7,000. Last week, \$4,900.

Irvington (Smith) (650; \$1.50)—"Irma La Douce" (UA) (15th wk). Fancy \$5,500. Last week, \$5,200.

Laurelhurst (Cruikshank) (650; \$1.25)—"Lilies of Field" (UA) and "Pocketful of Miracles" (UA) (reissue). Modest \$4,000. Last week, on second-runs.

Music Box (Hamrick) (640; \$1-\$1.50)—"Twilight of Honor" (MGM). Slim \$4,000 or less. Last week, "French Style" (Col) (2d wk), \$3,000.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Incredible Journey" (BV). Wham \$13,000. Last week, "Old Dark House" (Col) and "Maniac" (Col), \$4,300.

Paramount (Port-Par) (1,406; \$2-\$3.50)—"Cleopatra" (20th) (20th wk). Okay \$7,000. Last week, \$7,100.

Broadway Grosses

Estimated Total Gross

This Week \$512,900
(Based on 32 theatres)

Last Year \$594,700
(Based on 31 theatres)

'Journey' Hip 14G, K.C.; 'Mary' 7G, 2d

Kansas City, Nov. 12.

Fox-Midwest units currently are giving a Disneyland East effect as "Incredible Journey" joined "Fantasia" and "20,000 Leagues," all in deluxe first-runs. "Journey" is shaping big in two theatres, and staying on. "Lilies of Field" looms brisk in third Fairway week. Indie duo "Girl Hunters" and "Murder on Campus" day-and-dating in three ozoners and three Dickinson nabe houses shapes adequate.

Warmish fall weather is continuing here, and no help to trade. "How West Was Won" still is wow in 33d round at Empire. "V.I.P.s" is winding up strong in seventh week. "Mary, Mary" is potent in second.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1.50)—"Fantasia" (BV) (reissue) (4th wk). Okay \$2,000. Last week, \$2,500.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rose-dale) (750 cars); Overland, Dickinson, Englewood (Dickinson) (700, 700, 850; \$1 each)—"Girl Hunters" (Indie) and "Murder on Campus" (Indie). Adequate \$10,000. Last week, Crest, Riverside, Boulevard plus Hiway 40 (General) (1,000 cars); Isis & Vista (FMW) (1,390; 700; \$1)—"The Terror" (AIP) plus "Dementia 13" (AIP), \$18,000.

Empire (Durwood) (886; \$1.25-\$2.50)—"How West Was Won" (MGM) (33d wk). Amazing \$8,000. Last week, \$8,200.

Fairway (FMW) (700; \$1.50)—"Lilies of Field" (UA), (3d wk). Valiant \$3,500. Last week, \$4,400.

Kimo (Dickinson) (504; \$1.50)—"In French Style" (Col) (3d wk). Mild \$1,000. Last week, \$1,500.

Paramount (Blank-UP) (1,900; \$1.25-\$1.50)—"Mary, Mary" (WB) (2d wk). Sprightly \$7,000. Last week, \$8,500.

Plaza, Granda (FMW) (1,630; 1-218; \$1.25-\$1.50)—"Incredible Journey" (BV). Brilliant \$14,000. Last week, "Haunting" (MGM) (2d wk) Plaza only, \$5,000.

Rockhill (Art Theatre Guild) (821; \$1-\$1.50)—"Macbeth" (Indie) (3d wk). Nice \$2,000. Last week, \$2,500.

Roxy (Durwood) (664; 75-\$1.25)—"V.I.P.s" (MGM) (7th wk). Durable \$4,000. Last week, \$4,300.

Uptown (FMW) (2,043; \$1.25-\$1.50)—"20,000 Leagues Under Sea" (BV) (reissue) (3d wk). Sound \$4,000 for 5 days. Last week, with Granda, \$9,000.

Philly Biz Booms; 'Tree' Boffola \$32,000, 'Lilies' Sock 15G, 'Hours' 9½G

Philadelphia, Nov. 12.

Some new screen fare is booming biz this session. "Under Yum Yum Tree" looks boffola at the Fox while "Stolen Hours" shapes okay, also on opener, at Goldman. "Lilies of Field" looms socko in first at Midtown. "Cry of Battle" is rated fairly good at Stanton, also on opener. "Mary, Mary" is heading for a good second week at Randolph. "V.I.P.s" looms solid for seventh round at Arcadia. "How West Was Won" shapes big in 36th round at Boyd.

Estimates for This Week

Arcadia (S&S) (623; \$1.20-\$1.80)—"V.I.P.s" (MGM) (7th wk). Busy \$8,000. Last week, \$9,000.

Boyd (SW) (1,536; \$2-\$2.75)—"How West Was Won" (MGM) (36th wk). Big \$10,000. Last week, \$7,800.

Bryn Mawr (Goldman) (680; \$1.49)—"8½" (Embassy) (5th wk).

(Continued on page 10)

Chi Uneven; 'Mary' Big at \$25,000, 'Rampage' 13G, 'Devil' Smooth 14G, 'Tree' Rugged 25G, 'Love' Hot 12G

Chicago, Nov. 12.

Both newcomers and holdovers are meeting mixed receptions at Chi firstruns this round, but the general tenor of deluxer biz is slightly firmer than in the previous week. Biggest premier is "Mary Mary," which is bowing to a torrid \$24,000 at the Chicago.

"Rampage" is teeling off to a good \$16,000 at the Roosevelt. "Sparrows Can't Sing" is grabbing a fair \$4,000 Carnegie debut. "Devil and 10 Commandments" shapes a lively \$11,500 daydating the World and the Town on opener. Monroe dueler of "For Lovers and Others" and "Girls on Run" shapes nice.

"Under the Yum Yum Tree" continues wow in its second United Artists stanza. "Small World of Sammy Lee" is okay for the same Loop session. "The Leopard" is notching a solid third Esquire frame. "Lilies of Field" is rated nice in its Oriental third.

"A New Kind of Love" is registering a trim fourth Woods week. "The Sutor" is posting a slick Surf fourth. "Lord of Flies" is notching an excellent seventh Cinema round.

"Cleopatra" is nailing a good 20th hardticket frame at the State-Lake. "How West Was Won" is coping another mighty take for its 37th and final round McVickers.

Estimates for This Week

Carnegie (Brotman) (495; \$1.25-\$1.80) — "Sparrows Can't Sing" (Janus). Fair \$4,000. Last week, "Winter Light" (Indie) (2d wk), same.

Chicago (B&K) (3,900; 90-\$1.80) — "Mary Mary" (WB). Big \$24,000. Last week, "V.I.P.s" (MGM) (6th wk), \$15,000.

Cinema (Stern) (500; \$1.50) — "Lord of Flies" (Cont) (7th wk). Hot \$6,000. Last week, \$6,000.

Esquire (H&E Balaban) (1,236; \$1.25-\$1.80) — "Leopard" (20th) (3d wk). Good \$9,500. Last week, \$12,500.

Loop (Brotman) (606; 90-\$1.80) — "Small World of Sammy Lee" (Indie) (2d wk). Okay \$8,000. Last week, \$13,000.

McVickers (Beacon) (1,100; \$1.75-\$3.50) — "How West Was Won" (MGM) (37th wk). Great \$37,000 for last nine days. Last week, \$24,000.

Monroe (Jovan) (1,000; 65-90) — "For Lovers and Others" (Indie) and "Girls on the Run" (Indie). Nice \$5,000. Last week, "Playgirls and the Vampire" (Indie) and "Paradise" (Indie) (reissue) (2d wk), \$4,700.

Oriental (Indie) (3,400; 90-\$1.80) — "Lilies of Field" (UA) (3d wk). (Continued on page 10)

'Mary' Rugged \$10,000, Omaha; 'West' 10½G, 25

Omaha, Nov. 12.

Just like the good old days. That was the Orpheum report on "Mary, Mary" in its first week which was sock. "How the West Was Won" held a smash at the Indian Hills in its 25th week.

Estimates for This Week

Orpheum (Tri-States) (2,870; \$1.25) — "Mary, Mary" (WB). Socko \$10,000. Last week, "New Kind of Love" (Para). (2d wk), \$6,500.

Omaha (Tri-States) (2,066; \$1.25) — "Old Dark House" (Col) and "Maniac" (Col). Dull \$4,000. Last week, "L-Shaped Room" (Col), \$3,500.

Cooper (Cooper) (687; \$1.25) — "Fantasia" (BV) (reissue) (2d wk). Okay \$4,000 or near. Last week, \$7,000.

State (Cooper) (752; \$1.25) — "20,000 Leagues Under Sea" (BV) (reissue). (2d wk). Fair \$3,000. Last week, \$4,500.

Indian Hills (Cooper) (804; \$2.20) — "How West Was Won" (MGM) (25th wk). Sock \$10,500. Last week, \$9,800.

Admiral, Chief, Skychief (Ralph Blank) (1,000, 1,234, 1,122 cars; \$1.25) — "Summer Holiday" (AI) and "Kid Galahad" (AI). Steady \$10,000. Last week, "Dementia 13" (AI) and "The Terror" (AI), \$10,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include U. S. amusement tax.

'Journey' Smash \$23,000 in Denver

Denver, Nov. 12.

New product is helping to boost biz this stanza. "Incredible Journey" shapes wow on opener at the Denver. "Stolen Hours" looks okay at Towne in first. "Irma La Douce," back on return date at Paramount, shapes good on initial round. "The Leopard" looks big at Aladdin in first.

"Mary, Mary" is fancy in second at the Centre. "How West Was Won" looks great in 35th session at the Cooper.

Estimates for This Week

Aladdin (Fox) (900; \$1.45) — "The Leopard" (20th). Big \$7,000. Last week, "Fantasia" (BV) (reissue) (4th wk), \$4,500.

Centre (Fox) (1,270; \$1.25-\$1.45) — "Mary, Mary" (WB) (2d wk). Fast \$13,000. Last week, \$13,500.

Cooper (Cooper) (814; \$1.65-\$2.50) — "How West Was Won" (MGM) (35th wk). Great \$11,000. Last week, \$11,500.

Denham (Indie) (880; \$1.45-\$3) — "Cleopatra" (20th) (21st wk). Okay \$6,000. Last week, \$7,000.

Denver (Fox) (2,432; \$1.25) — "Incredible Journey" (BV) and "Comanche Creek" (Indie). Wow \$23,000. Last week, "Shock Corridor" (AA) and "Horrors of Black Zoo" (AI), \$8,000.

Esquire (Fox) (600; \$1.45) — "Fantasia" (BV) (m.o.). Okay \$2,000. Last week, "Murder at Gallop" (MGM) (3d wk), \$2,200.

Orpheum (RKO) (2,690; \$1-\$1.45) — "Wuthering Heights" (Cont) (reissue). Mild \$6,000 or near. Last week, "20,000 Leagues Under Sea" (BV) (reissue) (2d wk), \$7,500.

Paramount (Wolfberg) (2,100; 90-\$1.25) — "Irma La Douce" (UA) and "Elmer Gantry" (UA) (subruns). Good \$10,000 or over. Last week, "Running Man" (Col) and "Cry of Battle" (AA), \$8,000.

Towne (Indie) (600; \$1.25-\$1.45) — "Stolen Hours" (UA). Okay \$3,500. Last week, "Lilies of Field" (UA) (5th wk), \$3,000.

Vogue (Art Theatre Guild) (600; \$1.25) — "Yojimbo" (Indie) (2d wk). Fair \$1,200. Last week, \$1,800.

New Films Boost Cincy; 'Lilies' Lofly 8G, 'Mary' 9G; 'West' 8½G, 35th

Cincinnati, Nov. 12.

Downtown film biz is strengthened this week by new bills at three firstruns. "Mary, Mary" looks okay at Albee. "Lilies of Field" looks as a Palace sweetie. "Incredible Journey" rates okay at Keith's. The 35th week of "How West Was Won" at Capitol still is big. "Irma La Douce" at Valley held solid in 15th round. "Cleopatra" remains potent in 20th lap at Grand. "Lord of Flies" continues hoty in third round at Esquire and Hyde Park arters.

Estimates for This Week

Albee (RKO) (3,100; \$1.25-\$1.50) — "Mary, Mary" (WB). Okay \$9,000. Last week, "V.I.P.s" (MGM) (6th wk), \$6,500 at \$1.80 top.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75) — "How West Was Won" (MGM) (35th wk). Big \$8,500. Last week, \$7,900. "Wheeler Dealers" (MGM) replaces Nov. 20 on popscale, marking time for "It's a Mad World" (UA) arrival on Dec. 19.

Esquire Art (Cin-T-Co) (500; \$1.25) — "Lord of Flies" (Cont) (3d

wk). Hoty \$1,900 after \$2,300 for second. Daydating Hyde Park Art. Grand (RKO) (1,896; \$1.80-\$3) — "Cleopatra" (20th) (20th wk). Potent \$8,000. Last week, \$8,300. Guild (Vance) (272; \$1.25) — "Greenwich Village Story" (Indie) (2d wk). Slow \$1,000. Last week, \$1,100.

Hyde Park Art (Cin-T-Co) (700; \$1.25) — "Lord of Flies" (Cont) (3d wk). Nice \$1,400. Last week, \$1,500. Keith's (Cin-T-Co) (1,500; \$1.25-\$1.50) — "Incredible Journey" (BV). Okay \$6,000. Last week, "Running Man" (Col), \$5,200.

Palace (RKO) (2,600; \$1-\$1.25) — "Lilies of Field" (UA). Sweet \$8,000. Last week, "To Hell and Back" (U) and "Battle Hymn" (U) (reissues), \$6,000.

Twin Drive-In (Cin-T-Co) (West side only, 800 cars; 90c) — "For Love Or Money" (U) and "Sword of Lancelot" (U) (subruns). No complaint at \$4,500. Last week, "Old Dark House" (Col) and "Maniac" (Col), \$5,400 at \$1 gate.

Valley (Cin-T-Co) (1,275; \$1.50-\$1.80) — "Irma La Douce" (UA) (15th wk). Swell \$7,000. Last week, \$7,500.

'Mary' Robust 8G, Prov.; 'Love' 4G, 3d

Providence, Nov. 12.

Majestic's "Mary, Mary" is the firstrun topper here this week with tall returns. Elmwood's "Cleopatra" is rated happy in 15th round. State's second of "Twilight of Honor" is fair. Strand's "New Kind of Love" still is good in third at Strand.

Estimates for This Week

Albee (RKO) (2,200; 75-\$1) — "Small World of Sammy Lee" (7 Arts) and "Maid for Murder" (Cont). Mild \$3,500. Last week, "Wuthering Heights" (Cont) (reissue) and "Our Very Own" (SG), \$5,000.

Elmwood (Snider) (2,200; \$2.50-\$3) — "Cleopatra" (20th) (15th wk). Happy \$9,000. Last week, \$8,000.

Majestic (SW) (2,200; 75-\$1) — "Mary, Mary" (WB). Stout \$8,600 or over. Last week, "20,000 Leagues Under Sea" (BV) (reissue) (2d wk), \$5,000.

State (Loew) (3,200; 75-\$1) — "Twilight of Honor" (MGM) (2d wk). Fair \$6,500. First was \$8,500. Strand (National Realty) (2,200; 75-\$1) — "New Kind of Love" (Par) (3d wk). Good \$4,000 after \$5,000 in second.

'Lilies' Boffo at \$6,000 Pitt; 'Fantasia' Lively 9G; 'Sea' Smooth 9½G

Pittsburgh, Nov. 12.

Pitt firstruns are getting a lot of help from autumn weather and the bouncy quality of two Disney reissues. The oldie "Fantasia" is lofty in first round at Warner. "20,000 Leagues Under Sea" looms tall in second at Stanley. "Cleopatra" is running ahead of last week in 20th round at Penn. Newcomer "Lilies of Field" is socko at Forum. Also new "Shock Corridor" at Fulton and "Mondo Cane" at downtown Gateway both are weak. "Conjugal Bed" continues snappy pace in second at Squirrel Hill.

Estimates for This Week

Forum (Assoc.) (380; \$1.75) — "Lilies of Field" (UA). Sock \$6,000. Last week, "Murder at Gallop" (MGM) (7th wk) and "Murder She Said" (MGM) (reissue), \$2,500.

Fulton (Assoc.) (1,900; \$1-\$1.50) — "Shock Corridor" (AA). Slow \$6,000. Last week, "Twilight of Honor" (MGM) (2d wk), \$5,000.

Gateway (Assoc.) (1,900; \$1-\$1.50) — "Mondo Cane" (Times). Drab \$5,000 in this downtown deluxer. Last week, "Rampage" (WB), \$5,000.

Penn (UATC) (2,003; \$2-\$3.50) — "Cleopatra" (20th) (20th wk). Wham \$10,000 or close, and ahead of last week's \$7,100.

Shadyside (MOTC) (623; \$1.75) — "Three Fables of Love" (Janus). Tepid \$2,800. Last week, "Heavens Above" (Janus) (4th wk), \$2,400.

Squirrel Hill (SW) (832; \$1.75) — "Conjugal Bed" (Embassy) (2d wk). Excellent \$5,500. Last week, \$6,000.

Stanley (SW) (3,700; \$1-\$1.50) — "20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Tall \$9,500. Last week, \$11,000.

Warner (SW) (1,260; \$1-\$1.50) — "Fantasia" (BV) (reissue). Brilliant \$9,000 or close. Last week, "How West Was Won" (33d wk-5 days), \$11,000.

Getting Lively on B'way: 'Spirits' Palms Jivey 27G, 'Fantasia' (Again) Fine 23G, 'Tom Jones' Wild 36G, 5th

With somewhat of a lift from Armistice Day semi-holiday on Monday (11), and some new openers, Broadway firstrun biz is perking somewhat stronger in the current week. Rainy, cool weather several days is figured a plus factor. Top newcomer is figured to be "Palm Springs Weekend," which hit big \$27,000 or near opening week at the Palace.

"Fantasia," back on reissue, looks strong with wow \$23,000 on opener at Tower East. "Tiara Tahiti" hit nice \$17,000 or close in first stanza at the Victoria.

"Mary, Mary" with stageshow looks like big \$145,000 in third (final) session at the Music Hall. "Wheeler Dealers" replaces tomorrow (Thurs.). "New Kind of Love" hit great \$38,000 or near in second round, daydating the DeMille and Coronet. It stays.

"Lawrence of Arabia" is holding with sock \$26,000 or close in third week at the State, same as in second. "Tom Jones" finished its fifth stanza at the Cinema One with an amazing \$36,600.

"All Way Home" held with boffo \$10,000 in second round at Trans-Lux East. "Any Number Can Win" shaves big \$12,000 in fifth session at Sutton.

"Twilight of Honor" opens at Paramount today (Wed.). "McLintock" opens the same day at the Astor. Also on Wednesday, the Criterion reopens with "Take Her, She's Mine."

Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2) — "McLintock" (UA). Opens today (Wed.). Last week, "Condemned of Altona" (20th) (2d wk), was mild \$13,000 or close after \$16,000 on opener.

Cinerama (Loew) (1,552; \$1.50-\$3.50) — "How West Was Won" (MGM) (34th wk). The 33d round finished Sunday (10) was great \$24,000 after \$23,500 for 32d week, 12 shows for each week.

Criterion (Moss) (1,520; \$1.25-\$2) — "Take Her, She's Mine" (20th). Opens today (Wed.). Last week, house closed.

DeMille (Reade) (1,463; 90-\$2.50) — "New Kind of Love" (Par) (3d wk). First holdover session completed yesterday (Tues.) was socko \$22,000 or near after \$28,000 for opener. Daydating with Coronet.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50) — "8½" (Emb) (21st wk). The 20th week ended Monday (11) was big \$7,500 after \$6,500 for 19th week.

Forum (Norel) (813; \$1.25-\$1.80) — "Conjugal Bed" (Embassy) (9th wk). Eight round finished Sunday (10) was fine \$9,000 after \$8,000 in seventh. Daydating with Fine Arts.

Palace (RKO) (1,642; \$1.25-\$2) — "Palm Springs Weekend" (WB) (2d wk). First stanza ended Monday (11) was big \$27,000.

Paramount (AB-PT) (3,685; \$1-\$2) — "Twilight of Honor" (MGM). Opens today (Wed.). Last week, "Rampage" (WB) (4th wk), light \$14,000 after \$17,000 for third.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Mary Mary" (WB) with stageshow (3d final wk). This final session ending today (Wed.) looks like big \$145,000 after \$142,000 for second, which included Election Day. "Wheeler Dealers" (MGM) with new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; \$2.50-\$5.50) — "Cleopatra" (20th) (23d wk). The 22d stanza finished yesterday (Tues.) was socko \$34,500 or close after \$36,000 for 21st week, taking in Election Day. House last week used 2-col ads, off the amusement pages of dailies, stating that "Cleo" is a "motion picture built for two—bring your best girl to see 'Cleopatra'." Also that seats now are on sale at the Riv.

State (Loew) (1,850; \$1.50-\$2.50) — "Lawrence of Arabia" (Col) (4th wk). Third round completed yesterday (Tues.) smash \$26,000 or near, same as for second session.

Victoria (City Inv.) (1,003; \$1.25-\$2) — "Tiara Tahiti" (Zenith) (2d wk). Initial session ended Monday (11) was nice \$17,000 or close. Warner (SW) (1,540; \$3-\$4.80) — "Mad World" (UA). Opens night of Nov. 17 with advance seat sale

now better than \$150,000. Opening night a benefit performance.

FIRST-RUN ARTIES

Barenet (Reade) (430; \$1.25-\$2) — "McLintock" (UA). Opens today (Wed.), daydating with Astor. In ahead, "Wuthering Heights" (Cont) (m.o.) (2d wk), was good \$5,500 after \$6,500 for opener.

Beckman (Rugoff) (590; \$1.50-\$2) — "Knife in Water" (Kema) (3d wk). Initial holdover session ended Sunday (10) was sharp \$9,800 after \$10,100 for opener.

Cinema One (Rugoff Th.) (700; \$1.50-\$2) — "Tom Jones" (UA) (6th wk). Fifth week ended Sunday (10) was wham \$36,600 after \$36,000 for fourth week.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2) — "Family Diary" (MGM). Opened Monday (11). Last week, "Sound of Trumpets" (Janus) (3d wk-6 days), light \$2,700 in 6 days.

Coronet (Reade) (500; \$1.50-\$2) — "New Kind of Love" (Par) (3d wk). First holdover round ended yesterday (Tues.) was socko \$16,000 after \$20,000 for opener. Daydating with DeMille.

Festival (Embassy) (546; \$2-\$2.50) — "Twilight of Honor" (MGM). Opens today (Wed.). In ahead, "8½" (Embassy) (20th wk-8 days), was okay \$5,000 after \$6,000 for 19th week of seven days.

5th Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2) — "The Wastrel" (Indie) (2d wk). First stanza of five days was mild \$2,200.

Fine Arts (Davis) (468; \$1.80-\$2) — "Conjugal Bed" (Embassy) (9th wk). Eighth round ended Sunday (10) was smash \$6,500 after \$7,500 for seventh week. Daydating with Forum.

Guild (Guild) (450; \$1-\$1.75) — "Bergmann Festival of Films" (Indie). Opened Sunday (10). In ahead, "Householder" (Indie) (3d wk-6 days), fair \$4,500 after \$5,000 for second full week.

Little Carnegie (Landau) (528; \$1.25-\$2) — "Naked Autumn" (UMPO). Opens today (Wed.). Last week, "Sporting Life" (Cont) (17th wk), fair \$4,200 after \$4,500 for 16th round.

Murray Hill (Rugoff) (565; \$1.50-\$2) — "Lilies of Field" (UA) (7th wk). Sixth week ended Monday (11) was big \$10,000 or close after \$8,600 for fifth session.

Paris (Pathe Cinema) (568; \$1.50-\$2) — "Devil and 10 Commandments" (Union) (5th wk). Fourth session ended Sunday (10) fair \$4,600 after \$4,900 for third week.

Plaza (Lovert) (525; \$1.50-\$2) — "Muriel" (UA) (3d wk). Second frame ended yesterday (Tues.) good \$6,500 after \$7,000 for opener.

Sutton (Rugoff) (561; \$1.50-\$2) — (Continued on page 10)

New Love' Large \$9,000, L'ville; 'Journey' 7G

Louisville, Nov. 12.

"New Kind of Love" at United Artists is the strong new entry along Fourth Avenue row this round. "Incredible Journey" also is helping to perk up grosses on the local main stem with a big week at the Ohio. "Mary, Mary" at the Kentucky is sturdy in second week.

Estimates for This Week

Kentucky (Switow) (900; 75-\$1.25) — "Mary, Mary" (WB). Nice \$6,000. Last week, \$7,000.

Mary Ann (People's) (1,100; 75-\$1.25) — "Old Dark House" (Col) and "Maniac" (Col) (2d wk). Fair \$4,000. Last week, \$5,500.

Ohio (Settos) (900; 75-\$1.25) — "Incredible Journey" (BV) and "Battle Beyond Sun" (BV). Disney dueler helped by juve trade. Likely big \$7,000 or over. Last week, "20,000 Leagues Under Sea" (BV) (reissue) (4th wk), \$3,000.

Pantheon (Fourth Ave.) (900; \$1.50-\$3) — "Cleopatra" (20th wk). Nice \$7,000. Last week, \$7,300.

Ratto (Fourth Ave.) (1,100; \$1.25-\$1.75) — "How West Was Won" (MGM) (22d wk). Nearing end of long, profitable run. Good \$7,500 or close after 21st week, \$7,000.

United Artists (Fourth Ave.) (1,800; 75-\$1.25) — "New Kind of Love" (Par). Large \$9,000. Last week, "V.I.P.s" (MGM) (5th wk), \$5,000.

'Caretakers' Slick \$8,000 in Balto; 'Escape' Fast 12G, 'Bed' Boff 8G, 2d

Baltimore, Nov. 12.

"The Caretakers" is off to a nice start at the Town, with business generally okay this week. "Stolen Hours" is nice in bow at Ambassador and "Shock Corridor" is okay in first week at the New. "Cleopatra" is good in 20th round at the Hipp.

"Mary, Mary" is very strong in second at Stanton and "Great Escape" is smart in third at the Senator. "Conjugal Bed" shapes sock in second stanza at the Charles. "Sporting Life" is nice in third at the Five West. "Irma La Douce" is holding up in 18th week at the Little.

Estimates for This Week

Ambassador (Durkee) (800; 90-\$1.50)—"Stolen Hours" (UA), Nice \$6,200. Last week, "Toys in Attic" (UA) (3d wk), \$5,000.

Charles (Fruchtman) (500; 50-\$1.50)—"Conjugal Bed" (Embassy) (2d wk). Sock \$8,000. Last week, \$8,000.

Five West (Schwaber) (435; 90-\$1.50)—"Sporting Life" (Cont) (3d wk). Sturdy \$2,000. Last week, \$2,300.

Hippodrome (T-L) (2,200; \$1.50-\$3.50)—"Cleopatra" (20th) (20th wk). Good \$12,000. Last week, same.

Little (T-L) (300; 50-\$1.50)—"Irma La Douce" (UA) (18th wk). Hep \$5,000. Last week, \$5,400.

New (Fruchtman) (1,600; 50-\$1.50)—"Shock Corridor" (AA). Oke \$5,000. Last week, "Rampage" (WB), \$6,500.

Mayfair (Fruchtman) (700; \$1.50-\$1.65)—"Macbeth" (Indie). Big \$12,000. Last week, "Leopard" (20th) (4th wk), \$7,000.

Playhouse (Schwaber) (365; 90-\$1.50)—"Two Daughters" (Janus). Fair \$2,000. Last week, "Sparrows Can't Sing" (Janus), \$1,500.

Stanton (Fruchtman) (2,800; 50-\$1.50)—"Mary, Mary" (WB) (2d wk). Nice \$10,000. Last week, \$9,000.

Senator (Durkee) (960; 90-\$1.50)—"Great Escape" (UA) (3d wk). Hot \$12,000. Last week, \$11,000.

Town (T-L) (1,125; 50-\$1.50)—"Caretakers" (UA). Nice \$8,000. Last week, "New Kind of Love" (Par) (3d wk), \$8,000.

Rex (Freedman) (500; \$1.50)—"Festival Girls" (Indie). Fair \$2,000. Last week, "Shame of Patty Smith" (Indie), \$2,100.

BROADWAY

(Continued from page 9)

"Any Number Can Win" (MGM) (6th wk). Fifth session finished Monday (11) to big \$12,000 or close after \$10,500 for fourth.

Tebo Cinema (Toho) (299; \$1.50-\$2)—"Chushingura" (Toho) (6th wk). This week ending tomorrow (Thurs.) looks like good \$5,000 after \$5,800 for fifth. Stays several extra days past sixth week to open "High and Low" (Toho) on Nov. 19.

Tower East (Loew) (588; \$1.50-\$2)—"Fantasia" (BV) (reissue) (2d wk). Initial week completed yesterday (Tues.) was wow \$23,000 or near.

Trans-Lux East (T-L) (600; \$1.25-\$2)—"All Way Home" (Par) (3d wk). First holdover session ended Monday (11) great \$10,000 after \$11,000 for initial week.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Face of War" (Janus) (2d wk). This round ending today (Wed.) looks like tepid \$3,000 after \$4,400 for opener. "Under Yum Yum Tree" (Col) opens Nov. 20, daydaring with State.

Trans-Lux 55th St. (T-L) (550; \$1.25-\$2)—"Leopard" (20th) (m.o.) (3d wk). Initial holdover stanza finished yesterday (Tues.) nice \$6,000 after \$7,700 for opener.

Cinerama House Booking, Interim, of 'Yum Yum'

Houston, Nov. 5.

Windsor Theatre reopens with "Under the Yum Yum Tree" (Col). House closed for a week following exit of "How the West Was Won" (M-G) on Oct. 31. Windsor was equipped for Cinerama only.

Took a week to install conventional screen and projectors. General Mgr. Charles Paine expects to start putting in the single projector Cinerama system soon.

"Under the Yum Yum Tree" is slated for a continuous showing basis until late December.

'Honor' Moderate \$6,000 Indpls.; 'West' 11G, 22d

Indianapolis, Nov. 12.

Biz is moderate at firstruns here this stanza. It was interrupted Monday (11) by free showing of "Atlantis the Lost Continent" at Keith's, Loew's and Circle as part of downtown merchants' promotion. "Twilight of Honor" at Loew's is mild on opener "How West Was Won" shapes great in 22d session at the Indiana.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Showboat" (U) and "Love Me Or Leave Me" (U) (reissues). Fair \$5,000. Last week, "Running Man" (Col), \$4,000.

Indiana (Cockrill-Dolle) (1,100; \$1.25-\$2.50)—"How West Was Won" (MGM) (22d wk). Big \$11,000. Last week, \$12,000.

Keith's (C-D) (1,300; \$1-\$1.25)—"Mary, Mary" (WB) (2d wk). Okay \$5,000 or over. Last week, \$7,500.

Loew's (Loew) (2,427; \$1-\$1.25)—"Twilight of Honor" (M-G). Mild \$6,000. Last week, "Gypsy" (WB) and "Days of Wine and Roses" (WB) (reissues), \$4,500.

Lytic (C-D) (1,000; \$1.50-\$3)—"Cleopatra" (20th) (20th wk). Big \$10,000 or near. Last week, \$10,500.

LOS ANGELES

(Continued from page 8)

Hollywood with Lido. "8½" (Emb) (3d wk, Hollywood; 1st wk, Lido), \$7,000.

Vogue, Crest (FWC-State) (810; 750; \$1-\$2)—"Incredible Journey" (BV) and "Flipper" (MGM) (reissue) (Vogue). "Sword of Lancelot" (Indie) (Crest). Lush \$13,000. Last week, Crest, "West Side Story" (UA), "Music Man" (WB) (reissues), \$2,000.

Warner Beverly (SW) (1,316; \$2-\$2.40)—"Mary, Mary" (WB) (2d wk). Dull \$6,000. Last week, \$9,500.

Music Hall (Ros) (720; \$2-\$2.40)—"In French Style" (Col) (2d wk). Fair \$4,300. Last week, \$5,700.

Iris (FWC) (825; \$1-\$1.49)—"The Seducers" (Bren) (reissue) and "Geisha Playmates" (Indie). Good \$5,000.

Chinese (FWC) (1,408; \$2-\$2.40)—"Under Yum Yum Tree" (Col) (3d wk). Sock \$25,000 or near. Last week, \$24,000.

Beverly (State) (1,150; \$2-\$2.40)—"Tom Jones" (UA) (3d wk). Wow \$21,500. Last week, \$23,500.

Los Angeles, Loyola, Village (Metropolitan-FWC) (2,049; 1,298; 1,535; \$1-\$1.49)—"Irma La Douce" (UA) and "Hole in Head" (UA) (reissue) (3d wk). Sock \$25,700. Last week, \$27,200.

Egyptian (UATC) (1,392; \$2-\$2.40)—"Lilies of Field" (UA) (4th wk). Good \$11,000. Last week, \$11,100.

Four Star (UATC) (868; \$1.49-\$2)—"Stranger Knocks" (T-L) (4th wk). Nice \$5,000. Last week, \$5,400.

Fine Arts (FWC) (631; \$2-\$2.40)—"Lord of Flies" (Cont) (4th wk). Strong \$7,500. Last week, \$7,000.

Lido (FWC) (876; \$2)—"8½" (Emb) and "La Dolce Vita" (Emb) (reissue) (2d wk). Tepid \$3,000.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40)—"V.I.P.s" (MGM) (9th wk). Trim \$9,000. Last week, \$9,500.

Fox Wilshire (FWC) (1,990; \$2-\$2.40)—"New Kind of Love" (Par) (6th wk). Fair \$6,000. Last week, \$7,000.

Pantages (RKO) (1,512; \$2.50-\$5.50)—"Cleopatra" (20th) (21st wk). Solid \$32,000 or near. Last week, \$31,000.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80)—"How West Was Won" (MGM) (38th wk). Big \$23,500. Last week, \$22,900.

Fete For M.A. Levy

Minneapolis, Nov. 12.

Local exhibits usually don't profess much, if any, love for film company branch managers. However, on Dec. 2, many of them, comprising the bulk of the Northwest Variety Club, Tent No. 12, will be joining together to throw a shindig for retiring M. A. Levy, 20th-Fox branch manager. He'll be fed and gifted.

It'll be a Variety Club affair set for the night following Levy's retirement after 42 years with his company in various capacities.

BOSTON

(Continued from page 8)

"Raiders of Leyte Gulf" (Indie) (2d wk). Fine \$18,000. Last week, \$20,000.

Music Hall (Sack) (2,200; \$2-\$3.90)—"Cleopatra" (20th) (20th wk-final). Slick \$12,000. Last week, \$14,000. "Take Her, She's Mine" (20th) opens Friday (15).

Orpheum (Loew) (2,900; 90-\$1.65)—"V.I.P.s" (MGM) (7th wk). Hot \$8,000. Last week, \$8,400.

Paramount (NET) (2,357; 90-\$1.65)—"Mary, Mary" (WB) and "Castilian" (WB) (2d wk). Fancy \$14,000. Last week, \$16,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"Mr. Peter's Pets" (Indie) and "European Nights" (Indie) (rerun). Oke \$6,000. Last week, "Old Dark House" (Col) and "Maniac" (Col), \$7,000.

Park Square (Indie) (300; \$1.80)—"8½" (Emb) (16th wk). Okay \$3,000. Last week, same.

Saxon (Sack) (1,000; \$1.50-\$2.75)—"Irma La Douce" (UA) (18th wk-final). Solid \$8,000. Last week, \$8,300. "Wheeler Dealers" (MGM) opens Friday (15).

State (Trans-Lux) (730; 90-\$1.25)—"Sin You Sinners" (Indie) and "Tease for Two" (Indie) (3d wk). Perky \$7,500. Last week, \$9,000.

West End Cinema (E. M. Loew) (500; 75-\$1.50)—"Conjugal Bed" (Embassy). New theatre opened with special preview Thursday (7) party hosted by "E. M." Regular showings began Friday (8). Looks like hot \$7,000 or more.

Tree Sockeroo \$18,000, Det.; 'Mary' Smart 15G; 'West' Wow 14G, 37th

Detroit, Nov. 12.

It's nearly a standpat week, and with good reason—the firstruns are doing good biz. One bright newcomer is "Under Yum Yum Tree" which looks smash at the Mercury. "Al Capone" shapes drab in first at the Palms.

Meanwhile, "Mary, Mary" still is hot in second session at the Madison. "How West Was Won" continues a winner in its 37th round at the Music Hall. "Cleopatra" stays big in 20th week at the United Artists. "V.I.P.s" shapes great in seventh stanza.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.49)—"Shock Corridor" (AA) and "War Is Hell" (AA) (2d wk). Slow \$7,000. Last week, \$12,500.

Michigan (United Detroit) (4,926; \$1.25-\$1.49)—"V.I.P.s" (MGM) (7th wk). Big \$12,000. Last week, \$15,000.

Palms (UD) (2,995; \$1.25-\$1.49)—"Al Capone" (AA) and "Pay or Die" (AA). Drab \$5,000. Last week, "Old Dark House" (Col) and "Stooges Around World in Daze" (Col), \$7,500.

Madison (UD) (1,408; \$1.25-\$1.49)—"Mary, Mary" (WB) (2d wk). Hot \$15,000. Last week, \$17,000.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Lilies of Field" (UA) (4th wk). Hep \$10,000. Last week, \$12,500.

Adams (Community) (1,700; \$1.23-\$1.50)—"Twilight of Honor" (MGM) (2d wk). Fair \$6,000. Last week, \$7,000.

United Artists (UA) (1,667; \$1.50-\$3.50)—"Cleopatra" (20th) (20th wk). Great \$10,000 or near. Last week, \$10,300.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"How West Was Won" (MGM) (37th wk). Wow \$14,500. Last week, \$15,000.

Mercury (Suburban Detroit) (1,468; \$1-\$1.80)—"Under Yum Yum Tree" (Col). Smash \$18,000. Last week, "Vertigo" (Par) and "To Catch A Thief" (Par) (reissues), \$6,099.

Trans-Lux Krim (Trans-Lux) (980; \$1.49-\$1.80)—"Fantasia" (BV) (3d wk). Big \$10,000. Last week, \$10,800.

Levine Joins Metropolitan In Role of Exhibitor

Joseph E. Levine, Embassy Pictures prez, has joined the Metropolitan Motion Picture Theatres Assn. Levine presently operates the Festival Theatre on W. 57th Street and has another house under construction a few blocks away from it on the same street.

Latter situation is to be called the Lincoln Arts Theatre and is hoped to be ready for the public within the next few months. The Festival has been in operation since last June, opening with the world prem of Federico Fellini's "8½," an Embassy release, which is still the current tenant.

'Journey' Smash 35G, Toronto Ace; '8½' Big 12G; 'Tree' Wow 22G, 2d

Toronto, Nov. 12.

Big news this week is that 12 Famous Players houses united in daydaring "Incredible Journey," with sock returns. Nine Taylor hardtops brought in "Haunted Palace" and "Terrified" but biz is rated dull. Other newcomers include "8½" with sock showing, but "In French Style" and "Stolen Hours" drew slow openings.

On holdover in second week, "Under Yum Yum Tree" still is wow at Carlton. "Twilight of Honor" is skedded to be yanked after six days, in second frame, because biz slumped. "V.I.P.s" in seventh frame at the Uptown continues lousy.

Estimates for This Week
Buffalo (Loew) (3,500; 90-\$1.49)—"Johnny Cool" (UA) and "Fastest Gun Alive" (MGM). Solid \$11,000.

Last week, "Twilight of Honor" (MGM), \$7,000.

Center (AB-PT) 2,500; \$1.40-\$3—"Cleopatra" (20th) (20th wk). Okay \$5,000 after \$3,500 last week.

Century (UATC) (2,700; 90-\$1.25)—"Bye Bye, Birdie" (Col) and "Devil at 4 O'clock" (Col). Opened Sunday (10).

Last week, "Camelot" on stage. Paramount (AB-PT) (3,000; 90-\$1.25)—"Mary, Mary" (WB) and "Gun Hawk" (Indie) (2d wk). Good \$9,000 or close after \$10,000 last week.

Cinema (Martina) (450; 90-\$1.25)—"New Kind of Love" (Par) (3d wk). Okay \$2,500 after \$3,200 last week.

Amherst (Dipson) (1,000; 90-\$1.25)—"New Kind of Love" (Par) (3d wk). Good \$3,600 after \$5,000 last week.

CHICAGO

(Continued from page 9)

Bloomed to \$15,000. Last week, \$14,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Rampage" (WB). Good \$16,000. Last week, "Running Man" (20th) (2d wk), \$9,500.

State-Lake (B&K) (2,400; \$2-\$4)—"Cleopatra" (20th) (20th wk). Brisk \$24,000. Last week, \$24,500.

Surf (H&E Balaban) (684; \$1.50-\$1.80)—"The Suitor" (Atl) (4th wk). Frisky \$3,800. Last week, \$4,200.

Town (Teitel) (640; \$1.25-\$1.80)—"Devil and 10 Commandments" (Union). Okay \$5,000. Last week, "The Witch" (Indie) (2d wk), \$5,500.

United Artists (B&K) (1,700; 90-\$1.80)—"Under Yum Yum Tree" (Col) (2d wk). Smash \$27,000. Last week, \$33,000.

Woods (Essaness) (1,200; 90-\$1.80)—"New Kind of Love" (Par) (4th wk). Trim \$12,000. Last week, \$14,500.

World (Teitel) (608; 90-\$1.80)—"Devil and 10 Commandments" (Union). Slick \$6,500. Last week, "La Traviata" (Indie) and "Pagliacci" (Indie) (reissues), \$4,000.

PHILADELPHIA

(Continued from page 8)

So-so \$2,200. Last week, \$2,500.

Fox (Milgram) (2,400; 95-\$1.80)—"Under Yum Yum Tree" (Col). Boffo \$32,000. Last week, "New Kind of Love" (Par) (4th wk), \$9,000.

Goldman (Goldman) (1,000; 95-\$1.80)—"Stolen Hours" (UA). Okay \$9,500. Last week, "Johnny Cool" (UA) (2d wk), \$8,000.

Lane (SW) (1,000; \$1.49)—"Lord of Flies" (Cont) (3d wk). Potent \$7,500. Last week, \$8,000.

Midtown (Goldman) (1,200; 95-\$1.80)—"Lilies of Field" (UA). Sock \$15,000. Last week, "Fantasia" (BV) (reissue) (2d wk), \$6,800.

Randolph (Goldman) (2,200; 95-\$1.80)—"Mary, Mary" (WB) (2d wk). Okay \$10,000. Last week, \$15,000.

Stanley (SW) (1,450; \$2.50-\$3)—"Cleopatra" (20th) (20th wk). Fast \$20,000. Last week, \$18,000.

Stanton (SW) (1,483; 95-\$1.80)—"Cry of Battle" (AA). Fairly good \$9,500. Last week, "Twilight of Honor" (MGM) (2d wk), \$7,000.

Stadle (Goldberg) (400; 95-\$1.80)—"Please, Not Now" (20th). Nice \$4,400. Last week, "International Playgirls" (Indie) and "Wacky Playboys" (Indie), \$4,500.

Trans-Lux (T-L) (500; 95-\$1.80)—"Running Man" (Col) (5th wk). Wan \$1,700. Last week, \$2,300.

World (Rugoff) (499; 95-\$1.80)—"8½" (Embassy) (5th wk). Hep \$3,800. Last week, \$4,000.

Yorktown (SW) (1,000; \$1.49)—"Greenwich Village Story" (Indie). Dull \$3,000. Last week, "Carry On Regardless" (Indie) (3d wk), \$2,300.

'Cool' Hot \$11,000 In Buff.; 'Mary' 9G, 2d

Buffalo, Nov. 12.

Trade continues uneven here this round. "Johnny Cool" shapes solid on initial week at the Buffalo. "Mary, Mary" is rated good in second at Paramount. "New Kind of Love" still is okay in third session, daydaring two small houses.

Estimates for This Week
Buffalo (Loew) (3,500; 90-\$1.49)—"Johnny Cool" (UA) and "Fastest Gun Alive" (MGM). Solid \$11,000.

Last week, "Twilight of Honor" (MGM), \$7,000.

Center (AB-PT) 2,500; \$1.40-\$3—"Cleopatra" (20th) (20th wk). Okay \$5,000 after \$3,500 last week.

Century (UATC) (2,700; 90-\$1.25)—"Bye Bye, Birdie" (Col) and "Devil at 4 O'clock" (Col). Opened Sunday (10).

Last week, "Camelot" on stage. Paramount (AB-PT) (3,000; 90-\$1.25)—"Mary, Mary" (WB) and "Gun Hawk" (Indie) (2d wk). Good \$9,000 or close after \$10,000 last week.

Cinema (Martina) (450; 90-\$1.25)—"New Kind of Love" (Par) (3d wk). Okay \$2,500 after \$3,200 last week.

Amherst (Dipson) (1,000; 90-\$1.25)—"New Kind of Love" (Par) (3d wk). Good \$3,600 after \$5,000 last week.

Eglinton (FP) (919; \$2-\$3)—"How West Was Won" (MGM) (33d wk). Sturdy \$6,500. Last week, \$6,700.

Fairlawn (Rank) (1,175; \$2-\$3)—"Lawrence of Arabia" (Col) (41st wk). Sturdy \$6,000. Last week, \$7,000.

Hollywood (FP) (1,080; \$1.25-\$1.50)—"French Style" (Col). Weak \$7,000. Last week, "New Kind of Love" (Par) (6th wk), \$5,000.

Hyland (Rank) (1,165; \$1.25-\$1.50)—"Heavens Above" (20th) (5th wk). Lusty \$6,500. Last week, \$8,000.

Imperial (FP) (3,216; \$1-\$1.75)—"Stolen Hours" (UA). Slow \$13,000. Last week, "Condemned of Altona" (20th), \$15,500.

International (Taylor) (557; \$1-\$1.25)—"Sporting Life" (IFD) (3d wk). Neat \$3,500. Last week, \$4,000.

Loew's (Loew) (1,641; \$1-\$1.50)—"Twilight of Honor" (MGM) (2d wk). So-so \$8,000 in 6 days. Last week, \$9,000.

Tivoli (FP) (935; \$1-\$1.50)—"Fantasia" (BV) (reissue) (3d wk). With Famous blacking out one night (11) for invitational preview of Preminger's "Cardinal," for which producer is skedded to be present. "Fantasia" dropped to \$6,000, despite near sellout. Last week, \$7,000.

Amusement Stock Quotations

Week Ended Tues. (12).

N. Y. Stock Exchange

1963	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15%	12 1/2	ABC Vending	105	14 1/2	13 1/2	14 1/4	+ 3/8
38 1/4	27 1/2	Am Br-Par Th	342	34 1/2	32 1/2	34	+ 1/4
21 1/2	14 1/2	Ampex	1100	21 1/2	19 1/4	21 1/2	+ 1 1/2
84 1/4	42 1/2	CBS	884	84 1/2	75 1/2	81 1/2	+ 2 1/2
18 1/4	12 1/4	Chris Craft	389	15 1/4	13 3/4	14 1/2	+ 3/4
29 1/2	22 1/4	Col Pix	72	24 1/4	23 1/4	24	+ 1/4
46	45 1/2	Decca	13	45 1/4	45 1/2	45 1/2	+ 1/4
46 1/2	27 1/4	Disney	115	44 1/4	41 3/4	44	+ 1 1/2
122 1/2	106 1/2	Eastman Kdk	283	115 1/4	113 3/4	114 1/4	- 1/4
6 1/2	5 1/4	EMI	98	5 1/2	5 1/2	5 1/4	+ 1/4
16 1/2	9 1/2	Glen Alden	375	14 1/4	13 1/2	14 1/4	+ 1
23 1/4	15 1/4	Loew's Thea.	95	17 1/2	16 1/2	16 1/2	- 3/8
68 1/4	48	MCA Inc.	18	62 1/4	62	62 1/4	- 1/4
37 1/4	15	Metromedia	192	37 1/4	34 1/2	35 1/4	- 1
37 1/4	28	MGM	159	30	28 1/2	28 1/2	- 3/4
12 1/2	7 1/2	Nat. G'l Corp.	200	11 1/2	10 1/2	11 1/2	+ 3/8
24 1/4	20 1/2	Outlet	1640	22	21 1/4	21 1/4	+ 1/4
53 1/4	35 1/4	Paramount	170	55	51	52 1/2	+ 3/4
211 1/2	120 1/2	Polaroid	1124	189 1/4	162 3/4	182 1/4	+ 15 1/4
97 1/2	56	RCA	2251	95 1/4	87 1/2	94 1/4	+ 3 3/4
10 1/4	6 1/4	Republic	51	9	8 1/2	9	+ 1/4
25 1/4	20 1/2	Stanley War.	113	25 1/2	23 1/2	24 1/2	+ 1 1/2
45 1/2	31	Storer	50	42 1/2	40 1/2	42	+ 1 1/2
28 1/4	17 1/2	Taft Bdcst.	25	24 1/4	23 1/2	24 1/4	+ 1
37	20	20th-Fox	325	29 1/2	26 1/2	27 1/2	- 2 1/4
32	17 1/4	United Artists	239	21 1/2	21 1/4	21 1/2	- 1/4
16 1/4	12 1/2	Warner Bros.	59	14 1/4	13 3/4	13 3/4	- 1/4
84 1/4	51	Zenith	891	81 1/2	76	79 1/4	+ 1 1/2

American Stock Exchange

4	2 1/2	Allied Artists	44	2 1/4	2 1/2	2 1/2	- 1/8
8 1/4	5	BalMnt GAC	71	9 1/2	7 1/2	9 1/4	+ 2 1/2
12 1/4	6 1/4	Cam-Pkway	21	8 1/2	7 1/2	8 1/2	- 1/2
24 1/4	16 1/2	Cap. Cit-Bdc.	85	21 1/4	19 1/2	20 1/4	+ 1 1/2
17 1/2	12 1/2	Cinerama Inc.	257	15 1/2	14 1/2	14 1/2	- 1
9	6 1/2	Desilu Prods.	20	7 1/2	7	7 1/2	- 1/4
8 1/4	4 1/4	Filmways	31	8 1/4	8 1/4	8 1/2	+ 1/8
11 1/4	9	Movielab	16	9 1/4	8 1/2	8 1/2	- 1
13 1/2	5 1/4	MPO Vid.	34	13 1/2	12	12 1/4	- 1/4
3 1/2	2 1/4	Reeves Bdcst.	80	3	2 1/2	2 1/2	- 1/4
5 1/2	2 1/2	Reeves Ind.	83	3 1/2	3	3 1/4	- 1/4
17 1/4	13 1/4	Rollins Bdcst.	47	16 1/4	16	16 1/4	+ 1/2
25 1/2	16 1/2	Screen Gems	4	20 1/2	20 1/2	20 1/2	- 1/4
22	8 1/2	Technicolor	543	18 1/2	17 1/2	18 1/2	+ 3/8
6 1/4	4 1/4	Teleprompter	103	6 1/2	5 1/2	5 1/2	+ 1/4
2 1/4	1 1/4	Tele-Indus	7	1 1/2	1	1	- 1/4
14 1/2	11	Trans-Lux	19	12 1/2	11 1/4	12 1/2	+ 1 1/2

* Week Ended Mon. (11).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5 1/2	6 1/2	+ 1/8
Four Star Television	8 1/4	9 1/4	- 1 1/4
Gen. Aniline & Film	340	363	
General Artists Corp.	6 1/4	6 1/2	- 7/8
General Drive-in	10 1/4	11	- 1/4
Magna Pictures	1 1/2	1 1/2	- 1/8
Medallion Pictures	15 1/4	17	+ 1 1/4
Pickwick International	4 1/2	5 1/2	+ 3/8
Premier Albums	5 1/2	5 1/2	- 1/4
Rust Craft Greeting Cards	11 1/2	12 1/2	- 5/8
Seven Arts Productions	7 1/4	8	- 1/4
Transcontinent Television	18 1/2	20 1/2	- 1/8
U. A. Theatres	11 1/2	12 1/2	+ 1
Universal Pictures	66 1/2	70 1/2	+ 1 1/2
Walter Reade-Sterling Inc.	3 1/2	4	+ 1/4
Wometco Enterprises	40	42 1/2	+ 2 1/2
Wrather Corp.	7 1/4	7 1/2	- 3/4

(Source: National Assn. of Securities Dealers Inc.)

Candid Negro (Rare) Cameraman

Continued from page 1

others object to such prestige bestowal.

"I had hoped to be able to maintain myself in my calling," Puella said, "but the doors are closed to me and the attitude has been negative to say the least." He related how he had been after cameramen in the past to get work on features but he said he was "brushed off." It has been a long, hard fight for Puella to get even this second assistant's spot and so far he's the only Negro to have gotten even that far among cameramen. "I myself got an ulcer worrying about this thing," he commented.

The lenser is no optimist either. "We got in through a fluke and without it we surely wouldn't have gotten this far." Although he regards his present job as something of a breakthrough, Puella doesn't see much more happening in the cameramen's area at least in his lifetime. He's not even sure he'll get another spot like the one he's got now once the film is over.

"There has been a consciousness of a need for a breakthrough in this direction, especially by cameramen," he noted, but such pro-

gressive actions aren't fast in coming he believes. He himself has been working at it for nine years and has only been able to get a second assistant's spot to date, with no guarantees for the future, Puella pointed out.

"I believe that there is hope if more films are made about colored citizens," he said. "Maybe then they won't be so afraid about it rubbing off," he added.

ABC Vending, 39 Weeks, At 81c, Up From 71c

ABC Vending Corp., whose businesses include machine vending in many theatres across the country, had net income of \$2,234,242, or 81c a share, for the 39 weeks ended Sept. 29. This compares with a net profit of \$2,094,413, or 71c a share, for the corresponding period in 1962.

Sales for the first nine months of 1963 were the highest in history, amounting to \$79,457,405, representing a 5.3% jump over the total revenues of \$75,286,863 for the same period of 1962.

ZAMOISKI'S PRECEDENT

First Tent 11 Barker Ever Succeeding Self

Washington, Nov. 12.

Joseph Zamoiski was renamed chief barker of the Washington Variety Club, marking the first time a topper in the local Tent 11 has succeeded himself.

Others elected were: John Broumas and Albert Lewitt, 1st and 2d asst. chief barkers; Arnold Fine, property master; Sam Galanty, dough guy.

Redstone Opposes Stanley Ozone Bid

Stanley Warner, which used to operate three theatres in Camden, N.J., but now holds only the Stanley there, has asked N.Y. Federal Court for permission to take over operation of a new drive-in house now under construction.

Sumner Redstone, exhibitor who figures himself a rival, filed a friend of the court brief in opposition.

Judge Edmund L. Palmieri reserved decision.

Efficiency Experts Hover At Revue-U and IATSE Nervous; Gets Assurance

Hollywood, Nov. 12.

Team of industrial engineers is starting a new survey of Revue-Universal Studios which will include management employment as well as labor, according to Al Dorskind, veepee in charge of studio operations. Disclosure was made in reply to a labor union charge that studio has undertaken surveys by "efficiency experts" to eliminate waste and that these survey teams have recommended a reduction in crews this exec vigorously denies.

Management is being scanned Dorskind says because studio by no means feels any possible waste is confined to union labor. IATSE cameramen local 659 made initial charge. It will ask for formation of a labor-management committee to function in the managerial and labor division of studio. In comment on efficiency expertizing, Dorskind says managerial surveys have been going on since MCA acquired studio two and one-half years ago. He noted studio now has more employees than ever before—3,500. Declaring "if we're out to cut crews, this is a silly way to do, with more men working than ever before."

MCA, owner of studio, launched series of studies to make the operation efficient and eliminate waste and this applies to all levels of studio operation Dorskind emphasizes.

COUNTY TAX LIEN ON RAZED ROACH STUDIO

Los Angeles, Nov. 12.

L.A. County tax liens and claims against the old Hal Roach Studios, now sold and being razed to make way for business property, will be settled in a compromise agreement which County Counsel Harold W. Kennedy has asked the County Board of Supervisors to approve.

Claim for years 1958 through 1962 amounted to \$290,000, of which only \$13,779 had been paid, leaving a balance of \$277,000. Under proposed agreement, the County would limit its claim to the actual balance and would waive all claims for interest and penalties. Studio trustees would pay County \$234,000 from a real estate fund, with balance of \$43,111 to be paid within one year.

A balance of \$750,000 remains in the real estate fund, according to Kennedy, with total claims against aggregating to over \$5,000,000, including a U.S. Government claim of \$1,454,302 plus interest. Trustees have attempted to negotiate reasonable settlement with all claimants, it's stated.

Henry Levin, currently wrapping up a four-pix directorial commitment for Metro with "His and His," will enter indie production with "A River Ran Out of Eden," English novel by James Vance Marshall, no release yet set.

Homes Pay-Tel Stays Poisonous; Theatre Toll Events Not Threat; Gird for California Showdown

OWN YOUR OWN RIGHTS

Lloyd Rule Governing Happy Old Age for Comics

Copenhagen, Nov. 12.

During a press reception here given by Columbia Pictures for Harold Lloyd, the 70 year old comedian was talked into doing a balance act on top of the Hotel Royal skyscraper. While the photographers worked, Lloyd from his precarious perch told journalists of his around-the-world junket in promotion of his second revival of his own old work.

Last year's Lloyd revival, "World of Comedy," proved to be box office here, and even brisker business is expected of the forthcoming Lloyd feature, "Funny Side of Life," which will be shown at Carl Th. Dreyer's Dagmar Bio following Fellini's "8 1/2."

Lloyd expressed pleasure at the reception younger generation has given him during his European travels. He also expressed strong appreciation of modern comedians, even the so-called sick ones. He said, he hoped they were well enough to remember to own stock in their own pictures. Lloyd is sole owner of most his own films and that, he claimed, was one reason for his being today "an aging, but very happy and well-adjusted comedian."

Denmark's 'Two' Aims To Emulate 'Weekend' As International Earner

By J. R. KEITH KELLER

Copenhagen, Nov. 12.

Danish jack-of-all literary arts, Klaus Riffbjerg, is having another of his original screen stories filmed here with Palle Kjaerulff-Schmidt as director and Georg Oddner as chief photographer. This trio worked together on "Weekend" the film that heralded the return of Danish film to the international scene, and which was unreel at the recent festival of San Francisco.

The trio's new film is tentatively titled "Two." Only two actors are appearing in it. They are Jens Osterholm, Belmondo-ish actor, and Yvonne Ingdal, 22, making her screen debut. The entire population of Copenhagen will, however, be milling around them all through the film, and the city itself is called "the third lead." Filming will be in black and white.

The story is about love, hardly pure and certainly not simple. The man is a poet who cannot write and a musician who cannot play. His imagination is working overtime while he earns a scant living doing odd jobs. He is 29 and therefore above the age where society easily forgives him for his bohemian tendencies.

The girl, of course, forgives him, but only up to a point. She is in most ways his direct opposite. She minds her job as a laboratory assistant conscientiously, she sticks to the plans she makes for herself.

"Two" says author Riffbjerg, is a discussion of modern morals as was "Weekend." Riffbjerg has for years been the center of a debate in Danish literary life, but his writings have never been dull and even in dispute he remains an artist. Ten foreign countries bought his "Weekend," and the film earned back in rentals three times its production costs.

'CLEO' THRONE SET INTO N.Y. FAIR'S PIC MUSEUM

Hollywood, Nov. 12.

The throne room set from 20th-Fox's "Cleopatra" will be one of the series of sets from famous releases which will be on exhibit at the Hollywood pavilion at the 1964 N. Y. World's Fair. Pavilion project is being organized here by George Murphy & Associates.

In addition to its exhibits of sets, the Pavilion also is to include a museum area containing memorabilia of outstanding pix and personalities, and a theatre where the shooting of motion pictures will be described.

Though there is nothing on the record to positively confirm a shift of emphasis, a reasonable interpretation of comment and attitude at the recent convention in New York of the Theatre Owners of America supports the generalization that TOA is now, and still, against home-tollvision but receptive to theatre programs fed in by closed circuit cable systems.

Several factors are involved. For one, National General is a prominent circuit member in TOA and it has a major commitment to theatre tv. New approach also reflects theatremen's awareness of the boxoffice potential of theatre toll and perhaps the need for a more progressive attitude toward enivigoring their operations in these changing times.

Home toll was attacked while theatrevision was virtually ignored. In fact, Bob Sellig, National General prez, addressed the convention on the subject of his plan for closed circuit theatre tv and there was nothing said either in speech or otherwise to contradict a neutral or friendly slant by TOA.

TOA board chairman John H. Stembler noted privately that California will be the battleground for the toll fight in the coming months. He was, of course, referring to Subscription TV Inc., a public corp which claims to have about \$13,000,000 in working capital and which has the rights to Giant and Dodger baseball games.

In this connection, an emergency board meeting was held during the convention. Afterwards, John H. Rowley, new TOA prez, revealed that the organization, as a national body, has pledged all-out assistance and has made a substantial contribution to the Joint Committee Against Pay TV for the immediate purpose of launching a \$1,000,000 national fund-raising campaign from exhibs to scuttle tolls in the parlor. The majority of the funds so raised would be used to support California exhibs' efforts. At the meeting, all of the major circuits, which presumably includes National General, pledged "substantial" amounts to supplement the \$500,000 already put up by California exhibs.

Another point in the toll controversy is the participation by several major TOA exhibs in theatrevision already, per the showing of championship fights and such. Also, the success of Telemeter's Toronto ice hockey. Several exhibs, vocal in the past about "any form of tollvision," have taken the fight gamble and some have won. It gets increasingly difficult for these to talk against the theatre variety once they have made use of it themselves.

Fort Worth Censors Find 'The Balcony' Prurient; N.Y. Importers Very Vexed

The Independent Film Importers & Distributors of America, which reps indie distrib and importers, has taken sharp exception to the banning in Fort Worth of "The Balcony," Continental Distributing Inc.'s U.S.-made film adaptation of the Jean Paul Sartre play.

IFIDA exec director Michael Mayer last week called the action of the Fort Worth Censor Board "arbitrary, unreasonable and violative of the rights of free speech." Texans banned the film on the grounds that "to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to the prurient interest."

The same standard is due for U.S. Supreme Court review in the court's current session when it hears arguments on the conviction of an Ohio theatre manager, Nico Jacobellis, who showed the French import, "The Lovers," three years ago.

Mark Robson projecting a ski yarn for his Red Lion Co., Oakley Hall's tome, "The Downhill Racers," to follow "The Centurions" on his indie slate.

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CINEMASCOPE

New York Sound Track

The same night (Nov. 25) the Motion Picture Pioneers will be honoring 20th-Fox prez Darryl F. Zanuck at the Americana Hotel, the United Jewish Appeal's "Night of Stars" will be holding forth at Madison Square Garden. The Zanuck affair is due to have former President Eisenhower as special guest, while Veep Lyndon Johnson will be a major attraction at the Garden.

"Who Was Cleopatra?" in the current issue of Reader's Digest "corrects" a 2,000-year-old rumor about Cleopatra's morals. Reports the Digest: "Not a shred of evidence connects Cleopatra with any man except Julius Caesar and Marc Anthony." Shucks, that's just what Joe Mankiewicz says... European producer Arthur Cohn, who made "The Sky Above—The Mud Below," has acquired film rights to Paul Gallico's novel, "The Foolish Immortals." Cohn's sked also includes the film adaptation of "The Countess," to star Romy Schneider.

Ely Landau dickering for the film rights to "Finian's Rainbow," which has never had a pic version, although started and abandoned at one time... when Lenny Lightstone returned from Paris to Embassy's Gotham homeoffice this week he had a surprise waiting for him—his office had been richly remodeled and its size doubled by breaking through wall... Phil Gerard flu ridden and out of action at Universal for a couple of days last week.

Alan J. Pakula and wife, actress Hope Lange, in Gotham—he for talks with Par execs re his "Love With the Proper Stranger"... Fleet Admiral Earl Mountbatten will be the guest of honor at the London charity preem of "Mad World"... Allied Artists' "The Iron Kiss" has had its title changed to "The Naked Kiss"... Jack Jones will sing the Elmer Bernstein-Johnny Mercer title song to "Proper Stranger" behind the titles... Laurel Goodwin into "Stagecoach To Hell" at Paramount... John Flaxman has joined Foster Films as assistant to prez Harry Foster.

"I wish I'd had the guts to stand up like Arthur Miller did and say, 'Yes, I was a Communist but I refuse to say who else was,'" actor Sterling Hayden is quoted in Toronto Globe & Mail by Frank Morris. Hayden was there last week touting for his book "Wanderer." He says he liked himself in only two of the 34 films he made: John Huston's "Asphalt Jungle" and Stanley Kubrick's "Killing."

Althea Gibson, Negro girl who won singles title at Wimbledon, England, in 1957-58 speaks to pupils, parents and teachers at Philip Livingston High School, Albany. Appearing during National Education Week, she will talk about the problem of "dropouts." Now a community relations representative for Ward Baking Co., Miss Gibson appeared in the motion picture, "The Horse Soldiers"; wrote a book, "I Always Wanted to Be Someone."

UA board Bob Benjamin and chairman of the U. S. Committee for the United Nations, received a special award from the group, presentation made by Aldai E. Stevenson, the U. S. rep to the UN... Will H. Hays Jr. son of the first "czar" of the film biz (prez of the MPAA), elected mayor of Crawfordsville, Ind. He's a local lawyer and writer and led the GOP to a sweep of all city offices in last week's elections.

Edward Morey, Allied Artists New York-based veep, on the Coast for the company's board of directors and stockholders meetings... a special five-minute tv featurette has been prepared for "Kings of the Sun," UA-Mirisch Xmas release... British writer John Mortimer inked to pen Stanley Dohen's "The Cypher" for Universal... Yvonne De Carlo in Gotham to plug UA's "McLintock" which opens today (Wed.) at the Astor, Baromet and 20 other "Premiere Showcase" houses... Ruta Lee into U's "Renegade Posse."

Paul Sawtelle will score Robert B. Radnitz's "Island of the Blue Dolphins" at Universal... Martin Balsam and tv producer's assistant Irene Miller licensed to do the marriage bit in New York last week but no date set.

Roster of ten UA overseas execs have returned to their foreign bases following meetings in New York last week with the company's foreign distribution v.p. Eric Pleskow after the international press preview of "Mad World"... Zenith International's "An Affair of the Skin" world prems next Wednesday (20) at the Carnegie Hall Cinema and 68th Street Playhouse, N. Y... Par's "Who's Been Sleeping in My Bed" perking on magazine pages with 55 breaks so far recorded... U's "Charade" given a "Special Merit Award" by Parents' Magazine.

John Downing, Embassy exchange operations manager, touring the distrib's southern district offices... Steven & James Ezzes, sons of UA-TV exec v.p. Erwin H. Ezzes, won Cinema Lodge's fundraising drive top prize of a 1964 four-door Cadillac sedan... Variety Club's London charity preem of "Mad World" at the Coliseum Theatre already SRO with the event not skedd until Dec. 2... Jimmy Durante, a "Mad World" cast member (who isn't?), has a feature spread in the November Reader's Digest under the title "The Wild World of Jimmy Durante"... Tuesday Weld in Gotham as part of Allied Artists' big push for "Soldier in the Rain."

Eva Six, one of the Hollywood group down for the opening of the new Puerto Rico Sheraton Hotel, had a lot of clothes along and all the necklines plunged. Wag suggested she change her name—to Eva Two.

Danny Kaye will receive this year's brotherhood award of National Conference of Christians and Jews at the first annual brotherhood dinner of the broadcasting and motion picture industries at the Beverly Wilshire hotel Nov. 21. Thomas Sarnoff, NBC western division veepee, chairs the dinner. Sander Vanocur, NBC correspondent, will be main speaker.

Episcopal Father Mal Boyd, chaplain at Wayne U. in Detroit, per-serves in his playwrighting-with-a-message. The onetime Hollywood film exec has a two-actor opening this Thurs. (14) at Concept-East, in downtown Detroit. It will play Fri-Sat-Sun routine until Dec. 15. Deals with death and resurrection of the modern Christian church and was staged by Woodie King Jr. with Negro cast.

First it was Sophia Loren and now it's Walter Matthau pulling out of "Shot in the Dark" for Mirisch-UA. Script changes causing the trouble. Romy Schneider has been nabbed to take over for Miss Loren... Theatres in Spanish neighborhoods around N.Y. have him billed as El Presley via "Kid Galahad"... Elke Sommer wound up a three-month vacation in her native Germany, is now back in the States for a promotional tour for "The Prize"... Spokesman at Metro relates that Jane Fonda wants to make several French pictures. She's toiling on the French Riviera at present, in MGM's "The Love Cage."

"America America," written, directed and produced by Elia Kazan, has its opening here Dec. 15 at the arty Paris Theatre and bows Dec. 25 at the Warner Beverly to qualify for the Acad Awards. Certain WB execs do believe they have a chance with this one. Kazan made it in Greece and Turkey, with his own family experiences as the basis.

Edward Glover has taken a leave of absence from his role as managing director of the Pasadena Playhouse to work as an actor. He's set to play "an authority on population de-control" in WB's "Sex and the Single Girl"... Paul N. Lazarus Jr. and Howard E. Kohn, exec v.p. and ad-pub coordinator, respectively, of Samuel Bronston Productions, hied to Madrid over the past weekend in advance of the Nov. 22-23 international distribution meeting with Bronston and releasing agencies from global points... France's Jean Vigo Prize, for best first film by a director, was copped by Yves Robert for "War of the Buttons."

Indie filmmakers Albert and David Maysles report that Joe Levine has signed a release allowing them finally to make tv and/or non-theatrical dates for their 53-minute documentary, "Showman," a cinema verite-type exploration of Levine, man and myth... Walter Reade Jr., Richard Brandt and Jean Goldwurm will serve as the exec committee for IFIDA's annual awards dinner-dance here next Jan. 21.

(Continued on page 18)

Powered for Sales Guys Get Fancy Nom de Wow

Kansas City, Nov. 12.

Bruce Young, manager of Commonwealth Theatres' operations in Pinebluff, Ark., is the chain's "King of the Sun" for 1963, far in front of the field, with 468% of quota, according to Richard Orear, the circuit president.

King of the Moon (top drive-in manager) is David Learned of the Terrace Drive-In, Wichita, Kans., who roared home with 588% of quota. Titles carry monetary rewards to be dealt out at the next circuit convention.

Orear also said that the companion "King of the Sun-Moon" concessions contest also was unusually spirited this year, the winner Joe Matthews of the Crest Theatre, Clinton, Mo., delivering 136% of quota and just nosing out Steve Souttar of the Uptown in Columbia, Mo., latter just one percentage point short of victory.

Top winner Young has charge of Saenger and Milco indoorors and Zebra drive-in in Pinebluff.

Phil Yordan

Continued from page 4

project, "The White Savages," will make it possible to roll cameras before the year ends in the Canary Islands. Cast for this one will be drawn from the juve age set. Story is centered around six young girls who shed their civilized ways after a siege of marooned existence, a la "Lord of the Flies."

Later, Security Pictures will produce a sci-fi feature, "Crack in the World" and the adaptation of Taylor Caldwell's biblical novel "Dear and Glorious Physician."

Les Sanson, former Allied Artists production exec, is producing for Security Pictures, which is headed by Yordan and Sidney Harmon. As blueprinted, the production phase will be completed by the end of 1964.

Levine Throws 7's

Continued from page 5

have yet been set for this tv production phase.

It all adds up to busy times ahead for Embassy and again raises the question of where prez Joseph E. Levine will be getting all the cash necessary to propel such a program and the organization necessary to operate it. He says that no merger with Paramount is forthcoming now and also rules out the notion of going public for the present at least. Nonetheless, the money factor is a big one and, especially in view of all the foregoing, continues to keep the industry rumor mills very busy.

Martin Poll, who still has four pix remaining on United Artists deal, closed with Paramount to produce "Sylvia" under his Marpol Productions banner.

Insider Deals: Sept. 11-Oct. 10

Washington, Nov. 12.

MCA Inc. continued buying into Decca Records to highlight insider dealings for Sept. 11-Oct. 10 round.

As reported by the Securities and Exchange Commission, MCA purchased 3,300 Decca capital shares boosting total holdings to 1,378,047.

Two film buys by Harry Brandt were also disclosed by SEC. He personally picked up 2,000 shares of Trans-Lux common stock and through his wife, corporations and foundations purchased another 17,200. Brandt's total personal holdings were listed at 128,350 plus 92,160 owned through his wife, corporations and foundations.

Through foundations, Brandt bought 1,000 common shares of Movielab Film Laboratories. He also holds another 2,028 shares personally.

Other insider transactions reported by SEC (Common unless otherwise noted) were:

Allied Artists — Roger Hurlock pulled in 700, of which 500 came through private purchases. Total holdings were posted at 40,300.

Cinerama Inc. — Robert Pirie bought his first 100.

Ex-Adman Art Modell Thinks Toll For Pro Football 3-5 Years Away

By SANFORD MARKEY

Cleveland, Nov. 12.

Parisian Sequence Added To 'Take Her, She's Mine' For International Interest

It was at the suggestion of Darryl F. Zanuck that the concluding Parisian episode was added to the screen adaptation of the Broadway play, "Take Her, She's Mine," producer-director Henry Koster told a trade press conference at the 20th-Fox homeoffice Friday (8). According to Koster, Zanuck's idea was to give the "particularly American" comedy more "international appeal" for world market.

Koster estimated cost of the pic to be "around \$2,300,000" and said that expenses involved in building the elaborate Parisian sets at the Hollywood studio were about as much as those which would have been necessary had he decided to shoot on location in Paris.

Not having been the producer on the similarly family-audience-slanted "Mr. Hobbs Takes A Vacation" (which he did direct), Koster could not recall how much that pic had cost, shot under the previous 20th management. But he estimated that the studio overhead charged against "Take Her" was as much as 30% less than the similar burden carried by "Mr. Hobbs." He added that the latter had been a profitable picture.

Koster takes off from N.Y. for London for conferences with scenarist Nunnally Johnson on script for their upcoming collaboration, "Erasmus With Freckles." Latter, also with "Hobbs"- "Take Her" star Jimmy Stewart, will go into production in Hollywood March 1.

Decca-Universal

Continued from page 3

considered bright. Starting with Universal's Christmas release, the Audrey Hepburn-Cary Grant starrer "Charade" and continuing into the year, the company has a collection of more than 19 features, including another Hitchcock effort called "Marnie" and another Grant opus. Also involved are several major productions like "Captain Newman, M.D." and U execs are very high on the prospects for the year, already labeling it the term of highest potential in Universal history.

This optimism won't start to become reality for a couple of months, all the same, and the fourth quarter of the current year looks soft. Since "Thrill," no major production has been released by the company which is more or less marking time until "Charade." From then on, however, the outlook is one of the brightest ever observers believe.

Art Modell, whose Cleveland Browns are setting boxoffice records and rating peaks in radio and television, can't see pay-tv for his gridders for at least three and possibly five years.

And even before toll, the one-time Madison Avenue adman, first would like to see theatre-tv for football even though he strongly feels "I'll always be mindful of the fan who buys a ticket. I, for one, will never approve of televising home games even when you're assured of a sellout."

Sellouts and ratings are established facts.

The Browns, who have played before 84,000 against Pittsburgh and a similar sellout, days ahead of the Giants melee, are better than 6 to 1 over all competing radio and television programs, according to opposition media men, and program managers in broadcasting stations not carrying the Browns merely look skyward and say, "we got to wait till the football season is over."

Modell is mindful of the Browns' boxoffice appeal and that football is the "number one spectator sport in the nation. We're part of the National Football League," he maintains "and we're under contract with CBS. The Network has done a good job, and when television talks come up this year at the League meeting, I see no reason why I shouldn't support a renewal of the present CBS alignment. Television to marginal clubs is so essential that it means the difference between red and black ink."

"I'm aware of what is happening on the Coast regarding pay-tv, and this may be a test of the future. I just don't see it yet for us. When pay-tv comes, we should certainly consider it on a league basis. Yes, we've been drawing upwards of 80,000 for our home games. But I'm also mindful of those times when there are 13,000 fans at a game huddled in galoshes and raincoats. And let's not forget that the man who buys a season's ticket is to be remembered."

The 39-year-old one-time associate of Kastor, Hilton, Chesley, Clifford and Atherton Inc. is not afraid to experiment. His group bought out the Browns four years ago, and Modell immediately began seeking greater tv exposure for his team.

He introduced televising of exhibition games and has made pre-season double headers a gridiron spectacular with a built-in SRO. Like a good show biz act, a good football team on the tube away from home brings fans through the turnstiles.

"Televising of pre-season games must be on a year-to-year basis," he has said "and if we can show the fans before league play we've got a good team, so much to our advantage. I'd also like to see a greater West Coast play for the Browns. We could televise back without interfering with network commitments because of the time differential," said Midell.

He doesn't discount radio. His Browns go to a 53-station network, and he is highly mindful of this promotional value. Radio, he declared, is "of vital importance, particularly for home games. What with radios in automobiles, as well as in homes, it's potential is vast." He's a firm believer that the club's air voices are product salesmen and "they must be the best." He singled out Ken Coleman, the tv play-by-play announcer as "best in the country" and when Coleman who also did baseball on tv became involved in a baseball-football scheduling problem and had to choose, he picked the Browns.

The almost fanatic Brown interest is readily evident in broadcasting sellout of sports programs revolving around the Browns. WJW-TV, the CBS outlet which carries the away-from-home games has 45-minutes of sponsored time. WERE, which feeds the radio network has head coach Blanton Collier on a five-minute commercial cross-the-board stanza plus 40 minutes of sponsored pre-and-post game time. WEWS, with post-game film rights, has Jim Brown, fullback, on two 10-minute weekend stanzas as well as Coleman doing the film review on two half-hour shows, the second a Saturday morning repeat of the Wednesday 7 p.m. offering.

Columbia Broadcasting System Inc. — Exercising options were Lawrence Lowman for 1,351, Cliff Davis for his first 505 and Jack Purcell for his first 917. Lowman's total holdings were reported at 9,999.

Loew's Theatres Inc. — Bernard Myerson picked up his first 200.

Metro Goldwyn-Mayer — Maurice Silverstein exercised option on 1,200 giving him total 1,205.

Metromedia Inc. — Mary McKenna exercised option on 750 boosting her total to 1,550. Richard Geismar purchased \$2,000 of 6% convertible sub debentures giving him total \$7,000.

Radio Corp. of America — Walter Bain bought 2,775 for total 2,979.

Robins Broadcasting — Henry Tippie took option on 750 upping holdings to 5,750.

Storer Broadcasting Co. — George Haggarty sold 5,400 leaving him 4,600.

Taft Broadcasting Co. — Charles P. Taft sold 400; leaving 16,154. Hubert Taft, jr., unleashed 6,272 leaving him 113,453.

Twentieth Century-Fox Film Corp. — James Van Fleet shed 200 with 106 remaining.

Warner Bros. Pictures — Herman Starr sold 2,100 leaving him 3,900.

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JUNE " ... THE FANATIC
AUGUST " ... BRAINSTORM
NOVEMBER " ... BLOOD of the FOREIGN LEGION

IN PREPARATION FOR 1965:

RIDER HAGGARD'S SHE • THE ZOMBIE
THE REPTILES • QUATERMAS and THE PIT

Inside Stuff—Pictures

Ross Hunter just returned to Hollywood from London and the final work on his "The Chalk Garden," which Universal will release next summer, is the most recent convert to shooting a motion picture in its proper locale, whether Hollywood or Timbuctoo.

For a man who has made a good thing of Hollywood-based production, it took an undertaking like "Chalk Garden" to show him the good and bad sides of foreign filmings. "I'm convinced, now," he declared, "that motion pictures are no longer a thing of Hollywood films, British films, French films, etc. They're already an international thing and will become increasingly so. I have little patience with all the bitching about runaway production."

"What is runaway production anyhow? I don't think anyone knows. Is it just a matter of any film, regardless of where it's shot, that doesn't use 100% local crews and talent? What we have failed to recognize is that Hollywood is, and always has been, made up of internationalists. If every person who came into American films from the industry of another country ceased to exist, what would we have—nothing! We think of American film stars and the names of Garbo, Dietrich, Cary Grant, well, you name them... are always included. Yet they are all foreign born... but that doesn't make them less American. It makes them international."

Larry Tisch, prez of Loew's Theatres & Hotels (brother Preston Robert Tisch is head of the hostilities), takes exception to a reference about "service" during the Theatre Owners of America convention at their New York Americana. He points to a flock of unsolicited testimonial letters from responsible leaders of the sundry states and kindred units not only of TOA but the Allied States Assn. which also met in convention at the same hotel the preceding week. He "feels certain that the one or three mishaps that must occur when a hotel caters to thousands en masse must have sounded off to the VARIETY reporter." It's naturally the Tisches' concern that opposition hotels don't circle such capacious references and make capital there of, to the detriment of the Americana which caters not only to show biz but civic, socialite, politico and kindred groups.

Incidentally, it was the Larry Tisches' 15th anniversary that was celebrated—not the 50th; he's not even that old, which was a grieved typo.

"The (Roman Catholic) Legion of Decency may be on its way out. It certainly will have to reexamine its position," according to Father Malcolm Boyd, Episcopalian chaplain at Wayne State University and former Hollywood public relations man. Boyd's opinions, ranging from censorship to religion-in-films, quality of newspaper criticism and other related subjects, were featured in a forum on "religion, the arts and life," held at Rensselaer Polytechnic Institute at Troy, N.Y. Appearing with Father Boyd was Andrew Sarris, film critic for The Village Voice.

Boyd said he was "unalterably opposed to censorship," which he called "immoral," and added that if the Episcopal Church were ever to evaluate films, it would use methods differing from those of Legion of Decency, though he didn't say what they would be. Boyd, who reviews pix for The Episcopalian Magazine and United Church Herald, reported himself as not being primarily motivated by "religious factors" in criticizing films. Instead, he is interested whether the picture is "art" or "slop."

Keir Dullea, Jack Warden and members of "The Thin Red Line" cast shooting in Spain were called upon for an unexpected mission of heroism during a river-crossing sequence in which 500 G.I.'s attempt to flush out Japanese resistance as depicted in the James Jones novel of World War II. Spanish soldiers donned G.I. uniforms for the scene. Before cameras rolled, the commanding officer was asked to have all non-swimmers fall out of ranks since the river waters at Alcala Henares reach a depth of nine feet or more. Although Security Pictures production chief Les Sanson infiltrated stuntmen among the attacking troops and laid guideropes below the river surface, many of the soldiers panicked in midstream. Film stars, stuntmen and production technicians hauled out over a dozen drowning extras. Ten were revived by artificial respiration and two were hospitalized in an unconscious state.

Filmtelegram reveals that much celluloid of foreign product is snipped by German censors. Michelangelo Antonioni's "L'avventura" ran 145 minutes in its original length but just 102 minutes on German screens. George Stevens' "Diary of Anne Frank" lost 30 minutes. More examples: The Italian film, "Kapo," got rid of 22; the French "Taxi For Tobruk" 47; John Ford's "The Last Hurrah" 22; the Yugoslav "The Ninth Circle" 18; the Sovietic "Idiot" 25; the Japanese "Harp of Burma" 24; Valerio Zurlini's "Girl With Light Baggage" 30 and Roberto Rossellini's "Paisa" 18 minutes.

So-called Freiwillege Selbstkontrolle, the country's code administration, is mainly responsible for the cuts. In some instances, however, distributors do the cutting for the sake of better releasing conditions.

Current (November) Glamour mag features Vogue for seven decades, from its inception in 1893 to date (book just published by Viking) and illustrates one memorable decade (1923-1933) with these highlights:

The Harding-Coolidge presidency; the 1920s look (short skirts, bobbed hair, cloche hats); 1929, "VARIETY's famous headline marks start of the Depression" (with replica of the Oct. 30, 1929 headline, "Wall St. Lays An Egg"); Lindbergh's historic 1927 transatlantic flight; Tolson's first talking picture, "The Jazz Singer" (1927); Janet Gaynor's "Seventh Heaven," in 1929, which won the first Oscar; 1932, Amelia Earhart, first woman to fly the Atlantic alone; Mae West (1933) made boxoffice news—"the world loves curves"; 1931, Empire State Bldg., 102 stories, world's tallest.

When Edgar S. Van Olinda, film critic and columnist for Albany Times-Union boarded (Oct. 31) a plane at Idlewild Airport, for a hop to the Coast with 120 other scribes, for the premiere of "It's a Mad, Mad, Mad, Mad World," Marjorie Adams, of Boston Globe introduced him. She said, "This is Mr. Van Olinda, of Albany, who recently celebrated his 79th birthday, and was 'saluted' by the Chamber of Commerce. I hope we all look as well as he does, when we reach 79." On returning (5) to the capital city, "Van" reported that he had been "kidded all the way to Hollywood" about his age. Where had Miss Adams and others seen the story? "VARIETY" was the reply.

Lyric in Minneapolis regularly starts its shows off playing "The Star Spangled Banner" on tape. Audiences are requested to stand during its rendition. Anthem idea is that of house manager, Bob Carr. This emulates what's done at stadiums here and elsewhere prior to the beginning of big league baseball and football games and university gridiron contests. However, at those stadiums the crowds also are requested to join a vocalist in singing the words.

During "The Star Spangled Banner" at the Lyric a color trailer on the screen shows scenes of historic interest.

New big screen process Heraclorama invented by Frenchman Jules Houderiaux has all its world rights still in the hands of the creator. Jean Vogtens, based in Paris, and heading a film export setup, has only the Belgian rights. "West Side Story" (UA) is now being shown in Brussels and pending sales for other countries are being handled by Houderiaux himself and not Vogtens.

Full-Pay-for-Life

Continued from page 5

signed contract provides for only a slight increase in the companies' contribution to the pension fund.

Contrary to another general practice in Mexico City, the MPEA member companies will be paying the strikers their full salaries back to the date the strike began. Instead, they'll be paying each employee 50c on each dollar of basic pay they would have earned. According to MPEA estimates, this means that the workers will receive about one-third of the money they would have earned during the strike period, figuring that most employees would have been earning overtime and other special pay during the period. The new contract, which is for a two-year period, is effective retroactively to Aug. 1.

MPEA execs in New York are particularly pleased with the new contract, reasoning that if they had knuckled under to STIC demands, the resulting costs would have made doing biz in Mexico almost impossible, in addition to providing impetus to unions in other latin lands to present similar demands.

With the settlement of the Mexican strike, veep Corkery will now be free to devote his time to two other vexing Mexican problems—the first concerning Operadora, the government-owned circuit which has a virtual monopoly on houses which play Yank product, and the second problem concerning a government decree which would require the printing and subtitling of Yank product in Mexico.

Yank feeling is that Operadora, which owns 350 theatres directly and has approximately 500 more affiliated, gives American films short shrift in terms of rentals and playdates. And, since Operadora is a virtual monopoly, the Yanks have nowhere else to turn. However, it is hoped that the strike proved to Operadora that it needs Yank films, as much as Yank films need Operadora, and thus MPEA companies expect to get better treatment for their films. Talks towards some such understanding are presently underway.

One problem in fighting the printing-subtitling decree is that Mexico has no bilateral agreement with the U.S. and is not a member of the General Agreement on Tariffs and Trade, which ordinarily would provide the machinery for settling such a dispute. One top MPEA exec is not phased by this, however, and notes significantly that the U.S. provides Mexican pictures their largest offshore market (approximately \$3,000,000 a year), the loss of which (should Mexico become too discriminatory) would cripple Mex production.

Success or failure of these negotiations in Mexico City can certainly be expected to influence the direction of negotiations next year in Argentina, where a similar printing-subtitling decree is pending and where a new film agreement is due to be negotiated in March, as well as in Brazil, where supernationalists are talking of taking over all film distribution, foreign as well as domestic (see separate story).

Bronston-Par Tie

Continued from page 3

a smaller scale, are still major capital propositions. Both arrangements guarantee delivery of several big-style productions within the next couple of years, however, with "Carpenters" and "Roman Empire" already realities and "Circus World" in the works. In association with Levine, Par has "Where Love Has Gone" and "Nevada Smith" still to go, as well as the foreign distribution of "Zulu." Bronston is now providing a roster of epics.

These are two major outside deals for the company and represent not only big money but also new thinking. There are also other deals on a smaller scale with indies which have been undertaken by Par in recent months and the result is a diversification of product and a greater number of pix than the company has prospectively had in some time. It is also a cluster of properties with the best potential the company has seen for a while as well. Par stock has been a very active issue lately and the overall picture for the company is as bright as it has enjoyed for some time.

So What's With St. Paul's Piety?

Long Resistive to Imports as Too Sexy, Burg Goes Big For 'Irma' of the Streets

There Is A Difference

Woodhaven, N. Y.

Editor, VARIETY:
It is a shame that Anne Frank is so soon forgotten that a picture like "The Victors" that shows "you can hardly tell the difference in moral deterioration between victors and vanquished" is sure to be a "smash hit." The Allied Army may not have been made up of saints but even "Dixie G.I.'s off on a coon hunt" did not build gas chambers. Would Mr. Foreman be alive today if Hitler had won?

John M. Stuart

(Above quote is taken from VARIETY's review by Lamb of the soon-to-be-released Carl Foreman feature for Columbia Pics.—Ed)

TOA's Rowley at Memphis: 'Our 1963 Convention Hit Peak of Trade Zing'

Memphis, Nov. 12

Speaking before the Tri-State Theatre Owners Assn. here, John Rowley delivered his first address as president of Theatre Owners of America. He offered little new in the way of discussion of exhibitor problems and spent a good deal of the time extolling the recent TOA national convention in New York.

Rowley reported that over 1,300 registered for the conclave, which was held at the Americana Hotel. This was a record, he noted. He also had praise for attending exhibs who supported business sessions despite their 8 a.m. starting time. He termed this "very significant," commenting that "this industry is wide awake and has to be wide awake and on its toes if it is going to realize the full potential of the big look ahead" (TOA convention slogan)—the population boom enhanced by the greater leisure time in the decades ahead.

Greatest problem facing film biz remains the shortage of boxoffice product and the bunching of product for holiday release. He also noted the dangers of "blind selling" and the showing of recent films on primetime tv. The prez also discussed the pay-tv situation and reported on the convention's findings and campaign resolutions in regard to toll, stressing the \$1,000,000 fight planned in California against Subscription TV. He put heavy emphasis on toll.

ADMISSIONS SLUMP IN

ARG.; MORE U. S. PIX

Washington, Nov. 12

More Yank motion pictures are getting into Argentina, but theatre attendance there is falling badly.

The U.S. Commerce Dept. reports this downslide of figures on theatre admissions sold in Buenos Aires: 1959, 67,000,000; 1960, 48,000,000; 1961, 37,000,000; 1962, 29,000,000 and the estimate for 1963 is 26,000,000.

Argentina had 2,177 film theatres at the start of 1962 and only 2,015 at the end. "Prospects for 1963 are not bright," the Department report added.

The heavily subsidized Argentine film industry produced 34 feature films in 1962, the same number as 1961. The local industry received a \$1,750,000 subsidy from the Argentine government last year.

Reporting on U.S. films in Argentina, the Department said 286 Yank motion pictures were screened there in 1962, accounting for 58% of all releases and about 70% of all ticket sales in Buenos Aires. In 1961, America had 210 feature films released in the Argentine market.

Last year, France had 47 films in Argentina; Italy, 34; West Germany, 29; United Kingdom, 21; and Spain and Mexico, 14 each. (Britain had 63 in 1961, thus suffering by far the largest, drop in the Pampas.)

St. Paul, Nov. 12.
Imported films have been shunned by St. Paul theatre managements heretofore on the grounds that they were too sexy for conservative, predominately Catholic St. Paulians. But now the American-made "Irma La Douce," all about a Paris streetwalker who supports an ex-cop, marries him minutes before childbirth, which occurs in the church vestry room, has racked up 16 weeks at the World.

United Artists release may match the St. Paul record run of six months for "The Robe," 20th's Biblical introduction of CinemaScope, which may have given St. Paul its reputation for cinematic piety.

"Irma" has however, not gone unscathed on this side of the river where prostitution as a theme of humor has not been notable. But the public turnout for "Irma" may compel some revision of stereotype characterization of the citizens here. They may not be so different, as reputed, from Minneapolisians over the bridge. There, in another Ted Mann house of the same name, "Irma" is also thriving.

United Artists Field

Exploiters Unionized;

Involves Some 10 Reps

Hollywood, Nov. 12

United Artists field publicists who heretofore have worked sans union affiliation henceforth will be jointly repped by Hollywood IATSE Publicists Local 818 and IATSE Local 572 Publicists Assn. East in N.Y. Touters so voted under aegis of National Labor Relations Board.

Lloyd Ritchie, 818's biz rep, reported both increased coin and better working conditions will be issues in unions' coming negotiations with UA.

Exploiters will officially be members of either N.Y. or Hollywood shop, depending upon areas in which they normally work, but inter-local transfers may be easily obtained with no transfer fees levied. After working three months in jurisdictional area of brother local a publicist will be required to join that union.

Field tubthumpers working east of the Mississippi will be repped by N.Y. local, those on west side, including New Orleans, by 818.

(For last couple of years United Artists has had about 10 permanent field publicists some have assistants. Main operating points are Boston, Philly, Chicago, Detroit, Denver, Dallas, San Francisco, Los Angeles, Toronto. In earlier years under the Mori Krushen regime the UA exploiters on road sometimes climbed to 30 or more. Krushen was succeeded by Al Fisher, Krushen assuming a new executive status with UA. He personally handled the buildup for the recent "Mad World" Cinerama comedy, made by Stanley Kramer, financed by UA.—Ed.)

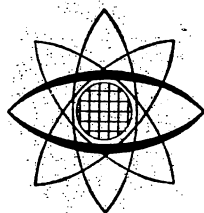
JACK L. WARNER TO MEET PRESS: A NOVELTY

Jack L. Warner will sit in at his first (in memory) New York press conference next Wednesday (20). It's set for "21" and the president of WB will talk about "My Fair Lady," which he personally is producing.

Warner through the years has been aloof to reporters and his company a tough news guy.

Session with the fourth estate, originally was scheduled for Oct. 30 with sales chief Morey (Razz) Goldstein handling the gavel. This was put off on the preceding day when it was reported that Goldstein came down with a temporary illness. Goldstein is to conduct next week's meeting, but, now, with the president participating.

Basic Drive-in at Assiniboia, Sask., dismantled and sold by owners A. P. Vrudner and O. Hoffos after 10 years of operation. Site is being incorporated into the town limits for home-building use.



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San Francisco Fest Reviews

Continued from page 6

No Way Out

charge of a Philippine community, after the fall of Bataan and Corregidor and during the release of Philippine prisoners of war. The story centers around a Philippine rebel leader, Leopoldo Salcedo, who has escaped from Bataan and is organizing resistance against the Japanese occupation forces. The girl the rebel leader loves is kidnapped by the Japanese in order to make him give himself up. In the meantime, her brother, the doctor, returning home, is persuaded to join the rebels. The conflict that develops when the two women become hostages of the opposing forces is used to show how war twists and distorts the best of human feeling. In the end, although the nurse and her lover are killed by her father and the Japanese forces, their love has somehow triumphed and it is the father who has been destroyed. Although the "English" voice provided for Col. Matsuyama is almost totally incomprehensible and although he is a physically gross and unattractive man, Kim Sung Ho still manages to evoke sympathy for the leader anxious to prove his Japanese leadership despite some Korean blood, the father torn between his daughter and what he thinks are his country's demands. "No Way Out" gives the Westerner a rare glimpse of the war through Philippine eyes and its generous humanity is rewarding. *Judy.*

Paula Cautiva (ARGENTINE)

Aries Cinematografica (Hector Olivera) production. Directed by Fernando Ayala. Stars Susana Freyre, Duilio Marzio; features Lautaro Murru, Fernanda Mistral. Screenplay by Beatriz Guido and Ayala from original story by Beatriz Guido; camera, Alberto Etcheberry; sound, Jorge Vanarelli; music composed by Astor Piazzolla. Reviewed at Frisco Film Fest, Nov. 7, '63. Running time, 95 MINS.

The major obstacle to enjoyment of this technically good, dramatically bad approach to social life and politico-business attitudes in contemporary Buenos Aires is film's uncertainty as to what it's trying to say. Although slickly made, with top-notch photography, its commercial chances in the global film market seem negligible. Story has Duilio Marzio, former Argentine who has become U.S. citizen, returning to Buenos Aires after 15-year absence as a business consultant, for an American company on a big deal requiring approval and signature of incumbent Minister. On arrival, company's local rep fixes him up (sans explanation) with beautiful "call-girl" Susana Freyre. It follows formula of good boy meets bad girl, with usual results. Girl is actually granddaughter of member of landed gentry, down to his last hacienda, a huge non-self-supporting ranch kept going with "fake" receptions for gullible and monied American tourists (no other nationally of tourist is ever shown) plus some support from girl, supposedly from earnings as a clerk in a fancy women's store. Marzio, following formula, eventually proposes to girl, finds out her real calling, gives her up, but is straightened out in his moral and political thinking when the all-important "deal" falls through as result of Minister losing office on one of those military coups that apparently occur every other Friday in Argentina. He decides to stay in Argentina, goes to girl and "The End." Script, unfortunately, never decides whether it's a comedy or a drama. Some of the pseudo-serious scenes are frequently funny; some of the attempts at humor are heavy-handed and coarse. Subtitles are frequently guilty of bad grammar, worse spelling and odd translation. At one point a character speaks of Marzio as a "Casanova" while the subtitle shows "Don Juan." Several characters portray American tourists (so exaggerated that they destroy any intended satire).

Miss Freyre, an excellent actress with the international-type beauty that should make her a natural for leads in European or American pix, works hard to overcome the banalities of the plot. The other principals, however, including Marzio, never master their frequently ridiculous parts. Alberto Etcheberry's black and white photography of modern Buenos Aires and the ranch, "La Cautiva," is excellent but some of the shots are fre-

quently chopped off by the poor editing. Astor Piazzolla's score is commercial and uninspired. *Robe.*

Peau De Banane (Banana Skin) (FRENCH-FRANSOPE)

Paris, Nov. 5. Omnia release of Sud Pacific-Capitole Films production. Stars Jeanne Moreau, Jean-Paul Belmondo; features Claude Brasseur, Geri Frobe, Jean-Pierre Marielle. Directed by Marcel Ophuls. Screenplay, Claude Sautet; Daniel Boulanger; Ophuls from book by Charles Williams; camera, Jean Rabier; editor, Monique Kirsanoff. Premiered in Paris. Running time, 95 MINS.

A familiar name comes back to the screen, in this sophisticated picaresque situation comedy, via Marcel Ophuls, son of the late noted international filmmaker Max. For a first pic, Marcel displays a nice free-wheeling talent for witty comedies if it is not completely sustained throughout the lightweight pic.

Reminiscent of pre-war American films about likable confidence men and women fleeing the rich and taking pity on worthy victims, it spins a dizzying plot that manages to keep from bogging down entirely at times by the solid ease and workmanship of stars Jeanne Moreau and Jean-Paul Belmondo and the breezy direction of Ophuls. Sometimes lacking are the brittle spark, and unflagging pacing of comedies of this type. But there is a tongue-in-cheek grace and ease that keeps this entertaining most of the way. On its star names, it looks a solid local entry and could have matching international chances if well placed and handled.

Miss Moreau is out to pluck two underhanded businessmen who ruined her father. She enlists her ex-husband into it, Belmondo, and they are off. She is not above doublecrossing her associates in the game. It winds up through taking in the brother of one of Miss Moreau's father's ruiners and then the big man himself.

But it seems the brother was a nice chap and his money is returned as the pair go on for what looks like a light life of amiable crime. Miss Moreau is lively and

Only 10% of these films, however, correctly underhanded while Belmondo's presence and timing lend themselves to this type of production. Ophuls handles it all with aplomb and style if he sometimes still cannot manage to keep this sparkling throughout.

But this shows up needed new film comedy director in the making. On the spot, free-and-easy lensing helps give this a freshness. It is technically good, with a fine supporting cast also getting into the spirit of this con-man charade. *Mosk.*

The Aimless Bullet (KOREAN)

Kim Sung Choon production. Features Kim Chin Kyu, Choi Mu Ryong, Park Choon, Suh Kyong Ri, Suh Ae Ja, Kim Hye Jung, Lee Jae Shin, Yoon Il Bong, Moon Chung Suk, Moon Hye Ran, Yang Il Min, Lee Dae Yup, Choi Myung Su, Yoo Kae Sun, Ko Sul Bong and Park Kyong Joo. Directed by Yoo Hyun Mok. Screenplay by Lee Chong Ki; camera, Kim Hak Sung; music, Kim Sung Tae. Reviewed at Frisco Film Fest, Nov. 5, '63. Running time, 110 MINS.

Korea's entry in the Frisco Film Fest is a remarkable film in more ways than one. It's unmitigatedly hopeless picture of postwar, poverty-stricken Korea may come as a shock to U.S. veterans of the Korean war, but officials of the Republic of Korea are worried right now about its shock effect on their own people. "The Aimless Bullet" was made in 1960 under great difficulties and sparse capital. It was then banned by the government because of its black picture of unemployment and because of a phrase spoken over and over by the war-crazed grandmother: "Let's get out of here!" which could be interpreted as meaning "back to our home in North Korea." (Director Yoo Hyun Mok in Frisco, insisted, through Korean government interpreters, that it was meant just as a cry to leave a miserable situation.)

Richard Dyer MacCann, U.S. State Department specialist and consultant to the National Film Production Center in Korea, "discovered" the film, persuaded the Korean government to release it in Seoul so that it could qualify

as an entry in Frisco Fest.

Film is a cry against poverty, injustice and aimless existence, told through the story of one family. An elder brother (Kim Chin Kyu), caged by his conscience to work in a meaningless job; his younger brother (Choi Mu Ryong), a jobless veteran who turns to crime, and a sister (Suh Ae Ja), who becomes a prostitute.

Brilliantly detailed camera work is matched by probing sympathy and rich characterizations. While recurrent theme is the hopelessness of fighting against fate, it also suggests, not too subtly, that the source of pain in the toothache should be eliminated by the dentist as quickly as possibly. *Judy.*

The Boxer (CZECHOSLOVAKIA)

San Francisco, Nov. 7. Czechoslovakia Film production. Directed by Peter Solan. Screenplay, Josef Hen Tiber Vichita and Solan; music, William Bakov; camera, Tibor Blah. Reviewed at San Francisco Film Festival. Running time, 120 MINS.

In the grim setting of a concentration camp, "The Boxer," Czechoslovakia's offset entry in the San Francisco Film Festival, tells of two men trying to abide by the rules of the sporting game, the keeper and his prisoner.

The Nazi commander of the camp (Manfred Krug) is a man whose heart is in boxing, a man yearning for a sparring partner, a man who goes through life "observing the rules of the game" whether they become the rules of war or the rules of a prison camp. He is a man incapable of seeing the irony in telling prisoners who have attempted to escape that they are being punished for "breaking the rules." When he spots the signs of a boxer in one of the escapees, he has him fattened up for a match and insists that it be a fair and equal one.

Stefan Kvietik plays the Czech boxer with a hungry intensity, troubled by the aspersions of his starving fellow inmates, wanting to beat his opponent and afraid to lose his own life if he does.

Under Peter Solan's direction, the fight scenes have the smell and authenticity of the real thing, ditto the concentration camp. There is one memorable scene in which the Czech boxer, regaining his strength, is overcome by the horror and sudden black smoke pouring from the gas chamber.

But this unrelieved grimness calls for a little mercy—the film needs cutting and editing to sharpen its impact, as well as shorten it. It could also use a less confused ending. *Judy.*

The Love Eterne (FORMOSA)

Run Run Shaw production. Features Betty Loh Tib, Ivy Ling Po, Jen Chieh. Li Kun. Directed by Li Han-shiang. Screenplay, Li Han-shiang; camera, Ho Lan-shan; sound, Wang Yung-hua; art director, Chen Chi-jui; music, Chou Lan-ping. At Frisco Film Fest, Nov. 10, 1963. Running time, 133 MINS.

Exquisite beauty of the Chinese (Formosa) countryside captured in this poetic story of doomed love in Fourth Century China provided a restful interlude in the Frisco Film Fest, almost exclusively concerned with war and grim problems of contemporary life.

Chu Ying-tai, a young lady with both brains and femininity, persuades her parents to let her study, disguised as a man, at a school far from her home. She falls in love with a fellow student who, after three years of constant companionship and innumerable hints from the young lady, fails to discover the masquerade. When a matchmaker tells the "book-worm" of her love, it is too late because her parents have already betrothed her to another.

Although the film, utilizing the musical tradition of Chinese opera, lacks commercial appeal for most Western audiences, the camerawork is superb. The depth of color through the changing seasons and the wisps of fog in the landscape have all the quality of fine Oriental art.

The screenplay, despite some repetitiousness, has humor and charm. There are Mandarin subtitles, in addition to English, for those Chinese who speak the Cantonese dialect and cannot understand spoken Mandarin. *Judy.*

Yugoslavia Extras Cheap But Fringe Benefits 107% of Pay; Warn Yanks of False Economy

Hollywood, Nov. 12.

Dismiss 'Psycho' Suit

Denver, Nov. 12.

The suit instigated in 1961 against the RKO Orpheum on behalf of a girl who fainted while waiting in line to see Alfred Hitchcock's "Psycho," was dismissed here by Judge Mitchell Johns. Denver District Court suit claimed that the theatre was negligent and careless in failing to provide the girl with a proper place to wait after allowing her to buy a ticket and then denying her admittance after the film had started. Judge Johns, however, disagreed and dismissed the suit for lack of evidence on the part of the plaintiff that the theatre was negligent. The girl, Catherine Bishop of Wheatridge, Colo., had broken a tooth in her fall.

Craft Unions Busy Spurt at Studios

Hollywood, Nov. 12.

Production spurts at Warner Bros. and MGM have boosted Hollywood employment to its healthiest level in months, a spot check of unions reveals.

Shop with most dramatic employment climb is Grips IA Local 80. In last few months unemployment figure, which had hovered at a steady 50% for some time, has plummeted to about 16%, according to biz rep Scotty Miller. Though heartened by big gain, Miller is hoping for "even better times," noting that still 200 of 1268 members are without work.

Costumer's IA Local 705 rep William Howard declared things were "much, much better" in his shop with unemployment having dropped from 25% a few months back to 11% presently.

A. T. Dennison, biz rep for Electrical Technicians IA Local 728, reports drop from a 15% unemployed rate to current 5%, or 50 of 1008 members out of work.

Cinetechnicians IA Local 789 biz rep Paul O'Bryant, reports drop from 5% unemployment among his 550 members to "less than 2%" today. He notes that increase in feature and TV production as well as work in extra-industry areas has contributed to upbeat figure.

Only 15 or 16 of the 300 members of Electrical Workers IA Local 40 are unemployed, reports biz rep Vince Murphy. Figure represents a 100% improvement over six months ago when 30 men were without jobs. Murphy, however, notes that he has spotted several men in slots outside industry sphere in recent weeks, adding that production upsurge has still been basically responsible for improved outlook.

Most of the union spokesman warned against over-optimism, noting that feature production splurge might prove to be only temporary. They expressed concern at low level of activity at 20th-Fox, Universal and Paramount.

MEXICAN FILM ON LOCATION IN TEXAS

San Antonio, Nov. 12.

Actor Lalo Gonzales and director Ismael Rodriguez of Mexico are here heading a troupe filming segments for a Spanish-language film titled "De Donde Vengo" (Where Do I Come From?). Gonzales is currently one of Mexico's top money grossers.

Story deals with a Mexican migrant coming for the first time to a U.S. city with a large population of people of Mexican descent.

Marina Camacho is femme lead Jesus Sotomayor, producer, brought a complete technical staff here from the Churubusco studios of Mexico City.

This marks perhaps the first time a large portion of a Mexican filmed pic has been made on location out of that country.

Cost-punchy Hollywood producers in whose dreams Yugoslavia has superseded Spain and Italy as Europe's production bargain-basement, will have to revise this "fantasy," reports Gene Corman, just back from co-producing with his brother Roger United Artists' "The Dubious Patriots" in Dubrovnik.

Pic lensed 36 days following five months production prepping and thereby became first film in Yugoslavia history to come in on schedule, according to Corman. This he attributes to the 45 key technicians they brought with them, two thirds of them American, the rest English.

Film was made for \$1,300,000. What coin was saved on the lower wage scale (about 50% that of U. S.) was swallowed by crew and equipment transportation costs in addition to sundry other logistical expenses, he discloses.

Major savings reaped by minimal basic wage of thousands of extras was considerably reduced by a tax equal to 107% of salary which must be paid to a health and welfare fund.

Ineligible for subsidies, film received nothing from the government save certain "services" for which the producers paid. Among them were dummy munitions, use of army troops and filming privileges in previously unleased historical settings. Story, that of the Yugoslavian partisan resistance effort in 1943 could not have been filmed elsewhere, according to Corman. Famed Dubrovnik fortress built in the 10th century was essential to a film, he avers.

"Patriots" was the only unsubsidized film shooting in Yugoslavia at the time, Corman reports. He notes that a multitude of co-production deals with France, Spain, Italy and Germany are either before the cameras in Yugoslavia or are in preparation. Hungary for "hard currency," Yugoslavia gets a cut of b.o. receipts in exchange for production coin.

Though finding the Yugoslavian technicians enthusiastic and eager to learn, Corman declares that the lower level of their technical attainment made every day's filming a high-pressure effort to keep on schedule. Also clogging the works was the "language barrier" says producer, noting that 15 interpreters were on payroll for the duration of the filming, strategically placed to co-ordinate activity in different production areas.

Inexperience of those not-so-cheap Yugoslavian extras also ate up time and money, American extras on the other hand are "pros" and "know their responsibility to the camera" which can be an important time-saving factor, Corman asserts.

Among terms under which film was given a government ok to film there was stipulation that the partisans be etched by Yugoslavian nationals. Group of international criminals who war had freed and whose involvement with the partisans forms crux of story, were limned by Stewart Granger, Raf Vallone, Mickey Rooney, Edd Byrnes, Henry Silva and Marshall Thompson.

Though acknowledging that the film's script had to be okayed by the Ministry of Propaganda (news and culture), Corman asserts that government's interest was strictly in seeing that subject matter was dramatized authentically. One ministry rep was ensconced on set for duration of lensing but presented no problems, according to Corman.

Producer came away with a generally high opinion of the Yugoslavian film makers and their facilities but warns against going there with anything but maximum preparation. This to include bringing a considerable amount of equipment which isn't yet available there, such as the Mitchell camera good sound equipment (everything is dubbed in Yugoslavian films).

Next for the Corman brothers will be a biopic of Robert E. Lee which Richard Adams is presently scripting for a pencilled spring start. Pic will lense in Hollywood.

COMPO Calls Off Audience Awards

Annual Meeting Hands McCarthy New Ticket—Censorship Fights in 4 States Loom—'Rights' Angle

Council of Motion Picture Organizations last Friday (1) held its annual membership, board and exec committee meeting at which reports were made on the outfit's work during the past year and incumbent execs were re-elected.

Charles E. McCarthy was given a new three-year contract as exec v.p. of COMPO and cochairman Ben Marcus, Eugene Picker and Samuel Pinanski were reaffirmed as were treasurer Russell V. Downing and secretary Sidney Schreiber. Marcus presided at the session for which 22 members turned out. Ralph Hetzel subbed for Gene Picker who was on the Coast for the festivities in connection with "It's a Mad, Mad, Mad World."

McCarthy discussed censorship and covered the hotspots of coming battles—New York, Maryland, New Jersey and Kansas. He proclaimed the necessity of organizing an all-industry effort to combat censorship and classification wherever it arises. It was agreed to continue COMPO's anti-censorship campaign.

It was disclosed that the audience awards proposal which had been before the organization had been abandoned, from COMPO's standpoint at least, because the organization had been told that it would not be able to get the necessary talent to stage an awards presentation via sponsored tv. It was through this program that it had planned to defray the expenses involved in running the poll. Theatre Owners of America, meanwhile, had passed a resolution of its own during its national convention last week to investigate the possibilities of such an audience awards campaign.

Emanuel Frisch reported on the COMPO Bill of Rights drive to stimulate public awareness of the guarantees in the federal document and it was decided to continue the Bill of Rights committee as a standing part of the organization. Le Mar Sarra reported on the outlet's efforts to get the federal tax on theatre tax repealed and said that the drive was slowed by President Kennedy's tax bill which was up for congressional approval and which prevented action on other proposed tax legislation. It was noted, however, that COMPO had made friends among congressmen regarding their repeal fight and it was decided to continue COMPO's efforts until

the tax is finally eliminated.

Also discussed at the closed meeting was the group's efforts towards increasing film production. No details were available, however, as to what this program entails.

Turks Film Action, Some Partnering, On the Increase

Washington, Nov. 12. U.S. Commerce Dept. predicts that an increasing number of U.S. and European motion pictures will be filmed in Turkey.

Commerce Dept. reported an increase in "runaway" production in Turkey over the last two years. Whether the trend continues depends on the availability of blocked lira accounts which were opened to foreign filmmakers this year, the Department said.

Domestic production in Turkey also continues to rise with the number of homegrown films ranging from 130 to 150 annually. ever, are "super" productions costing \$66,000 or above.

Growth of the domestic industry is marked by nearly 200 producing companies. The Turkish Film Producers Assn. noted, though, that only 15 of these companies can produce top quality pictures.

Attendance was estimated at about 90,000,000 annually bringing in \$11,000,000 of box office coin.

Of the 255 imports, 85 were Yank films with the bulk of the remaining imports coming from Western Europe.

Although the domestic industry doesn't get a direct government subsidy, distributors and exhibitors get a better break with domestic films through a differential tax payment plan.

Henry Fredel's Surgery

Denver, Nov. 12. Henry Fredel, for many years Denver branch manager for MGM but now representing Parade Films here, recently underwent major surgery.

After many weeks in the hospital, he is now recovering at his home.

Earns An Urn

Charlotte, N.C., Nov. 12. Officials of Charlotte's Dilworth Theatre shook the hand Wednesday of the 50,000th person who paid to see "Cleopatra" in that theatre.

She was Mrs. Charles Campbell, who came to see the show with her husband, a pharmacist. She received a one-year family pass and an antique Egyptian urn.

Detroit

at the downtown UDT houses at 50c a head, will get a revitalized campaign beamed at the under-17 group throughout the metropolitan area by means of radio and tv spots, school notices and the like.

Free parking for downtown theatre-goers is already available, but this fact will be dramatized and made better known by newspaper, radio and tv ads and the circulation of 20,000 folders showing location of the lots near each of the four UDT theatres.

All of these promotions will be advertised along with the big Thanksgiving-week bookings in large display ads, billboards, radio and tv commercials. Also, an eight-page roto section devoted entirely to these specials and the movies on view will be circulated just before Thanksgiving as a supplement to the Detroit Free Press.

In commenting on the massive campaign, Woodrow R. Praught, head of UDT, said: "We think it is entirely within the realm of reason that, with a constant barrage of gimmicks and special endowments, added to our offerings of quality attractions, we can focus enough attention on downtown theatres as the place to go, to increase the numbers of patrons by 50%, and even more. We have fine theatres, plenty of seats, and we have the attractions—and we have about four million people to draw from."

"Detroit's downtown, like so many other larger cities, suffers because its glamor has been stolen by the new shopping centers, new residential developments and new entertainment facilities of the suburban area. Downtown has been here a long time, and there is very little that is new about it, in the entertainment field."

"Our facilities are still the finest to be had," Praught continued, "but the new things in the neighborhoods have been getting the attention. We intend doing something about it, and this campaign is only the beginning. Over-all, our intent is to have something special going all the time, and we have perhaps another dozen gimmicks on tap to add to those already in the plan, or to replace any that don't work out."

"We should make clear, though, that this is not an effort to take any theatre-going away from the neighborhoods. Our company is also substantially involved in suburban theatres, and expects to be more so. However, we are strongly convinced that the sparkle and glamor of the downtown-first-runs is an absolute necessity to the health of the business as a whole."

"Let me put it this way," Praught stated: "If the general public sees the downtown theatres withering on the vine, this is a black eye to the industry as a whole, and movies as such become a second-rate commodity, about as glamorous as the neighborhood drug store. Even to the suburbanite who never attends a downtown movie, the excitement and glamor of an exclusive showcase launching are part and parcel creating the desire to see a motion picture. If we let these downtown theatres, which are the heart and core of our distribution pattern, die out or become sick, we will soon have an entire sick industry in the area."

A silent but partisan voice in attendance-building try is Detroit's Central Business District Association, of which Praught is a director and member of the promotion committee. This body is using its resources to boost the UDT campaign, and many member retailers and property owners are watching with keen interest the effect of UDT's effort to stimulate downtown traffic, and to place the downtown area in the public spotlight.

Andy Williams makes his film bow in Universal's "Richest Girl in Town," playing a straight acting role in Ross Hunter production with Sandra Dee and Robert Goulet.

New York Soundtrack

Continued from page 13

Dan Frankel is chairman... Irving Druftman is the author of the current Playbill article, "It's In The Contract," detailing examples of some of the eccentric demands made by performers.

"The Gold Bug," Edgar Allan Poe classic thriller, has been set for production by American International Pictures next year, Roger Corman to produce-direct and Charles Griffith to script.

Irving Wormser, prez of Continental Distributing, back from Moscow, Paris and London in time for talks here this week on Reade-Sterling's upcoming "The Luck of Ginger Coffey," which starts production in Canada in January. Pic will be produced by Roth-Kershner in association with Crawley Films of Canada... Audubon Films' Radley Metzger off for Europe to scout new product... Tommy Sands and Nancy Sinatra in town.

Daniel P. Skouras, formerly director of operations for Inflight Motion Pictures, has joined AIP's foreign department as head of sales control. Also at AIP, Jerry Cutler, former trade press reporter, is a new addition to the N. Y. publicity staff headed by Ruth Pologe... Times Film's sales director Irving Sochin denies reports that "Mondo Cane" had any censor problems in Montgomery, Ala. Pic, originally due to open at the Charles Theatre there in mid-October, was only delayed and finally opened without cuts or any kind of objections Nov. 1.

George Jessel, who was a producer on the 20th lot for several years while Darryl Zanuck was production chief, will be toastmaster at the Motion Picture Pioneers dinner here Nov. 25 honoring his former boss.

Writer John Tackaberry, following 15 years with Jack Benny, has signed a deal to join Jackie Gleason's staff... James Stewart in town following his Texas p.a.s. in connection with the opening of 20th's "Take Her, She's Mine"... Glenn Ford stars in 20th's "Fate Is The Hunter," which starts production on the Coast lot in December.

Four Brazilian journalists, stopping off in New York after the "Mad World" junket to Hollywood, were treated to a dramatic view of the American economy one night while dining at the Top-of-The-Sixes. There they ran into several young Brazilian compatriots, students working as waiters in their spare time, each of whom is presently earning more money than any of the journalists present.

Skouras Theatres hosted a press junket yesterday (Tues.) to the Skouras Route 17 drive-in for a demonstration of the theatre's new sound system... Bill Kronick, prez of Seneca International, writes to correct a press release sent out last week by company's former sales chief Ben Gladstone. According to Kronick, while Seneca will not be acquiring any more pictures for distribution, it will continue to handle the release of both "Zazie" and "Yojimbo"... Actress Nan Martin has signed an exclusive pact with GAC for films and legit.

Paul Czinner's film version of the Salzburg festival production of "Der Rosenkavalier," starring Elisabeth Schwarzkopf, will have a special four-week engagement at the Carnegie Hall Cinema here starting during the Christmas holidays. Pic is being handled nationally as a concert attraction by Showcorporation and Martin Tahse.

Otto Preminger back in Gotham and off on a promotion swing for "The Cardinal" which takes him to Toronto, Detroit, St. Louis, Los Angeles, San Francisco, Denver, Dallas, New Orleans and Philadelphia... cartoon maker Walter Lantz and wife in Gotham, he to huddle with U execs re future pix.

Carl Peppercorn, Embassy v.p.-general sales manager, on a London & Rome inspection tour checking the company's product in preparation there... George Kirgo into "Best Man"... Rex Bell Jr., son of Clara Bow, inked for Paramount's "Stagecoach to Hell" along with Anne Seymour and Dale Van Sickie... Romy Schneider has replaced Sophie Loren as Peter Sellers' costar in "Shot in the Dark" after Miss Loren's withdrawal due to illness.

County Aims to Censor Materials

Measure Opposed as Another Instance of Parental Abdication of Responsibility

Albuquerque, Nov. 12.

By a two-to-one vote, the Bernalillo County Commission last week greenlighted an anti-obscenity ordinance on its first reading. Ordinance is aimed at so-called pornographic books, magazines, periodicals and some films being shown at two theatres in rural portion of county outside city limits of Albuquerque (the county seat). It must come up for second and third public readings before it becomes final.

Ordinance makes it unlawful to "sell, exhibit or distribute any obscene writing or picture or to advertise the sale, exhibition or distribution" of same. Conviction could bring a fine of up to \$100 or 90 days in county jail, or both.

Wording of the ordinance is in general terms, no definition of the word obscene is included. Law exempts material which has a US postal mailing permit.

Opposing the ordinance, which also drew protests from a number of speakers, was Commissioner Gerald Cornelius, who earlier had gone on record against the ordinance as a form of censorship.

Cornelius said that he will continue to oppose the ordinance. He said that "it's a sign of the times that we are eroding away our rights by legislation and having the state take over the duties of the family."

He said he believes the problem of dealing with obscene literature or pictures is a parental one. To this he added that many parents are shirking this duty and responsibility, and taking the easy way out.

Crowd of about 100 persons attended the commission session with about 80% of them favorable to such a control bill. Several persons in the rural area

originally urged the ordinance, because they objected to skin flicks and nudie pix being shown at two theatres in the area, the Route 25 Drive-In and the Esquire "Arts" Cinema. Both houses are operated by Carl Halberg and his TRI-C Enterprises.

County seat of Albuquerque (250,000 population) already has a similar law on the books. It's been in effect since 1949, but the city has failed to get a conviction, in spite of several arrests on the charge in recent years.

Bud Yorkin & Norman Lear (Tandem) bought Robert Kaufman's novel, "Divorce American Style."

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Roger Lewis, Phil Langner and Group Ready Garrick Production Slate

Garrick Films, indie film-development outfit and prospective film producer, is currently buzzing with no less than six projects in various stages of work. Company was formed a little over a year ago by Roger Lewis, Philip Langner, Joel Schenker and Max Cohen.

Lewis is currently making "The Pawnbroker" for the Landau Co. with Langner as coproducer but this is quite separate from Garrick in that Lewis has had this property on his own for over two years. The other six projects involve Garrick completely.

One such property is "Cast the First Stone," a non-fiction book based on court case histories of various prostitution cases. It was written by Judge John Murtagh and social worker Sara Harris. Lewis, who has become something of a prolific writer since leaving his post as ad-pub v.p. at United Artists two years ago, with a couple of "Defenders" tv shows to his credit and some other writing efforts, many author the screenplay for "Stone," but this isn't decided as yet.

Garrick has the film rights to the biographical study of the life of social health expert Margaret Sanger and a screenplay is being developed on this subject. The com-

pany also has the rights to a book which was part of the Nobel Prize winning work of Ivo Andric. It's called "The Bridge on the Drina" for which, along with other works, Andric got the prize in 1961. A treatment is now being prepared by Joseph Hetrec, a fellow Yugoslav of Andric's, and the project is envisioned as a coproduction with Yugoslavian interests to be made in Yugoslavia.

Another project springs from an unproduced screenplay written by Theodore Dreiser in 1933. There are now arrangements made whereby Bantam Books and Harcourt, Brace & World Publishing are financing a novelization of this script to be written by Borden Deal. Garrick owns the film rights to the novel and also has an equity in the publication of the book. This is currently in the development stage. Garrick additionally has the film rights to another book called "To Love and Corrupt."

TelePrompter Nine-Mo. Net Hits \$77,065; Set Sale of Three Subsidiaries

TelePrompter earnings for the nine months ended Sept. 30, including operations of businesses to be disposed of and special gain from sale of property, was \$77,065, equal to 10c a share, earned on revenues of \$3,919,070. During the third quarter, the company earned \$7,841, equal to 1c per share, on gross revenues of \$1,204,030.

Third quarter results include operations for July and August of three divisions located at Cherry Hill, N. J. Sale of these subsidiaries has been negotiated, effective Sept. 1, but is subject to majority approval of stockholders. Properties slated for disposition have been generally unprofitable, showing a loss in excess of \$230,000 for the first eight months of this year.

The divisions had been undertaken as part of an expansion and diversification move over a year ago. If their sale is approved, as is expected, the company's activities will again be concentrated primarily in the community antenna tv and closed circuit tv fields.

Above figures do not reflect the restatement of stockholders' investment accounts at Aug. 31, which has been approved by the board of directors subject to stockholder ratification. Effect of the restatement will be the elimination of the deficit by a charge against capital surplus of approximately \$755,000.

Comparative figures for the third quarter and first nine months of 1962 were not revealed.

Stockholders Approve

As expected, stockholders of TelePrompter Corp. voted approval at the company's annual meeting last week of the proposed sale of three electronic manufacturing divisions that lost an estimated \$233,882 in the first eight months of 1963. Irving B. Kahn, TelePrompter prez, said that the move will make possible "a vastly more stable and more profitable future."

He said that the operations retained by the company, principally its 14 community antenna tv systems, had earned a net of around \$810,947 through Sept. 30 and have excellent potential. The prez noted that subscribers served by Telepro systems have grown from 4,500 participants in 1959 to 41,635 presently, both through acquisition of systems and through expansion within them.

The vote approved an agreement to sell Defiance Industries Inc., three divisions located at Cherry Hill, N.J. These are the Weathers Division, maker of hi fi components; the Conley Cartridge Division, manufacturer of endless loop magnetic tape cartridges and the Audio-Visual Division, which designs and installs specialized communications equipment. Under terms of the agreement, sale would be effective Sept. 1, 1963, the total transaction involving nearly \$1,500,000.

Stockholders also elected three new directors at the meeting. They are Fred Barkau, a cofounder and director from 1951-1962; Charles Kieffer, a Washington attorney and Herbert Krasnow, a CPA firm partner.

FORGOT LICENSE State Police Close Bridgeport House Showing 'Arabia'

Bridgeport, Nov. 12.

Loew-Poll Majestic was closed by state police for operating without a license. House went dark last year and was reopened for special run of Columbia's "Lawrence of Arabia," but according to police the license had not been renewed.

About 30 were in audience when cops shut down.

Later Majestic was permitted to reopen following another state police inspection.

Bluenoses Gather, Warning Sounded

Boston, Nov. 12.

A warning to members of Theatre Owners of New England to be on the alert for signs of film censorship, and to report such omens immediately, was sounded by Carl Goldman, executive secretary and legislative agent of the organization at a workshop meet held at Nick's in Boston Wednesday (6).

"The situation has been created by what appears to be an organized movement... seeking to undermine basic American freedoms," he said.

Bills killed in the Massachusetts legislature that would have adversely affected theatres included defeat of a bill to increase the annual Sunday license fee from \$50 to \$104; legislation to increase from 16 to 18, the age requirement for licenses to operate motor vehicles; legislation to extend daylight saving time year around; legislation for penalizing operators of theatres for admitting persons under 18 when films are exhibited which have been advertised "for adults only;" legislation to impose an excise tax on vending and dispensing machines.

Stanley Manpower Shifts

Albany, Nov. 12.

Changes in Albany Stanley Warner theatres: John Brousseau resigned as manager of Delaware (art) to take another job; Ted Moisesides, home manager at Strand, was promoted to succeed him; Dick Kelly, former assistant at Plaza, Schenectady (Fabian 2,400 seater is now dark), replaced Moisesides in Strand.

District Manager Martin H. Burnett made the appointments.

Allied Artists Shaking Things Up, Beginning With Elvis in Paradise

'STORY OF THE MISFITS' FACTUAL BUT STATIC

By WILLIAM R. WEAVER

"The Story of The Misfits," by James Goode, is a first-hand, on-the-scene report of the planning, producing, publicizing and releasing of "The Misfits," the \$4,000,000 Clarke Gable-Marilyn Monroe-John Huston-Arthur Miller western. It is a methodical, undramatized account, set down in diary form and with tape-recorder detachment, of daily events in the long, slow, interrupted and protracted shooting of a production that was panic-driven to saturation booking into 1,300 situations without benefit of build-up.

As put together, without emotion, prejudice, slant or comment, Goode's chronicle figures to disappoint buyers in the fan world who would expect at minimum a clash or two of temperament, a romantic moment, a touch of feudin' and fightin', to break up the monotony of filming one scene after another with personalities as definite as Gable, Monroe, Huston, Miller, Montgomery Clift, and others involved. Goode reports none of these. He does provide some informative statistics—the payroll, for example, should find interesting. Bobbs-Merrill publishes at \$5.

Larry Moore's 'Ecstasy' Remake O'seas Starring His Wife, Marla Moore

The often-announced plans for a remake of "Ecstasy," the Austrian pic which launched the career of Hedy Lamarr, may be somewhat closer to fruition with the announcement last week that indie producer Larry Moore, on behalf of 4-M Artists Associates, has finally succeeded in acquiring worldwide rights, including full ownership of the original negative and all prints, to the original pic. He will star his wife.

Among those from whom Moore reportedly had to secure releases are Gustav Machaty, director of the original pic; Joseph Auerbach, owner of Elektra Films, producer-distributor of the original; Sam Cummins, who purchased rights to the film in 1933, and a number of others.

On Monday (11) in Hollywood, AA President, Steve Brody closed with Elvis Presley to star during 1964 in "Isle of Paradise." This will take inspiration from "Blue Hawaii," one of the best of the Presleys and will put the singer-actor down amid the sheltering palms again, with the girls, girls, girls. Not necessarily Hawaii.

Predicting an upsurge in business in the first half of the current fiscal year, Edward Morey, Allied Artists v.p. and chief New York exec, reports that several of the company's current pix are displaying strong staying power and are building around the country.

The exec remarks that several features currently in the branches are shaping up nicely for the company, including "Shock Corridor," "Cry of Battle," "The Gun Hawk," "Horrors of the Black Zoo," "Gunfight at Comanche Creek" and "War Is Hell." These, Morey states, are developing into solid b.o. pix.

Also among AA's past issues which are still turning a solid biz trick is "55 Days at Peking" which Morey claims is doing brisk business in roadshow engagements in Canada and opened to record biz recently in Tokyo and Osaka, Japan. "El Cid" also continues to register substantial grosses, says the veep, breaking the house record during its first week in Mexico City in a roadshow engagement which started Oct. 25.

Morey also feels that the business prospects for several upcoming projects look good. Among these is Blake Edwards' "Soldier in the Rain" which he figures will be among the company's top grossers. It plays its prerelease engagement in New York at the RKO Palace and Albee Theatres for Thanksgiving and will be on the circuits during the Christmas holiday period.

The exec also says that prez Steve Brody has a number of important projects in negotiations now. Definite word, on some of these is expected in the not-too-distant future.

Count Basie signed for 10 days' appearance in Warner Bros.' "Sex and the Single Girl," playing nitery operator as well as 88ing in a sequence of Tony Curtis-Natalie Wood-Henry Fonda starrer.

Bob O'Brien

Continued from page 3

are the things that make the whole difference."

Addressing the company's international convention at the Culver City studio last week, O'Brien said MGM is presently in the black and "we intend to stay there. This could be the best year in the company's history."

He reported that in the next year a total of 36 productions will be placed in release, and these include such titles as "Wheeler Dealers," "The Prize," "Sunday in New York," "Company of Cowards," "Global Affair," "Viva Las Vegas," "Unsinkable Molly Brown," "Mail Order Bride," "Seven Faces of Dr. Lao," "Night Must Fall," "His and His" and "Any Number Can Win."

MGM has 17 features completed and ready for distribution. Now shooting at Culver City are six features and five television series. States O'Brien: "Basically we are a motion picture company; our sole reason for existence is to provide entertainment and that we will do, with motion pictures high in quality and artistic appeal, designed to attract all levels of the motion picture public and provide the maximum returns for MGM."

Underlined as being four of the most important properties in the current schedule: "Dr. Zhivago," "Say It With Music," "Forty Days of Musa Dagh" and James Michener's "Caravans."

O'Brien stresses confidence in the industry and the future of MGM and indicates a new placing of emphasis in future filmmaking. He said from now on the story is to be looked to first, and not the star. As a case in point he mentions the successful "Flipper," in which the star is a porpoise.

The president also made it clear that he personally is to become increasingly active in the selection of MGM properties.

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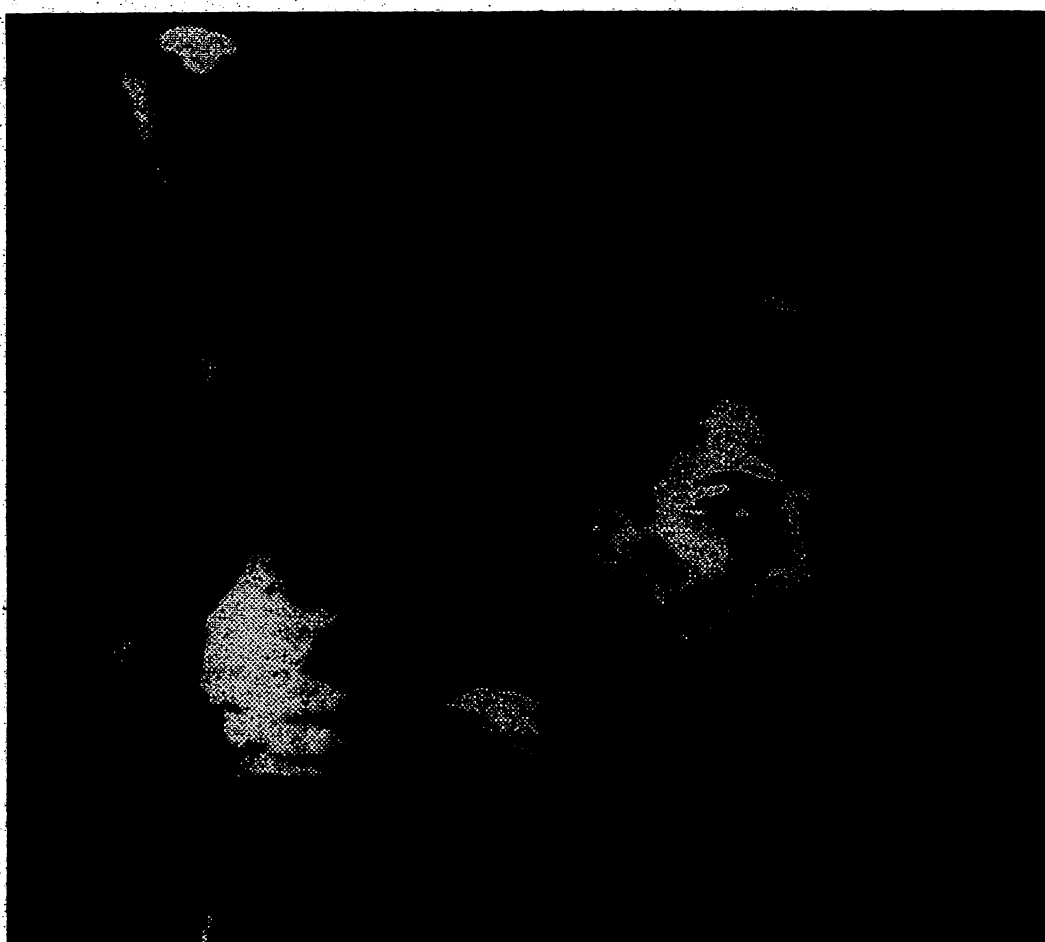
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Shaky State of Film Biz Stressed By Pic Producer in French Assembly

Paris, Nov. 12.

The French National Assembly had two deputies holding forth on films and tv respectively in a recent session. Film rep attacked tele and also pointed out the needs for more government film aid if a crisis is not to ensue. The tv underwriter gave his views for a modus vivendi between pix and tele. It all pointed up the shaky state of the film industry here today.

J. Ribadeau-Dumas discussed film needs while it was M. Boinvilliers who batted for tv. It took place during the budgetary meetings of the Assembly. Ribadeau-Dumas is also a film producer in his own right and last season had a Jules Verne pic "Mathias Sandorff," made by his company.

His main point was that the film biz was in a bad way due to over-taxation, declining filmgoing, tv competition, poor foreign markets and rising costs. He insisted that more investment had to be unblocked to aid filmmakers. Also that present Film Aid had to be kept up past next June 30 deadline in spite of Common Market insistence on progressive cuts leading to a central ECM aid coffer for all ECM pix producing countries.

Culture Minister Andre Malraux also was brought on the carpet for backing mainly highbrow pix to rep France at film festivals as well as quality handouts for such pix. He maintained that these films might have some snob appeal for a few arty houses but usually fell off in depth release and in the hinterlands. Audiences just do not go for films they don't understand, he insisted, and this did not help the French solve their pressing film problems. Prestige was all right if it did not get in the way of good commercial pix, was his thought.

Arty Pix Not So Much in Demand
Ribadeau-Dumas also opined that foreign film buyers at first went for these arty pix but only a handful did big biz abroad. And the constant insistence on offbeat films at festivals and as the flower of French production had finally led buyers to think that only these sort of pix were the French staple.

This, he stated, pushed them to focus buying interest on Italy where the product was found to be more international in appeal. Italy has pulled ahead of France in the lucrative U.S. market, he claimed. He also felt that producers were trying to ape big Yank spectacles which were not their forte. Solid, clear adventure opuses, comedies and dramas which required hard work, but not too much money, should be the aim of French production he admonished. He also struck out against the crushing and still growing tv menace that got government backing while competing with films that were sorely taxed while tv was not.

Sees Pix Projecting French Image
Ribadeau-Dumas felt that culturally, and in a prestige sense, it was the film that reached millions of foreign spectators, and kept the image and outlook of France intact and not tele. He demanded that the number of French films shown should be upped since there were too many foreign, and especially American, pix now used.

Boinvilliers, for tele, said that governmental tv arm, Radiodiffusion Television Francaise, would be ready to buy local films as they finished their commercial runs so as to help put them in the black. Also the RTF would try to have more vidfilm work go to regular filmmakers to help them balance things economically.

Then he went into a pitch to have government funds help the French color tv process capture the European market. He wound up saying that tele and films would be able to exist in peace and aid each other mutually as already has happened in the U.S. and Great Britain.

Berlin Shrinkage

Berlin, Nov. 5.

Number of film houses in West Berlin continues dwindling. There are 181 houses now—a year ago there were still 206. The top figure was registered in 1957 with 266 houses.

In 1962 the number of tickets sold in all of Berlin were 24,000,000 as opposed to 33,000,000 in 1961. Compared with other cities of West Germany, Berlin is the poorest for film attendance.

POLAND'S FILM EXPORT TAKE AT \$1,275,000

London, Nov. 5.

Polish feature films earned \$1,275,000 from export in 1962, according to official figures released by the Polish government and reported in the Financial Times here. Total marks a substantial increase over the film export returns of \$1,175,000 in 1961 and \$540,000 in 1960.

Most of the export business apparently was with the Western bloc nations. Last year, Polish feature pix were involved in 117 separate transactions this side of the Iron Curtain, compared with 81 deals with other Communist countries.

Recent successful Polish exports include such films as "Kanal," "Ashes and Diamonds" and "Knife in the Water." (The first two already have been released in the States, with the third opening shortly in New York under the auspices of the indie Kanawha Films.)

French Film Biz Worried By Nationalizing of Pix Theatres by Algeria

Paris, Nov. 12.

French film people here are worried as the nationalization of hardtops continues in Algeria. More than a third of the 300 houses have been taken over by the government. Up till now they have been mainly owned by Algerian nationals, but last week a few French theatres were impounded. This could mean finally nationalizing all of them. It is not that there are too many French-owned cinemas, but when one is nationalized, the debts of the previous owners are nullified. This could mean a big loss to local producers and distributors.

Algeria was once an important part of French film distrib market. If it has fallen off in the last two years, since its independence, Algeria still has remained a solid outlet. It is felt this is threatened by the recent moves. So far the French government has taken no steps on this matter.

The local governmental film arm, the Centre Du Cinema, recently released its last pix statistics on Algeria, taken in 1960. At that time, American pix had 37% of the market and the French 35%. There were 29,242,000 admissions for the year, with a gross of about \$10,000,000 of which \$1,400,000 went to Yank distributors and \$1,250,000 to the French.

Algeria accounted for about 53% of the worldwide French film grosses at that time. Of course this since has declined but Algeria has still been an okay mart. Hence, locals are watching activities there carefully. Yank sources recently went on record as being at ease over nationalizations down there since films were needed and the American setup had not been touched so far.

It remains to be seen if they will be affected by these new measures plus the possibilities of cutting down on rental percentages and the growing blocking of repatriable funds from Algeria.

John Davis Sez Irish Cinema Biz Off 11%

Dublin, Nov. 5.

Attendance at theatres owned by Irish Cinemas Ltd., Rank outfit here, was off 11% between 1962 and 1963, John Davis, Rank Org. chairman, told stockholders here. Decline particularly was noticeable in nabe theatres. Davis referred to the company's diversification of interests. It has a 50% stake with another Rank outfit (Odeon Ireland) in tele renting company.

Removal of the entertainment tax upped cash by about \$336,000. Dividend has been boosted to 12% on increased capital.

Davis's comments on decline in neighborhood biz underline what's been known here for some time. Three of Rank's nabes here now operate as bingo houses on a lease basis.

Cinerama & Bowling

Singapore, Nov. 5.

The Cathay Organization is planning construction of a \$6,000,000 super Cinerama theatre here complete with a 24-lane bowling alley on the first floor. Cathay's deputy chairman Heah Hock Meng reported here also that the company is prepping the construction of a chain of bowling alleys throughout Malaysia.

Kicking off the program will be two bowling alleys in Singapore, one in the Cinerama theatre and another to go up near Cathay's own Ocean Park Hotel.

The Singapore Cinerama house will be the third such "egg-shaped" theatre in the Far East. The first "super-Cinerama" house was built in Tokyo last year and the second is shortly to be completed in Manila.

High Cost of New Musical Haven

Berlin, Nov. 12.

Berlin Philharmonic which is now in its new home has had but four conductors in 80 years—namely Hans von Buelow, Artur Nikish, Wilhelm Furtwaengler and Herbert von Karajan. New establishment has capacity of 2,200, cost \$4,000,000 and is a stone's throw, literally, from the wall of shame separating West and East Berlins. Since the war orchestra occupied the music academy.

With the congratulatory phase now digested some realistic facts of the new building become apparent. Heat is budgeted at \$18,000, electricity at \$15,840 and the cleaning bill at \$36,000. Once the landscaping is completed there will be a staff of gardeners.

Anyone who moves typically wishes some new "pieces" to show off in newly painted and carpeted surroundings. In this case the "pieces" are additional instruments. Two new concert grands: \$4,560, a new harp: \$4,800, three new tom-toms, \$280.

Scotsman Film Critic Raps Brit. Pix For Slighting Scot Fest

Edinburgh, Nov. 12.

A slashing attack on the film industry for ignoring the International Edinburgh Film Fest has been made by Allen Wright, film critic of The Scotsman here. He described as "a pronouncement of startling arrogance" a statement from the London Board of Trade offices that an international film festival held in the U.K. would be highly beneficial to the industry and the nation as a whole.

According to Wright, this bypasses all the voluntary effort and intense enthusiasm bestowed on keeping alive the Edinburgh Film Fest for 17 years. Latter, he claimed, is run on a shoestring budget, and cannot even rely on the support of those who profess to advance the art of the cinema. For instance, he quoted how the British Film Institute's quarterly journal had ignored the Scot celluloid junket this year, but had found space for reports on the festivals of Mar del Plata and Trieste.

And this, he alleged, despite the fact that the grand prix at Mar del Plata was "won by a film of such indifferent quality that it scarcely attracted any interest when shown at Edinburgh, while the Trieste festival was devoted entirely to science-fiction films."

Wright compared how the proposed new international film festival would probably be held in the resorts of Brighton or Bournemouth, and would be strictly commercial. It was estimated, he said, to cost \$120,000 a year, in addition to contributions from film companies. About half of that coin would be put up by the town council of the resort that was fortunate enough to stage the jamboree.

Of the Edinburgh festival, he said: "Perhaps the most important factor in its favor is its unique alliance with a festival of all the arts. It must exploit this integration to a greater extent, or else it will be forced to specialize."

International Sound Track

London

Alan Bates, who was in "The Caretaker" on Broadway and in the British film version, is re-united with director Clive Donner in "Nothing But the Best," which is being produced by David Denton for Anglo-Amalgamated. Other roles are being played by Denholm Elliott, Harry Andrews and Millicent Martin... "The Servant," which was one of the three British entries at the Venice festival and subsequently represented the U.K. in the New York fest, opens a West End prerelease run at the Warner Theatre tomorrow (Thurs)... London's third Cinerama theatre, the Royalty, opens on Nov. 27 with "The Wonderful World of the Brothers Grimm," which will be transferring from the Coliseum to make way for Stanley Kramer's "Mad World," due on Dec. 2... Carl Foreman's "The Victors" starts its round of royal premieres in London next Monday (18) when it will be seen by Prince Philip and the Duke and Duchess of Gloucester at the Odeon, Leicester Square. It will move to the Leicester Square the following day for an extended run. Other royal dates have been set in Stockholm (Dec. 12) and Copenhagen (Dec. 17)... The English Stage Company and Bob Swash have issued a disclaimer on the report that J. Lee Thompson had acquired film rights to Arnold Wesker's "Chips With Everything." Other negotiations are pending, says handout.

Rome

Robert Aldrich expected here soon with advance print of "Four for Texas" to set future production plans... Jean-Luc Godard held local press confab to reveal reasons for removal of his name from Italo version of "Ghost at Noon"... Harold Lloyd made RAI-TV personal to beat drums for his new upcoming compilation... MPEA's Lee Hochstetler reviving traditional Sunday afternoon pic screenings, with "PT 109" first item... Latest Christopher Lee starrer "La Frusta e il Corpo" (The Whip and the Body) to be shown in Rome Court to answer charges of "immorality" against producer Natale Magnaghi brought by a Roman who had seen pic.

Marcello Mastroianni may precede his "Casanova" stint with another Carlo Ponti pic under direction of Marco ("Conjugal Bed") Ferrari... Yank tv footage on Darryl Zanuck shown over the Italian telenet, coincidentally with "Cleopatra" opener... show biz turnout for new Rome dinery, the Papagiolio, boniface Baron Felix Zerbi being widely known in pic industry... Italo papers citing recent London Times article by Luciano Visconti in which director disclaims paternity of "The Leopard" in its stateside form, speaking of arbitrary editing, scarce sensitivity in dubbing and inept choice of voices: Visconti adds U.S. version was made without his consent.

"Divorce, Italian Style" has been purchased for showing in the Soviet Union by Sovexportfilm... Marco Film topper Marino Girolami to U.S. to choose actors for his upcoming spoof of Dante's "Divine Comedy", with topical juxtapositions... Richard Leacock pix to be screened at upcoming Florence People's Festival.

Wolfe Cohen here for week of talks anent Warners releasing plans for "My Fair Lady" and other company items... Michele Mercurio does episode under Mino Guerrini's direction titled "A Solid Gold Net" for pic called "Love in Four Dimensions"... Catherine Spaak's recently finished stint in "Empty Canvas" (Ponti-Levine) was her 18th; she's also 18 years old...

German Propaganda Pix Give Biased, Inaccurate View of Nation, Say Crix

By HAZEL GUILD

Frankfurt, Nov. 5.

"The American State Department and USIS are dumping so many free films on German television that a poor film peddler can't do a decent job trying to sell his product here," an American salesman repping an American telefilm company said here recently.

"And in just the opposite direction—we can do a better job back in the States, because the German propaganda films handed out by the German government are so crummy."

Truth of the matter is, according to some of the astute film crix in West Germany, the West German foreign office and cultural offices are trying to make folks forget about the Nazi atrocities and keep them blissfully unaware of the tremendous economic growth.

Instead, most propaganda films being offered by the German government without charge, to peddle the German image abroad, are of the "romantic Germany," "magic of old Heidelberg," and "idyllic scenes of the Rhine" category. The country where the Grimms' Fairy Tales originated has come ahead a couple of centuries—but the government documentaries presented here just haven't kept pace.

While such progressive governments as the U.S. are keenly aware of the good that they can do by sending other nations films about contemporary America (and even frankly some facets of the Negro integration problems), there are currently about 500 titles being offered by the German government in its "Film Catalogue 1963."

Included in the "political section" of this very limited catalog is a film called "A Man from Germany," about the former German Chancellor Adenauer and his ministers, and their reception in foreign countries. Also in the same category is a picture about Henry the Sea-farer, who lived from 1384 until 1406, and about the annual celebration given to this German hero in Lisbon. Thus, the critics note, is a far from realistic ap-

praisal of the current political scene in West Germany.

Ask German Embassies to Help

The German embassies in other countries are also urged to show the industrial films that show the happy, contented, progressive laborers in such firms as Volkswagen, Siemens Electric Company, and so forth. But the problems of the social and sickness insurance, the shortage of laborers and the importation of workers from other countries, the growing demands of labor unions are not touched on in these films, which are produced by the top German industries only to show the bright side of the picture.

Instead of digging into the works of today's modern German painters who are trying to keep up with their Paris contemporaries, the German government is turning out such feature pix as "beautiful rococo buildings in Germany," the "crown jewels of the House of Wittelsbach." A film about the late great German artist Kaethe Kollwitz falsifies the life of this famed painter in order not to remind the viewers that she spent time in a concentration camp because of her anti-Nazi sympathies.

Newsreels More Realistic

A much more realistic picture of Germany with its growth and difficulties is being offered by the German Newsreel Company of Hamburg, for instance. This private firm has been turning out newsreels and documentaries that show more accurately Germany's good and bad points.

In a special series titled "The World in a Second," the group has produced an eight-minute series which is being shown in 13 South and Middle American countries, including Argentina, Chile, Colombia, Peru, Bolivia, Uruguay, Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua, Panama and Mexico.

The German image broad would be improved, it's been pointed out recently, if the German Foreign Office would ape the Americans and present more of a genuine picture of the country, instead of dwelling only on the beauties of the historic castles and the romantic old Renaissance court houses in the land's 400-year-old villages.

Assoc. British Boss Warns Producers Increased Quota May Force Exhibs To Play More Indifferent Brit. Pix

London, Nov. 12. A warning to producers that a greatly increased Quota may force exhibitors to play more indifferent British films, which could only reduce boxoffice takings and have obvious repercussions on the industry as a whole, was made by D. J. (Jack) Goodlatte, managing director of Associated British Pictures, speaking at an industry luncheon at the Savoy.

Referring to the "very serious problems" confronting British producers, which were of "grave concern" to all, Goodlatte opined there were many persons both within and outside the industry who were inclined to blame the two major circuits. Certainly those critics could not be aware of the facts as they affected the ABC circuit and he wanted to put the position into its true perspective. In 1962, ABC's first feature Quota reached an average of 42.5% and the supporting Quota an average of 54.5%. In the current year, the first feature Quota would show an increase to an average of over 45% and the supporting Quota would approximately parallel last year's figure.

Quite apart from the fact that ABC was always only too happy to give preference to a British film which, in the company's opinion, had a better boxoffice potential than product available from other sources, the figures quoted proved that ABC had more than fulfilled its Quota requirements. And, as there was more flexibility in playing time in the provinces, it was likely that the final figures would vary more in these areas than in London. By the end of the current year, ABC would have played 26 Quota first features, yet despite that "impressive figure," it was suggested that a 50% Quota would solve the industry problems.

Explaining why he disagreed with that thesis, the ABC topper enumerated these points: (1) There are already 59 Quota films completed or in production which will be available for 1964; (2) numbers alone are no guarantee to producers of a healthy industry. There is abundant evidence that certain British films have failed in just the same way as indifferent foreign films; and (3) while ABC, as all exhibition sources, recognizes the big responsibility to British producers, it also has an equal responsibility to the public in providing the best quality entertainment.

With a greatly increased Quota, exhibitors may be forced to play more indifferent British films. So far as the present situation is concerned, could it not be that some distributors had financed more films than the market could absorb through their own lack of foresight? It was paradoxical, he added, that they should now blame exhibitors, many of whom were screening British films far in excess of statutory requirements.

Goodlatte pledged that ABC would do everything possible to help British production, but he felt there were too many sectional interests who could not or would not consider the problem from the point of view of what was good for the industry as a whole. The situation, he commented, demanded clear thinking and clear speaking by people who were prepared to place the industry before their own personal interests.

Soraya May Do Another Preceding 'Catherine'

Rome, Nov. 5. "Catherine the Great," Dino De Laurentiis' item to star Princess Soraya and slated for a spring start, may be preceded by another pic featuring the onetime Empress of Iran. New film is called "The Secret," and is about an Italian princess who falls in love with a NATO officer. It would roll in January with Alberto Latuada, who also does "Catherine," directing. Other names are still to be set.

Reason for postponement of "Catherine" is the new possibility that pic may be partly shot in Russia. Producer has applied to Soviet government for permission to shoot there. If granted, as is likely, pic would roll later in 1964.

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Cannes May Go For B.O. Films

Paris, Nov. 5. Reports have it that there will be some changes made in the Cannes Film Fest rules for the forthcoming festival next year, April 29 through May 13. Only probable new ruling may allow the official governmental Festival Council to elect the jury director rather than the old method of having fellow jurors do it.

This may mean that the next Cannes Fest may have a combination art and commercial trapping. It is intimated festival authorities will not try to force any prizes or hogtie the jury but probably will try for an outlook that will recognize commercial possibilities in a film besides its art aspects. If it has both, everybody will be happy.

It's also reported that maybe special prizes will separate unusual offbeat arties from the more business-prone entries. This is just conjecture in local film circles at the moment. It may have been brought on by the Syndicate of Exhibitors' decision to give Golden Ducat prizes to a local and foreign pic, picked by themselves, which they consider having the most chances at the boxoffice.

And criticism of art prizes to pic that rarely make it at the boxoffice have grown over the years. However some top prizewinners have loomed as poor biz bets but have done well at the wickets. So some sort of compromise may be in the offing to make Cannes both an art and industry affair, at least in its awards.

Fact Stranger Than Russian Film Script; Urge Quest of 'Truth'

Moscow, Nov. 5. Russian films need fresh slants, and even the Parisian technique of "cinema verite" is recommended in a recent series of special pieces in Izvestia here. Cited are two recent examples of extempore paying off. J Gerstein in directing a documentary called "Factory Meeting" himself thrust a microphone in the face of a worker. To his and everybody else's delight this worker proved "witty, original and replete with realism."

An even more wondrous anecdote is recited in respect to a film which was beginning not long ago at Kazakhfilm studio in distant Alma-Ata. Young director, Akin Asimov, ran into resistance because everyone declared the plot of his "Tulpar" was impossible detailing as it did the sale of a peasant girl by her parents. This has once been commonplace but provincial pride declared it was no longer conceivable. It violated Soviet reality.

This is the reported payoff: the local amateur who was to play the girl disappeared and when tracked down in a distant village was found to be the virtual slave of a ruffian, who had made a contract for her with her gift-bribed parents. Izvestia reported that the director liberated the girl, the police arrested the man and the film will soon be completed "stand as a proof that even in reality happen things like that."

German Theatre Guest Stars Get Rooms Free

Frankfurt, Nov. 5. Problem of accommodations for guest stars appearing in Frankfurt is being solved in a novel way by the city's new City Stage. The Frankfurt-sponsored opera and play centre has been concerned because for guest stars, hotel rooms are expensive and often difficult to obtain in this convention-crowded city.

So the new City Theatre, which will have its official opening in December, will include 10 modern utility apartments for guests. The city has allocated about \$23,000 to add the facilities.

Brit. Pix Defense Org. Keeps 1,000 Films From TV

London, Nov. 12. At the end of 1963, it is anticipated that the Film Industry Defense Organization (FIDO) will have collected better than \$5-600,000 in direct payments from exhibitors' b.o. receipts and will have acquired covenants to more than 1,000 British feature films, which otherwise might have been sold to the tele networks.

In a half yearly review, from March 30 to last Aug. 31, the FIDO board reports that receipts from exhibitors totalled \$317,363, making a total since inception of \$5,070,044. In the six months, a further 62 covenants were acquired at a cost of \$674,310, making a total of \$99 for a cost of \$4,730,308. Rights for a further seven are in process of being acquired and negotiations are under way for another 61 feature pix.

ITALO & VATICAN HONORS

Rome, Nov. 12. Two high Italian decorations this week went to U. S. film personalities in local ceremonies.

Honored were Leo Hochstetter, MPEA Mediterranean topper, who received the decoration as Commandatore of the Italian Republic at a luncheon tendered him by Italo pic industry prexy Eitel Monaco; and Otto Preminger, who was handed the Cross as Knight of the Order of the Holy Sepulchre, one of the highest honors accorded by the Catholic Church, at a Vatican ceremony.

French Producers See 14% Film Aid Essential If They Carry On

Paris, Nov. 12. French film producers are again worrying about Film Aid even though they only got a hike from 5.5% on domestic grosses to 14% last February. The trouble is that as of next June 30, this aid runs out again, and the Common Market pressures for a gradual doing away of national aid (to have one central coffer for all CM countries) may lose local producers their needed support which pushed film production to its par 100 this year after a fall to 80 last year.

All parts of the industry have been petitioning the governmental Centre Du Cinema to get a prolongation, but there is nothing definite so far. Some insiders think that Film Aid will still be continued, but some more pessimistic ones think the ECM may yet get its way.

Producers queried feel it will be a disaster if their hard won aid is lowered next July. They point out that after getting the 14%, there also was a concerted effort to clean up the actual industry and streamline it to cope with the still great problems of declining film-going and shaky foreign outlets. All this is still in the planning stages if some headway has been made of late.

There was no rush to make quickies to cash in on this aid. Ideas were broached to rev up antiquated distribution methods and make for a few big central caches. An export office to take the brunt of individual producer sales headaches and collections from abroad is also under study. Cutting down production costs by star and creator deferment and

British Pix Producers Hold Series Of Confabs on Film Trade Crisis But Higher Quota up to Parliament

83C-TV Impresario
SYDNEY NEWMAN
recaps the lack of prudence and
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* * *
one of the many
interesting features
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Plus other statistical and data-filled
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Scot Group Seeks World Mart Pix

Edinburgh, Nov. 12. The Films of Scotland Committee is moving towards the production of full-length films which will have a world market. So said its director, Forsyth Hardy, recalling how his group has produced 40 films of all kinds in eight years. A further 13 films are now being made.

Coin earned by distribution is ploughed back into strengthening the resources of the committee.

"We want, in the future, to make more use of the natural landscape of Scotland," said Hardy. "But make no mistake, we don't want a second Hollywood or Elstree in Scotland. We have no plans at all for constructing huge indoor studios in Scotland that one day might become useless."

Two of the committee's films, "The Big Mill," about steel rolling in Lanarkshire, and "Seawards the Great Ships," about the Clyde, have won awards at film fests.

Chairman of the Films of Scotland Committee is Sir Alexander King, Scot cinema magnate.

London, Nov. 12. Mounting activity by British film producing interests to find an acceptable solution to the current British film crisis has resulted in a nonstop series of committee meetings during the past week, but the decisive action must inevitably await the start of the new Parliamentary session, which opens today (Tues.).

Word has already gone to the new Board of Trade prexy Edward Heath that the Federation of British Film Makers favors emergency legislation to hike the British Film Quota to a new high of 50%. But there appears to be ample evidence that such a move will be resisted by the rival British Film Producers Assn. Latter body, which is still reviewing the problems that led to the crisis, is likely to take the view that the present evil is attributed mainly to overproduction of British pix.

The BFFA, which is crisis conscious, convened a special exec session 10 days back to consider a special memorandum prepared by prexy Robert Clark, which was further debated last Tuesday (5). In view of the importance of the issues raised therein, it has named a special sub-committee to study the president's report as a "matter of urgency." Anticipated that the committee will report back to the full council at the latest by the beginning of next month, though a further special confab is considered a possibility.

FFBM Council Meets Again

The FBFM council will be meeting again today (Tues.) and will have advance reports prepared by its action committee which was set up only a fortnight previously. This committee is planning the campaign in support of the basic 50% quota demand, which the Federation regards as the essential short-term solution to present problems.

Surprisingly, there has been some support for the higher quota from indie exhibs, mainly because they have been hurt by the growing practice of extended-runs for big grossing British pix. VARIETY first pinpointed this situation as a new development aggravating the booking situation on Oct. 2, following extended engagements for "The Great Escape." The problem has, as then anticipated, become even more acute with such successful releases as "Tom Jones" and "From Russia With Love," both of which have had holdover dates in many key theatres.

Longruns Take Cream Off Top

Apart from the fact that such holdovers affect the earning potentiality of the pix skeddled to follow, the indie exhibs are beefing because too much of the cream has gone off the top before they get a chance to play them in their own theatres.

They're complaining, therefore, that even when a major hit comes along, they are denied the chance of reaping the maximum benefit, which would provide the gravy to help sustain the inevitable leaks suffered when lesser attractions are around.

The unions, whose members have been on the receiving end of some of the severest blows by virtue of the growing number of redundancies, have also stepped up their activity. And collectively as a Federation, apart from individual overtures, also will be making urgent representations to the BOT prez.

Supper Plus 'West' In Manchester For \$3.50

Manchester, Eng., Nov. 12. Dining facilities are being added to filmgoing here for patrons viewing Cinerama. Theatre Royal is offering a supper ticket for \$3.50, in addition to its normal priced seats. Ticket entitles the customer to a best seat for "How The West Was Won," and a three-course supper, after the show, at the Cafe Royal near the theatre. Record advance bookings have been notched up for the screening of this Cinerama pic here.

Strike Vote Posed in SAG Dickers With Agencies on Teleblurb Fees

New York branch of Screen Actors Guild (was scheduled to meet yesterday (Tues.) to vote authority to strike against agencies in connection with current teleblurb negotiations now on in New York with the agencies.

SAG directorate has unanimously recommended to the membership that strike action is okayed against the agencies and the New York vote, (which at press time was expected to be unanimously for the board's recommendation) will be followed by a similar ballot on the Coast at the annual membership meeting Nov. 18 at the Beverly Hilton Hotel.

Blurb negotiations which began in New York a few weeks ago saw the unions originally present demands asking for an overall hike in rates, with the agencies counter-proposals not only mixing the demands, but instead seeking a reduction of rates plus what the unions consider an "impairment" of existing working conditions. From the SAG (and AFTRA) viewpoints, any such concessions to the agencies would represent a step backward.

SAG board took its action after hearing reports on current negotiations from national exec secretary John L. Dales and his assistant, Chester Migden, who were back in New York this week to resume talks.

AFTRA members in New York, Chicago and Los Angeles also have voted strike authority. However, approval of a strike resolution doesn't necessarily preclude an immediate strike. It's currently considered too early in negotiations for such drastic action.

Colgate Deal On O'Connor Series

Colgate has made a pilot deal on a new half-hour situation comedy series starring Donald O'Connor, being produced by Desilu Productions. O'Connor will play a song & dance man and Soupy Sales is being co-starred.

It's designed for the '64-'65 season (based on how the pilot turns out). Colgate has no intention of using it as replacement for "Harry's Girls" on NBC-TV which is getting axed at the end of the year. Meanwhile NBC continues to pitch up an additional 30 minutes of Jack Paar to take up where "Harry's Girls" leaves off on Friday nights, but Colgate hasn't committed itself as yet. A decision one way or the other is due in the next few days.

Goodson-Todman Now Invade Supermarkets; 'Price Is Right' Promo

Goodson-Todman are off on a new tack with their game shows—supermarket promotion. Operating through a new company, Telemart, G-T has gone into 600 stores in the last six weeks in behalf of "The Price Is Right," offering \$550,000 in prizes.

Telemart, according to prexy Norman Lipman, expects to be in 1,000 markets with "Price" before the end of this year. Adaptations of G-T shows are now under consideration.

To play "The Price Is Right," shoppers obtain cards at the checkout counters. The card is covered with a water soluble blot which, when washed away, reveals one of the four words in the show's title. If a customer collects all four words, he gets \$100 in cash or \$110 in groceries. Some cards are worth lesser amounts. A jackpot price of \$1,000 is also a possibility.

BBDO's New TV Chief

Bud Stefan is replacing Hermio Traviesas as TV-Radio head of BBDO.

Traviesas is being moved to Hollywood as TV-Radio Coast head.

TV Sniper Gets Riper

Washington, Nov. 12. Rep. John Moss (D-Calif.), most uncomfortable hair shirt for the broadcasting industry in recent months on the House Communications Subcommittee, figures importantly as a possible U.S. Senate candidate in California in 1964.

He would, natch, have to relinquish his House seat and his position as a sniper at the industry if he made such a race.

Although other Democrats big in California politics also want the Senate berth, Moss cannot be discounted because he has the support of California Democrats in Congress for it.

The incumbent Senator, Clair Engle (D-Calif.), is recovering from brain surgery on a malignancy and is not expected to seek reelection next year.

NBC's \$9,000,000 Daytime TV Spurt; Hot 1st Qtr. '64

There's pure gold in those sunshine tv hours with NBC-TV reporting daytime sales for the last two weeks of October and November through last Friday (8) of close to \$9,000,000.

This daytime bonanza (which has extended to other webs as well) assures NBC a record first quarter sales, topping the record first quarter sales, set in 1963. According to network sales execs, the first quarter '64 is now locked in for 112 out of 120 daytime quarter hours.

Latest sales reported last week, for a total of \$1,750,000, were for four bankrollers for various shows, R. T. French, Dove Chemical, Sunkist and Gold Seal.

Otherwise, among the advertisers is Morton Salt, making its first order for network. Via Needham, Louis & Brorby the salt firm has bought participation in "Your First Impression," "Missing Links" and the Loretta Young reruns.

Brillo returns to the NBC daytime slate after an absence of several years. Through J. Walter Thompson agency, company has bought into "Concentration," "Missing Links," Loretta Young.

Others buying during the period include Colgate (Norman, Craig & Kummel), National Biscuit (McCann-Erickson), Bristol-Myers (Doherty, Clifford, Steers & Shenfield), Armour (Foote, Cone & Belding), United Biscuit (MacManus, John & Adams), Heublein (Fletcher Richards, Calkins & Holden), Miles Labs (Wade), DuPont (N. W. Ayer), Menley & James Labs (Foote, Cone & Belding), James O. Welch Co. (Chirung & Cairns), Johnson & Johnson (Sullivan, Stauffer, Colwell & Bayles), Aluminum Co. of America (Ketchum, MacLeod & Grove) and Bissell (N. W. Ayer).

CBS Enlists British Aides For Dublin Documentary

Two top British craftsmen, cameraman Walter Lassally and film editor Peter Taylor, have been enlisted to work on the "One of A Kind" CBS-TV documentary dealing with Dublin.

Martin Carr, of CBS-TV, who left for Ireland last week, will direct. Lassally was cameraman for the current British import "Tom Jones" and "A Taste of Honey." Taylor edited "The Sporting Life" and "Bridge on the River Kwai." The documentary will attempt to present the city through the eyes of its inhabitants. Descriptions of the city also will be secured from Dubliners, said descriptions to be recorded on audio and forming the basis of the shooting script.

New "One of A Kind" Sunday pubaffairs series is aimed at experimenting with different forms of video presentations.



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

CBS-TV Morning Plan Per Minute Com'l Fee Hiked

CBS-TV, which is enjoying top daytime Nielsen and top daylight biz, will hike the cost of its minute commercials \$500 per insertion in the web's Morning Minute Plan, which spans the 10 to noon time period. Web already has revised upwards afternoon program costs for renewed and new biz.

Upped Morning Minute Plan prices are effective starting March 30, 1964, through Jan. 1, 1965. Under the CBS-TV price schedule, mailed to advertisers, the prices cited are gross time and talent per commercial minute. New prices for winter, running from September through May, range from \$4,000 for under 201 minute insertions per year, to \$3,600 for 801 to 1,000 minute insertions per year.

Old price schedule, still in effect, ranges from \$3,500 to \$3,700 for the same range of minutes inserted per year.

For the summer price schedule, taking in the months from June through August, price per minute ranges from \$3,600 to \$3,200, dependent on the number of insertions. Commercial integration charge of \$20 gross per commercial is not included.

Revised prices for daytime afternoon programs were made effective Sept. 30, through Sept. 25, 1964. Under the web's policy, all contracts containing the previously announced prices will be honored for their duration. New prices are effective for renewals and new biz.

Revised program prices cited are gross per quarter hour and include the network distribution charge. CBS-TV's cited program prices are "Love of Life," \$4,350; "As the World Turns," \$6,220; "Password," \$5,770; "House Party," \$5,370; "To Tell the Truth," \$5,490; "Edge of Night," \$4,120; and "Secret Storm," \$3,820, the latter representing the only program price that didn't experience a change upwards.

The old program price schedule was "Love of Life," \$3,850; "As the World Turns," \$4,720; "Password," \$4,270; "House Party," \$4,120; "To Tell the Truth," \$4,690; "Edge of Night," \$3,920.

Maxwell and Abel's 'Jody' Series for ABC

Hollywood, Nov. 12. HC Productions Inc., telefilmery in which Robert Maxwell and Rudy Abel are partnered, has made a coproduction deal with ABC-TV on a new vidpix property, "Jody." Maxwell is exec producer, and Abel the producer.

Pilot of the half-hour show, a family series with a western locale, rolled Nov. 8 at the Goldwyn studios. Mona Freeman has been signed to star, also 11-year-old Kevin Brodie, son of actor Steve Brodie. Robert Culp guests in the pilot seg.

Joseph H. Lewis directs.

'Keeping Up With the Joneses'

CBS-TV is off and running in its efforts to be the first network to lock up its 1964-'65 program schedule. While its program replacement requirements, as indicated by the new National Nielsens, are less extensive than those which face NBC and ABC, Jim Aubrey & Co. have seemed to line up more than enough hand-tailored pilot projects (shunning all of the major studio factories) than will be required to replace its five or six hours that fail to reach as much as 30% share of the viewing audience.

Initial series commitment is the half-hour comedy series, "The Jones Boys," created by Arne Sultan and Marvin Worth, dealing with a crew of maintenance men. Aubrey's high on it, and in line with his Big D diversification yen, he's mulling adapting the characters and story line into a full length theatrical film.

Meantime, to "keep up with the Joneses," CBS started, in New York rather than on the Coast, this week, to lense three of its most promising potential entries for next season. They include:

"Kibbee Hates Fitch," "Quirt & Flagg"—type comedy of insults starring Don Rickles and Lou Jacoby in a UA-TV production penned by Neil Simon ("Barefoot in the Park") and directed by Stanley Praeger. Insiders believe this comedy involving a fire dept. captain who lives in a two-family dwelling which he shares with his lieutenant, who is also his landlord, offers bright Nielsen potential.

"Mark Dolphin," another Dick Dorso UA-TV-CBS joint venture, which will be retitled since its star, Robert Horton of "Wagon Train" fame and now starring in the "110 in the Shade" legiter, prefers not to run the risk of a tv hit which would brand him as a Maverick-typed Jim Garner. Story, written by Dick Nash ("110 in the Shade") involves a contemporary "Maverick" in New York "con man" adventure theme. Robert Alan Aurthur produces and Alex March directs. Hour length.

"The Noisemaker," an hour series written and directed by Garson Kanin about a bigtime Gotham PR man starring Craig Stevens, who appeared in tv several seasons back as "Peter Gunn" and now stars on the Broadway production of "Here's Love." Produced by David Susskind and Dan Melnick (Talent Associates) with Melnick personally overseeing the entire project.

Also shooting in New York, next month, will be the CBS pilot of "The Reporter," working title of an hour dramatic series about a bigtime New York newspaperman, written by Jerome Weidman. Harry Guardino, the Broadway actor, has been pacted for the starring role.

Other CBS pilots to be produced on the Coast, include two more UA-TV Dick Dorso ventures—"Gilligan's Island," half-hour situation comedy involving a charter boat whose crew and guests are wrecked on an uninhabited island, written by Sherwood Schwartz and starring Bob Denver and Alan Hale, and "John Stryker," a James Bond-type "spy" pilot produced by Leslie Stevens, who heretofore has produced ABC's "Stoney Burke" and "Outer Limits." Marion Hargrove is handling the scripting.

Also in the CBS catalog of pilots are a Cara Williams half-hour created and written by Ed Simmons, "Goggles," produced by Filmways and starring Jerry Van Dyke; the hourlong "The House," a Bing Crosby Production created by Jim Moser about a Kennedy-type state senator and his rise through the various levels of politics. Also "The Chase" by Rod Serling; "My Son the Witch Doctor," written by Bill Manhoff for Filmways; "Calhoun," another UA-CBS hour venture about an agricultural expert in the southwest starring Jackie Cooper, and "The Nuthouse" from Jay Ward Productions.

And thus CBS has pretty much finalized its '64-'65 pilot plans with hand-picked creative projects which, at least in Aubrey's opinion, offers a Nielsen-recruiting edge over the "factory" productions of the majors.

CBS ON TINT SPRINT?

Quaker Oats Picking Up Color Tab on 'Tournament of Roses'

"Tournament of Roses" goes to color on CBS-TV Jan. 1, with sponsor Quaker Oats picking up the extra color charge on the black-and-white network. The tournament parade and pageant will have former President Eisenhower as grand marshal, with Bess Myerson and Ronald Reagan, hosting.

Color also will be added to this season's "Wizard of Oz" telecast, sponsored by Proctor & Gamble, and set for telecasting Jan. 26 (Sunday) from 6 to 8 p.m. That phase of the Metro pic which had been rendered in color will be telecast by the web in color comes January.

It will be recalled that CBS-TV telecast Elizabeth Taylor's tour of London in color earlier this season, giving the network three shows either slated to be telecast in color or already colorcast this season. A few other colorcasts are held likely to be added before the season's ended.

'Breaking Point' Sets Alternating Producers

George Lefferts has been named exec producer of Bing Crosby Productions' "Breaking Point," with three others signed as alternating producers of the NBC-TV psychiatry series.

Move will permit Lefferts, functioning heretofore as producer, to devote more time to the development of scripts and to assume specific added assignments for Bing Crosby Productions. Named producers were Richard Collins, upped from associate producer, and team of Mort Fine and David Friedkin.

Reorganization follows same successful pattern instituted by BCP for its "Ben Casey" series, on which Matthew Rapp is exec producer with two producers assigned to alternating segments.

ABC's \$8,000,000 Sales, Renewals

Over \$8,000,000 in new and renewed business has come into ABC-TV's coffers during the past couple of weeks, most of the biz being for the first quarter of 1964. New business includes Union Carbide's buy into "Arrest and Trial," "Wagon Train," "Breaking Point," "The Fugitive" and "McHale's Navy." Norwich Pharmacal upped its schedule in the "Jerry Lewis Show," and several dramatic shows.

Schick Safety Razor Division of Eversharp bought first quarter time in "Combat" and "Outer Limits." Union Carbide bought participations in a half-dozen primetime shows while Block Drug signed for new sponsorship of "Wagon Train," "The Fugitive" and "Burke's Law."

The \$8,000,000 in sales includes renewals by American Tobacco, Brown & Williamson, Kaiser Jeep Corp., Procter & Gamble and Block Drug.

ABC RAD'O: 'BEST QUARTER IN DECADE'

ABC Radio has reached a virtual SRO position for the fourth quarter with a \$100,000 sale of last remaining availabilities in "Flair Reports," weekend sports and news show to the Mennen Co. "Breakfast Club" has been sold for the fourth quarter for several weeks.

The six-week, pre-Christmas Mennen buy assures ABC Radio its best quarter in over a decade, according to the web's prexy, Bob Pauley. Billings this quarter are now 3% greater than the third quarter, which had been the web's top three-month period in recent times. Fourth quarter billings are up 45% over last year.

'JUST WAIT TILL NEXT YEAR'

The National Nielsens

(Two weeks ending Oct. 27)

CBS-TV continues its No. 1 pace in the newest National Nielsen report released yesterday (Tues.). For the 50 half-hours spanning the prime time periods of 7:30 to 11 (and 7 to 11 on Sundays), CBS captured 25, NBC took 15 and ABC 10. CBS took five nights of the week (the "Lassie" win at 7 o'clock giving it Sunday) and NBC the other two. Of the Top 15 shows CBS had 11; NBC three and ABC one.

Top 15:

Beverly Hillsbillies (CBS)	36.2
Bonanza (NBC)	31.9
Dick Van Dyke (CBS)	29.6
Bob Hope (NBC)	29.0
Petticoat Junction (CBS)	26.7
Donna Reed (ABC)	25.5
Candid Camera (CBS)	24.9
Red Skelton (CBS)	24.1
Dr. Kildare (NBC)	24.0
Andy Griffith (CBS)	24.0
My Favorite Martian (CBS)	23.9
Ed Sullivan (CBS)	23.9
Jack Benny (CBS)	23.6
Lucy (CBS)	23.2
Lassie (CBS)	22.9

ABC's 'Operation Election' Gets Fullscale Pre-Test In Ky. Voting

The television networks' battle for supremacy in the 1964 Presidential primaries and elections opened without fanfare last week in the Election Day (5) coverage of Kentucky's gubernatorial contest. It was a two-way competition for the fastest with the mostest figures between NBC and ABC, since CBS decided to sit this one out.

For NBC, the focus of the Kentucky elections was a sharpening of the techniques which gave it hegemony in 1960. For ABC, however, Kentucky represented a laboratory workshop for new approaches and working under the helm of Elmer W. Lower, ABC News prexy who came over from NBC a few months ago.

For Lower, Kentucky was an ideal testing ground for the web since its 120 counties represents a tough challenge in vote-gathering and vote-tabulating procedures. In addition, Kentucky promises to be a key state in indicating very early the swing of the 1964 Presidential vote. Polls close at 5 p.m. in the western part of the state and 6 p.m. in the east. Kentucky also has a small area with a "deep south" character which may tip off how the other southern states are moving next November.

With headquarters in the WHAS Radio building in Louisville, ABC was operating with 200 stringers in the various wards of Jefferson County covering the Louisville area, and with one stringer apiece in each of the other 119 counties of the state. By 6:17 a.m., 17 minutes after the polls had closed, ABC announced that Democrat Edward Breathitt Jr. had been elected. It was not an easy election to call since Breathitt only won

(Continued on page 46)

Four Star, NBC All Patched Up

Four Star Productions and NBC-TV have pretty well cleared up the financial and contractual litter that accumulated in the wake of the web's pre-season cancellation of the Robert Taylor show, hour adventures from the files of the Federal Health, Education & Welfare Department that were replaced by "Temple Houston," oater-law series, after six of the Taylors were in the can at about \$125,000 a stanza.

Crux of the settlement is the network's deal for Four Star's David Niven-Charles Boyer hour, "The Rogues," slated for the '64-'65 season. (See separate story).

There was also a cash divvy. Four Star, meanwhile, has made no decision on the shelved half-dozen hours. They would be too expensive to syndicate, and, while the possibility of twisting them into features is attractive and has been contemplated, the reshooting et al involved would be expensive.

SKULL SESSIONS ROUND THE CLOCK

By GEORGE ROSEN

It's already 1964-65 at the tv networks.

While the Danny Seymours (J. Walter Thompson), the Bill Lewises (Kenyon & Eckhardt) and the Lewis Tittertons (Compton) are in a fret to shore up this season's new faltering shows (the "Jamie McPhersons", the Jerry Lewises, the Jimmy Deans, et al), the networks to all intents and purposes have pretty much written off the 33 shows (or maybe more) which by Nielsen decree seem to be headed for certain cancellation by the end of the season.

While some repair and patch work is being done here and there, the big emphasis and the major dedication—as the Paleys & Aubreys, the Kintners and the Golden-sons meet and scheme with their key staffers—is directed to their replacements next year. With this season's Nielsen die cast, the network factotums realize that the same amount of creative effort required to shift a Nielsen point this season could exert three times the Nielsen leverage next season.

Hence the far greater time and attention devoted to a "Great Stories From the Bible" than a "Jamie McPheters", which it's likely to replace. Or a "Mark Dolphin" (to be retitled), starring Robert Horton, in lieu of a "Route 66" for CBS. Ditto a "Mr. Solo", a James Bond-type character developed for MGM and NBC by Ian Fleming and Norman Felton which may be the replacement for WB's "Temple Houston".

For while this season's Nielsen deficit programs may be far from gone (with some 45 weeks of this season's 52 schedule course still to follow), they are all but forgotten as the tv moguls immerse themselves in the simulated chess game of next year's inter-network tournament. And none too soon, they feel, as General Foods is expected to kick off the '64-'65 selling season at an unprecedented early date.

(Continued on page 40)

Fredericks Up a (Battle) Creek If He's Looking For a Monument

By BILL GREELEY

Goldenson Award

Leonard H. Goldenson, AB-PT prexy, has been picked by the board of governors to receive the International Radio & Television Society's 1964 Gold Medal.

Award, which is presented each year in recognition of outstanding contributions to broadcasting, will be given at IRTS' 24th annual banquet on March 24 at the Waldorf-Astoria, N.Y.

NBC Sets 'Rogues'; Prowl for Comics For 'Funny World'

Hollywood, Nov. 12.

Mert Werner, NBC-TV program veepee, met last week with studio heads to discuss the 20 pilots to be made for the network next season. The only series bought for next year is "The Rogues" out of Four Star, starring Gig Young, David Niven and Charles Boyer. He describes it as a tv take off on "The Lavender Hill Mob." The others are "step" deals, by which NBC approves successively the script in its various forms, the casting and production.

Werner left for Mexico where he will discuss deals with comics there for the NBC hour series next year, "Funny Funny World." Comedians from all parts of the world will appear in the series, produced in association with General Artists Corp. It will be hosted by a name star, Nick Vanoff produces.

Werner said it's too early to tell how the lower rated shows will fare the rest of the season. "It takes time to build and we're still hopeful that we'll have our share in the top 20," he said.

Dr. Carlton Fredericks, the radio food savant recently called "the Frank Sinatra of the Ice Box" by a listener, could no doubt sell an Eskimo an Amana Freezer.

In his infectious and individual style of spiel, which is a lyric combination of glibness and sincere dedication to the cause of good nutrition, Fredericks peddled 5,982 Amana Freezers in a memorable 14-month (five spots a week) campaign on the old WMGM, New York. The figure represents a volume of \$7,000,000.

The per-inquiry campaign was Amana's only advertising. Company's approach initially was so tentative that Fredericks was not allowed to use the trade name during the first six weeks. In those blind weeks, 27,000 inquiries poured in, and Fredericks says all were tossed in the roundfile excepting the ones that said, "send the freezer."

Fredericks, who has been in radio for 23 years and currently as never before, can unsell as zealously as he can sell. His unending campaign against white bread ("it's good for picking up glass"), had American baker groups reacting with furious smear campaigning. Once approached by a potential sponsor who wanted to know if he could recommend a certain brand of English muffins, Fredericks said he could indeed—"as sinkers on fishlines."

Likewise, there are no monuments to Fredericks in Battle Creek, home of the world's largest maker of breakfast cereal. He has continually crusaded for the day when most cereal boxes will be "all premiums and no cereal." One of his sponsors is Familia, the Swiss cereal, which has a full range of nutritious ingredients and "which you actually have to chew," and he's currently trying to get the company to lessen the sugar content of the product.

Fredericks has always given the listener a 100% guarantee on all the products he pitches, writing a check to anyone with a complaint. This meant, he says, that he at one time was the owner of 13 Amana Freezers.

After 12 years on WMGM, Fredericks has been on WOR, New York since 1958, and also KABC, Los Angeles. He recently went network and syndication with ABC Radio, and is now heard on more than 60 stations around the country (with the network the feed is to the west).

Fredericks' own energy is a good advertisement for his preachment. His broadcast schedule now calls for 11 45-minute shows a week (for the New York and Los Angeles stations), five 15-minute shows a week (for ABC) and 15 five-minute shows (for ABC stations that want to use the segs through the day). He also is starting a Sunday column in the New York Daily News (which he would like to expand to three a week) and is setting a deal with the Bell-McClure for a syndicate column three or five times a week. Then he puts out a Nutrition Bulletin that goes monthly to 25,000.

(Continued on page 46)

WHAT HAVE YOU DONE FOR "YOU" LATELY?

"You" can mean you as a person or you as an organizational entity. Either way, the question is pertinent. You ought not neglect "you." Insist upon being noticed, counted, included in. Burn a light in the big window of the

The 58th Anniversary Edition of

VARIETY

Your ideal, once-a-year opportunity to assure yourself space and place in the most-read, most-kept, most-referred-back-to panoramic volume of show business. Usual Advertising Rates For Unusual Value. Get in touch with the nearest office.

NEW YORK 10036

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6404 Sunset Blvd.

PARIS

80 Ave. le Neuilly
de Neuilly-Sur-Seine

CHICAGO 60611

400 N. Michigan Ave.

ROME 3

Via Sardegna 43

Huntley-Brinkley Cost: 100G a Wk.

Reuven Frank, producer of the Huntley-Brinkley news show, has come through the first couple of months in the battle of the half-hour news strips handily. There's been only one big problem so far, precipitating the only major change in approach.

As for ratings, he's only amazed that the total daily share of H-B and the CBS-TV Walter Cronkite competition together rack up such an impressive figure; especially, he says, when you consider that, in combo with local programming, most of the viewers are watching an hour of news.

He's not impressed by the slight (Continued on page 46)



The Face is Familiar—Now

At 13, Richard Chamberlain (yes, it's he) was a familiar face in his family's photo album. Today, some 15 years later, a nation-wide poll has named him the most popular actor in television.

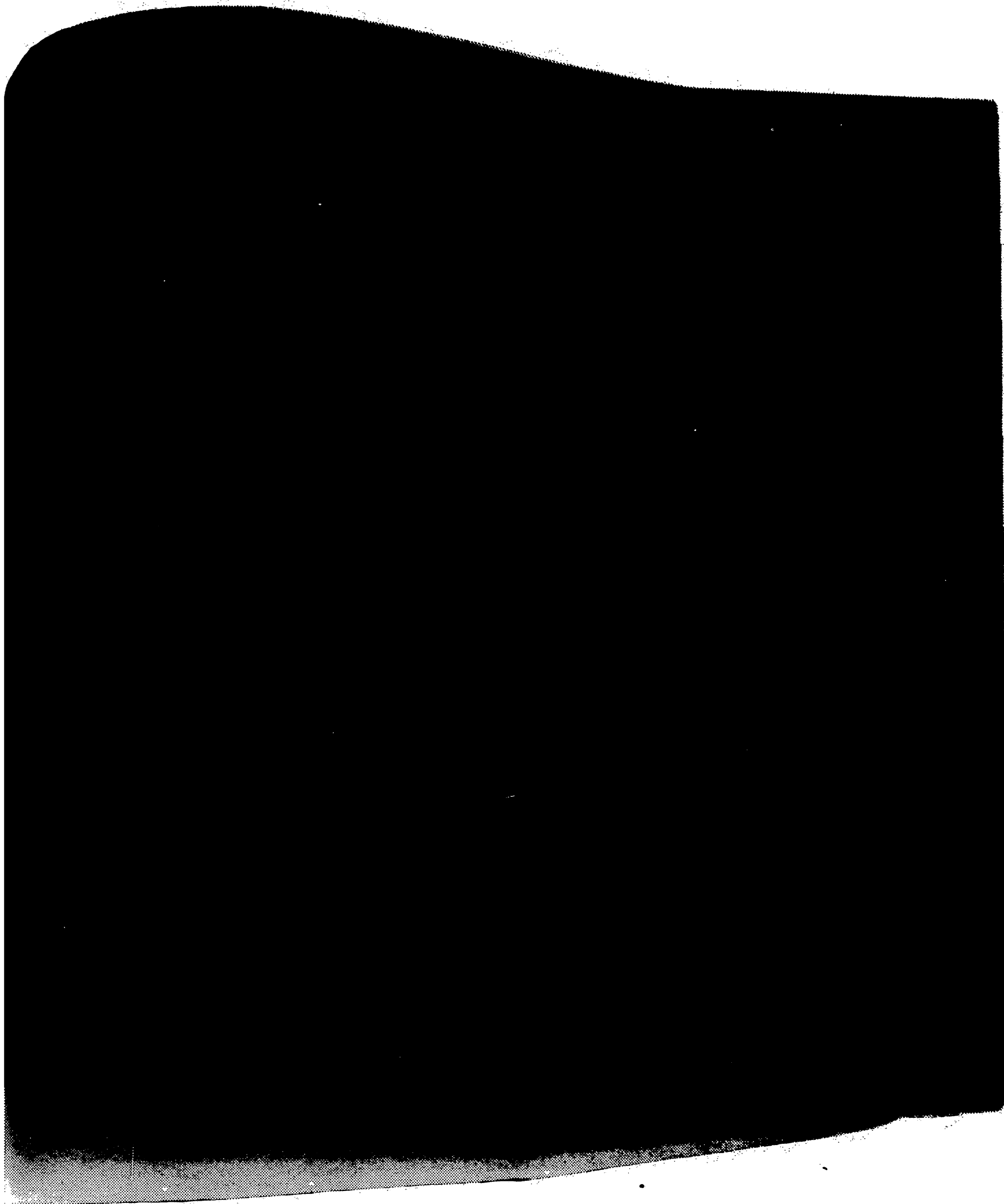
The transition came about largely through his own special talent, but also as a result of NBC's practice of providing a showcase for promising young performers.

After all, it's one thing to hitch your network to the stars, once they *are* stars. It's another to sense the star-magic in a young unknown—

and then back that hunch on network television.

That calls for a certain kind of creative climate. A brief glance at NBC's current television schedule, for instance, shows the youth movement in full bloom.

Witness such fine dramatic programs as "Mr. Novak," with James Franciscus; and "The Eleventh Hour," with Jack Ging. "The Richard Boone Show" offers a rare repertory opportunity to such versatile young players as Bethel Leslie, Laura Devon, June Harding, Robert



Blake and Guy Stockwell. As for the world of situation comedy, are there any young funny-men around who can hold the coats of NBC's Joey Bishop and Bill Dana?

In the field of variety programs, NBC boasts such exciting young entertainers as Andy Williams, star of his own specials, and Leslie Uggams, of "Sing Along With Mitch." And, among the young heroes of our adventure series are "The Virginian's" James Drury; "The Lieutenant's" Gary Lockwood, and

"Bonanza's" Dan Blocker, Michael Landon and Pernell Roberts.

All of which should lead any student of television's future to a pretty safe conclusion: While nobody knows who in today's photo-album set will be *tomorrow's* young stars, it's no trick at all to pick the network on which they're most likely to succeed.

THIS IS NBC
...serving 410,000,000 people all over the world.

Congress to FCC on Blurb Curb: 'I Dare You?' Potomac Bluff Game

By MIKE MOSETTIG

Washington, Nov. 12.

The fate of FCC's proposed blurb curbs now hinges on the outcome of a classic political maneuver known as "Potomac bluff."

Concluding three days of hearings on commercial curbs, the House Communications Subcommittee is daring FCC to put its time limit rules into force and to face the political consequences of brushing aside a clear warning from its Congressional arbiters.

On the other hand, the Commission is sizing up the subcommittee's message, realizing that it has some gambits going in its favor.

The first weapon available to the subcommittee is the legislation of its chairman Walter Rogers (D-Tex.) to prevent FCC from imposing the commercial time limits.

But more important is the subcommittee's overall control of FCC and broadcasting. This was voiced in the warning of Rep. Otis Harris (D-Ark.) that Congress has and will step in if provoked by FCC's regulatory excesses.

Aside from the power of Congress, there is also the power of Harris as chairman of the Commerce Committee. A pile of political and industry corpses serve as testimony that he is not a man to be crossed.

But FCC isn't lacking in political devices. In its articulate young chairman E. William Henry, it can garner publicity and praise as a white knight saving the people from onus of overcommercialization.

Inherent in this is the Commission unspoken dare to the subcommittee to repeat the Rogers commercial bill to the House floor.

Next Stop: The Public.

Thus far the bill and the issue have been in the narrow confines of the subcommittee, covered mainly by the trade press and known scarcely beyond the industry.

But if the bill moved to the House for a vote, it would be latched on to by the general press which is always looking for a chance to rap television. All the Constitutional, legal and economic issues discussed up to now would fade and the question presented to the voting Congressmen would be: "Are you in favor of overcommercialization?"

A vote for the Rogers bill might be hard to explain to constituents who feel the airwaves are overcrowded with commercials.

Also working in FCC's favor is the Senate. Even if the Rogers bill passed the House, it would receive a dismal reception by the Senate Communications Subcommittee and its chances of reaching the Senate floor would be poor at best.

But at last week's encounter before the House subcommittee, the stop signals were flashed to FCC from hostile subcommittee members.

Besides Rogers' oft-voiced pipewas Harris' blunt warning to the Commission.

Sitting as an ex-officio member of the subcommittee, he told the Commission witnesses there is a regular established way (i.e. through Congress) to correct abuses if they exist. Harris said FCC should take this route, "before extending your arms too far."

Pointing to the "dangerous trend" of FCC devising new ways to interpret its authority, he said Congress would act if provoked. He cited the McFarland Acts of the late 1940's as an example.

But Harris' message to Henry and FCC was, in retrospect, blunted slightly by a terse admonition to NAB prex LeRoy Collins.

"In all candor," Harris averred, "I'm not altogether satisfied" with the industry's attempts at self-regulation. While holding it was not likely to happen, he said Congress' "patience could run out."

He said the subcommittee has always leaned over backwards to insure self-regulation, but "I cannot too strongly suggest that the industry has got to meet its responsibilities."

While most of the hearing was devoted to legalisms, Henry received stinging criticism from Rep. Glenn Cunningham, Republican of Omaha.

The day after Henry appeared, (Continued on page 44)

Great Scott

In an unusual move by an actor to communicate with his audience, George C. Scott, star of "East Side, West Side" took an ad in Monday's (11) New York Times calling attention to that night's episode and asking viewers to write him.

Said Scott, in his ad "The establishment of a direct avenue of communication between creative people in television and a potentially creative audience is of vital concern to me. I assure you that I will personally read your letter. I have conceived, composed and paid for this notice myself."

Monday's episode was "Go Fight City Hall," scripted by William Altman, and dealing with urban renewal. Said Scott: "I feel it is a superior play because it deals with a national social problem rather than a specialized emotional problem, and it treats this problem—urban renewal—with reasonable fairness and objectivity, attempting to expose its several dimensions."

The four-inch, two-column ad, in bold-face, larger letters, stated "Your opinion interests me. Will you write and tell me what you feel about this show?"

Took a Bit of Doing For FCC to Get Okay For Louvre Tint Show

Paris, Nov. 12.

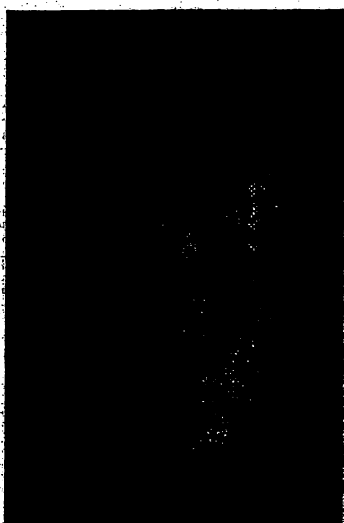
NBC is now busy at work in the noted French Museum the Louvre on an hour color tv show tentatively slated to hit U.S. color and black & white tv sets in March '64. Producer is Lucy Jarvis who also did the same chore for the hit hour NBC color show on the Russian Kremlin last May and June.

Plenty of convincing had to be done via the directors of this world famed museum and seat of French history. Some damaged paintings, when a film crew was allowed in some 10 years, also played against Miss Jarvis. But perseverance, the Kremlin show prestige and assuring them that all closeups of paintings would be done via color transparencies, and not of the paintings themselves, finally got the go-ahead sign for this project.

John Sughrue is directing and Thomas Priestly lensing. It is being done on 35mm color film which, it is felt, will insure the best definition on tv sets as well as give b & w an extra edge in gradations of gray. Sidney Carroll is scripting and Charles Beyer will deliver the commentary.

The Louvre show had been kicking around for several years but permission was hard to get. However the Kremlin hit, plenty of footwork, and the help of U.S. and French politicians finally got it the go-ahead sign. Two prints will also go to the Louvre for exclusive rights and use in France.

The history of the Louvre, as well as its art treasures, will make up the show.



FRANK MARTH

Appearing on the "NURSES," Nov. 14th, CBS-TV—10 to 11.
Representation:
Ted MEYER: New York
KUMIN-OLENICK: Calif.

Nix Talent Bid For BBC-TV Fee Hike

London, Nov. 12.

Britain's Variety Artists Federation last week received a major setback in its protracted negotiations with BBC-TV for a hike in the minimum performance fee when an Industrial Court rejected its claim as "not well founded."

Federation's claim, taken to Court following deadlock in negotiations, was made under the Terms and Conditions Act, 1959, and submitted that terms and conditions had been established for variety artists in the tv biz by the agreement reached with the commercial tv contractors back in March 1962.

BBC's successful counter was that it would be quite unreasonable to say that terms and conditions established for artists employed by the commercial stations were established generally in the television industry. The distinction, said BBC, had been plainly recognized by Actors' Equity and the Musicians union both of which had negotiated lower rates for their members appearing on BBC than for those appearing on commercial tv.

According to BBC, the only question for the Court was whether VAF's claim was well founded in that it satisfied the relevant provisions of the Act.

Federation had been seeking to establish minimum fees on BBC-TV equivalent to those paid by the indie web for variety artists. After the Court's thumbs down decision, VAF general secretary Reginald Swinson, told reporters: "We lost on a legal point. Now we will resume talks with BBC and try for the best rate we can get."

SCHWIMMER'S SG PACT

Hollywood, Nov. 12.

Stan Schwimmer, who has been assistant production supervisor at Screen Gems the past three-and-one-half years, has signed a new pact and becomes exec assistant, production, for SG.

Sullivan Immortalized on Totem Pole

Ottawa, Nov. 12.

Ed Sullivan's famous phiz is officially a work of art—at least as carved, full-face and profile, on a Canadian totem pole.

Sullivan showed the specially carved totem pole on his CBS-TV show, as a plug for Canada's Dept. of Trade & Commerce-sponsored weeklong Canadian Trade Fair in Sheraton Hotel, Philadelphia, this week with 103 exporters showing their wares. Fair is highlight of 20-odd events of Canada Week there, including performances by championship Canadian skaters Kenneth Ormsby & Barbara Doan; Royal Canadian Air Force band, pipers and dancers; and "invasion by five Canadian Navy destroyers."

"Work of art" was the designation under which the totem pole got through U. S. customs at Montreal, after some discussion. T&C's Trade Publicity director Boyd Beamish and Editorial & Art Services chief Frank Hamilton took it across the border personally, then shepherded the nine-foot pole to Sullivan's Park Ave., N. Y. apartment—a bit tricky, since the freight elevator runs only halfway to his floor. There Sullivan o.o'd and OK'd it for his show. It was carved by Huron Indians under direction of Chief Harold Bastien of Huron Village, Que.

TV-Radio Production Centres

IN NEW YORK . . .

Lucille Ball back to Coast after week in town . . . Thomas K. Fisher, CBS-TV v.p. and general counsel, underwent surgery at Columbia Presbyterian Medical Center last week . . . Walter Cronkite addressed national convention of Sigma Delta Chi in Norfolk . . . Bill Leonard, head of CBS News' election unit and producer Bob Wanner in San Francisco for groundwork on web's convention coverage . . . CBS-TV research analyst Mimi Grob engaged to securities trader Alvin Cohen . . . Red Skelton series renewed for another two-year period on Australia's Channel Nine Network. Charles Michelson, of Charles Michelson, Inc., negotiated for the Australian outlet . . . Next Monday's (18) segment of "East Side, West Side" was scripted by N. Y. taxi driver, Edward Adler. Title of the episode is "Not Bad for Openers," dealing with the problems of a compulsive gambler. Adler also wrote the novel, "Notes from a Dark Street." . . . Michael (Mickey) Silverman, vet syndication sales exec, has returned to the ad agency field, joining Leon Shaffer Golinick Advertising, as a v.p. Silverman will headquarter in N. Y. . . . Cy Kapon, Independent Television Corp.'s national sales manager, promoted to the post of v.p. and general sales manager . . . CBS Radio prexy Arthur Hall Hayes served as panelist last weekend (8-9) in a two-day discussion of the business conscience sponsored by the Council of Business Ethics at Saint Joseph's College, Philadelphia . . . Arthur Godfrey, in his capacity as secretary of the Damon Runyon Memorial Fund for Cancer Research, has turned over checks totaling \$89,700 for distribution to research units . . . WGBS-TV continuity writer Glen Hasselbroth in Roosevelt Hospital for surgery.

Official Films "Biography" recipient of American Legion Auxiliary Golden Mike Award as "best American series in radio or tv" . . . "Reading Theatre of C. W. Post College," returns to WHLI-FM, Hempstead, L. I., outlet . . . Comedian Norm Crosby promised a booking on the Garry Moore show by producer Joe Hamilton after his act at the New York TV Academy's Lambda Club talent showcase Nov. 4 . . . Mutual Broadcasting picks up two new affiliates, WLAW, Laurel, Miss., and WVLN, Olney, Ill. . . . Herb Marshall, formerly with J. Walter Thompson, named research supervisor at WPIX-TV. Bob Connolly, formerly with KRON, San Francisco, to PIX as a sales presentation staffer . . . Art James, host of "Say When," flies to Paducah Nov. 23 for crippled children telethon . . . Cy Wagner named director, central sales at NBC-TV . . . Stan Etkinbaum leaving NBC's research dept. to be manager of research at TvQ . . . New coordinator of sports at NBC News is Dave Kennedy, son of Walter Kennedy, National Basketball Assn. prexy . . . Jack Paar back in New York after Africa interview with Dr. Albert Schweitzer . . . Ward Shulway named administrator, broadcast standards at NBC . . . Herb Brothman flies to London Sunday (17) for chats with "Espionage" staffs . . . John Hish, NBC News Tokyo correspondent, flew back to his bureau last week after appearances here describing first-hand accounts of Vietnam coup . . . Milt Miller gets Golden Mike Award today (13) from American Legion Auxiliary. French Broadcasting System opening new studios at 1299 Ave. of America with a reception Monday (18) . . . Frank Marth in a leading role on CBS-TV's "The Nurses" Nov. 14 . . . William Wells, host of WRFM's "Opera For You," marking his show's sixth anni . . . Ronald Dawson working in a Signal Corps film . . . Harold Kline, ABC Films v.p. over sales, visiting the Far East . . . Gerald Fisher names sales promotion manager of ABC-TV Spot Sales . . . Phil Foster to the Coast the week of Nov. 25 for two "Your First Impression" shots, a stint on the Jerry Lewis show and an appearance on the Jerry Mahony show . . . ABC-TV documentary producer Gene Seagranger receiving Golden Eagle Award from the Committee on International Non-Theatrical Events for his "The Human Element" film . . . John T. King, 24 will manage Metro Radio Sales' new Boston office . . . Hal Seeger producing a new cartoon show, "Flakey Lake."

Advicetrix Dr. Joyce Brothers is travelling fast between the studios this week. She did a guest spot on NBC-TV's "Tonight" Tuesday, starts a week on the panel of CBS-TV's "To Tell the Truth" Friday, and joins Les Crane Saturday night on his WABC-TV owl show . . . Comedy scripter Gary Belkin makes Jimmy Dean show for five months on Coast with Danny Kaye gag crew . . . Jerome SBE, long-ago sales promotion savant at CBS-radio and in recent years operator of a Milwaukee AM station has purchased a weekly newspaper in Westchester, the Scarsdale Inquirer.

IN HOLLYWOOD . . .

Rowdy behavior of reporters and cameramen in hounding Mimi Nino touched off editorial comment in both the dailies and on the air, each blaming the other. John Hart, KNXT newscaster, reported that his editor stormed at him, "what kind of saps are talking over this business?"

David Welper will unload on the networks at Hollywood Ad Club Nov. 18 for refusing national exposure for his documentaries . . . ABC's Selmur Productions holding audition for new faces to adorn its daylight, "Day in Court." It's only for those who have never been on the stripper . . . An executive management of three will operate the western division of Erwin Wasey, Rustauf & Ryan. They are Edward Williams, Mel Smith and Robert L. Redd. Change in command followed the resignation of its Coast head, Emmett McGonigley . . . Dick Linkroom is back at the typewriter after 15 years in network administrative posts. He's whipping up the pilot script for "The Lawmakers," which will go behind the scenes and in the cloakrooms of Washington . . . Dale Robertson is grooming Harry Koplan to produce his western features, which will star his new find, Kirby Buchanan.

IN CHICAGO . . .

WBBM-TV will soon start experimenting with new time slots for Carter Davidson's "At Random," trying it a couple weeks each on Sunday afternoons and Saturday evenings. The battle of the talkfests at midnight Saturdays has only hurt both shows . . . John McPartlin leaves WBBM Radio to become exec veepee of WCIU-TV, John Weigel's new UHF station . . . Sun-Times tv editor Paul Molloy is in traction for a slipped disc . . . Hardest ticket in town the past two years has been the WGN-TV duet for "Bozo's Circus." Kidshow recently clicked off its 100,000th visitor and is SRO through July 1964 . . . Louis Sudler, whose "Artists' Showcase" has just notched its third anni on WNBB, has tapped Gov. Otto Kerner for an interview this Sunday (17) on his plans for an Illinois Arts Council . . . WIND news director Frank Goerg moderates a panel on radio documentaries at the Group W pubservice conference in Cleveland today (Wed.) . . . Ruth Bonura, the gal who's spearheading the project for a Chicago repertory theatre at Marina City, has adapted and will star in WBBM-TV's "Repertoire Workshop" production of "The Orestia" (an excerpt from Aeschylus) this Sunday . . . WBBK femme director Lynne Walker is on panel of judges for the annual State St. Star Queen competish

IN LONDON . . .

When the Independent Television Authority awards its its new set of contracts for 1964-7, local rating organization, TAM may find itself with a couple of competitors. It's rumored here that at least one other company is readying an audience meter which it will unveil at "the right moment." Firm is AGB Research which, with Gallup, is said to be interested in the idea of tv audience measurement and research . . . Michael Beatline prepping yet another series for BBC-TV . . . John Chorley appointed research and promotion manager at Westward-TV . . . Southern -TV film editor Robert Kitis to join BBC-TV . . . TWW

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GEN. FOODS' VAGRANT MOODS

The High Cost of 'Living'

Based on the estimated cost-per-minute per show, these new live tv entries for this season are being delivered at pretty tall sponsor figures, judging from the National Nielsen cost-per-thousand returns. To wit:

	AA Homes* (1963)	Estimated Cost/Minute	Cost/1000
Judy Garland	\$1,100	\$52,000 max. disc.	\$8.00
		57,300 sole sponsorship	9.30
Danny Kaye	9,230	80,000	6.50
Jimmy Dean	5,850	35,000	5.90
Jerry Lewis	5,570	35,000	5.33

(As a contrast, the Huntley-Brinkley Report, which delivers 8,000,000 average-audience homes and is pegged at \$20,000 cost-per-minute, pays off at \$2.94 on a cost-per-thousand basis.)

Claims Insurance Cos. Plant TV Stories to Promote Own Interest

Minneapolis, Nov. 12.

Here from New York to address the Minnesota Bar Association's fall institute, attorney Jacob Fuchsberg, National Assn. of Claimants Council of America president, buried charges at "a lot of unbridled television programs" which, he alleges, "are very badly distorting the lawyer, the doctor and the right of people to recover damages in a lawsuit." He told local evening Star interviewer Gary Gilson that's why his national trial lawyers' organization is asking the FCC to investigate the situation.

Among other things, the association wants the FCC to probe "reports that insurance companies are promoting their own interests by planting stories in tv series—this to the detriment of the legal and medical professions," he declared.

"Things have reached a point where the FCC seems fit to study the advisability of adopting fairness standards in such tv fictional portrayals," according to Fuchsberg.

FCC's adoption of such standards might smack of censorship, but that isn't what the lawyers are after, he asserted.

"We are not concerned with a writer's art in fictionalizing a lawyer," Fuchsberg explained. "What disturbs us is the way that private interests plant tv stories in which fiction is a cloak for a serious message they want to put over. There are tv series' stories which cause harm by killing the public into a non-controversial

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Thurmond Blasts Fairness Doctrine

Washington, Nov. 12.

Sen. Strom Thurmond (D-S.C.) charged FCC with using the fairness doctrine to intimidate local radio stations broadcasting conservative programs.

Thurmond said the Commission's recent fairness doctrine report "appears to be designed primarily to serve in implementing the Reuther Memorandum of 1961." In that memo, he continued, the Reuther brothers advised the Attorney General to pressure broadcasters airing programs "which reflect the conservative point of view."

Already feeling the effect of the FCC fairness doctrine report is the Manion Forum, Thurmond said. Elaborating, one of Thurmond's aides said many stations are wary of carrying the right wing program of Dean Manion because of the recent FCC fairness doctrine interpretation.

Thurmond said the public "is already subjected to a constant barrage of left wing broadcasters by the three major radio and television networks." He said the fairness doctrine should be applied to the webs since they have a monopoly on national broadcasting.

He called the FCC report "another attempt to get our nation to speak with one voice—the voice which preaches economic and social equality over personal liberty."

HOT RIVALRY FOR \$30,000,000 BIZ

General Foods' shopping of the tv networks, together with its apparent intent to place about \$30,000,000 of '64-'65 coin before Thanksgiving, has put both NBC and ABC in a tizzy which extends right from their very top offices to the sales development and research departments. While Bob Kintner and Leonard Goldenson maneuvered their respective pitches which their chief aides delivered to GF's Ed Ebel, Benton & Bowles' Lee Rich and Young and Rubicam's Bud Barry and Dick Cox last Friday (8). CBS prey Jim Aubrey, who now commands the business, has been withholding his counter-fire until after he and his sales associates have had the opportunity to study the rival offers.

NBC's pitch, endorsed by Y & K's Bud Barry but vehemently opposed in a 60-card slip presentation prepared by Benton & Bowles' Lee Rich, reportedly proposes that General Foods move its comedy bloc over to NBC Thursdays at 8:30. NBC, should GF accept, promises to move "Dr. Kildare," the network's second highest rated show, down to 7:30 o'clock to provide a solid lead-in.

As the stunning NBC proposal gripped throughout Madison Ave. last Friday, they were unopposed protests from some of the "Kildare" co-sponsors who feared that the lower slot-in-me and kid audience composition of the earlier Thursday hour (6:30 in the Central Zone) might topple the MGM-produced hit from its lofty Nielsen perch. The radical nature of the NBC proposal continued to General Foods, as well as to CBS, that Bob Kintner—now that he has acquired the Jack Benny show for next year—has his tongue way out to taste the bulk of the GF prime time billings for '64-'65.

War is the appetite for the GF billings less strong in the fourth floor offices of ABC. Its tv network prey Tom Moore headed up a three-man team which proposed a plan which, in the view of Ebel and his agency tv advisers, offers GF "unprecedented flexibility in brand scheduling and cost allocations."

ABC reportedly opened wide to Ebel & Co. the most attractive shuffles in its Wednesday, Thursday and Friday network cupboards. In a detailed presentation made by ABC's Fred Pierce, ABC offered its "ice cream" half-hour spot following Patty Duke and in front of "Ben Casey." Likewise the full hour following Donna Reed at 8:30 Thursday night and the 9:30 period following "Burke's Law" on Friday night.

What gave particular flavor to the ABC "honey pot" was its complete flexibility in scheduling, i.e., the rights offered GF to expand to full sponsorship in periods it elects to co-sponsor or the corollary rights to contract to an alternate co-sponsorship in periods which, at the outset, it may elect to sponsor fully. Also time period renewal rights, which ABC has not been extending to other clients the past few seasons. Thus GF on ABC would be guaranteed against suffering from the same kind of show and sponsor shuffles that

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Hayward's Kintner Salute

Leland Hayward's "playback" as exec producer of Sunday night's "This Was the Week That Was" hour show-casing:

"I take my hat off to NBC and Bob Kintner. There wasn't a peep out of anyone at the network as to censorship, 'you can't do this or you can't do that' or so much as the insertion of a single comma. Considering the areas in which we were trespassing, that spells out courage in my book and somebody ought to say something about it."

UNESCO Paints a Rosy Picture Of Global TV Via Satellites

By GENE MOSKOWITZ

Paris, Nov. 12.

If UNESCO is usually considered a staid international organization mainly geared to statistics and conservative outlooks, it has now jumped on the farcical wagon and taken a look at tv, press and radio in the space communication era to come. UNESCO is rather bullish about the effects of satellites on these facets of communication.

A recent five week meeting in Geneva had UNESCO laying out its ideas about what might be in the offing. Shindig was held under the auspices of the International Telecommunications Union. Results were incorporated in a UNESCO booklet called "Space Communication and the Mass Media."

General consensus is that it will first be used, for economic reasons, in the information field first and mainly by news agencies for faster dissemination of news. It also foresees simultaneous publications of the same newspaper all over the world.

In radio, space communication may lead to more reliable broadcasting over much wider areas and be especially helpful in emerging new states and underdeveloped areas. But tv will probably be the media most affected and enhanced by coming space coverage. Single programs may soon be able to reach around the world and allow not owners a choice of shows from almost every corner of the world.

All this is couched in sober, reflective terms and not handed out as sci-fi thinking. It may not be far tomorrow but it maybe available sooner than many people think. After all, France, Italy and Britain have already gotten Tank live shows via Telstar and vice-versa.

Also discussed are allocations of frequencies for countries interested, the costs of operation and judgments on a probable working setup within the next 10 years or even sooner. The use of comets for different line systems is also touched on and it is estimated that video will probably use this future live telecast for important news and human events and apply a fast relay of film or tape for lesser events. This would mean news shots along with commentary in all parts of the world on practically the day it happens.

The cultural and educational benefits are all underlined. And UNESCO looks ahead to closed circuit meetings and talks between governmental or private representatives of different countries from their own nations. Also stressed is the need to find a way of narrowing down costs for the future

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For Showmen
ERIC NASCHWITZ
who has done selected communication to Associated-Reflexion conditions
I Was a NBC Man
...
another interesting feature in the opening
50th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Collins Nod To Howard Bell As New Code Chief

Washington, Nov. 12.

Howard Bell, in the NAB hierarchy since 1951, is LeRoy Collins' choice for Code Authority Director.

He will take over in the post Dec. 1.

His appointment to succeed Robert Sweeney requires concurrence by the NAB Board of Directors, when they meet Jan. 1.

Salary and other questions will be worked out by the Board. Sweeney's salary was \$40,000 and while no one in authority would confirm it, Bell's present salary is estimated around \$30,000.

Announcing his choice, NAB proxy Collins called Bell "a man of high Mexican and intelligence. He has the courage of his convictions and works tremendously hard to do well everything he undertakes."

Responding to the call, Bell said, "This is a critical period for self-regulation in broadcasting. I look forward to undertaking this challenging assignment."

Bell joined NAB in 1951 as Assistant to the v.p. for Television. Serving several posts since, he was named troop for Planning and Development and assistant to Collins in July, 1962.

Chandelle Prods' Suit On 'April in Paris' Ball Tver; Who Was First?

Storm kicked up by the "April in Paris" Ball shows little indication of subsiding with a summons and complaint having been served on Claude C. Philippe, former veepee and general manager of the Americana Hotel, N.Y., where the ball was held, Honor Productions and NBC, producer and carrier of the video version of the ball, and the American French Foundation, sponsors of the charity festivities. Complaint is Chandelle Productions which claims similarities to a teleproduction proposed by it a year ago, and also continuing tv rights to the annual ball.

Chandelle, headed by Vivian Morgan Kent, says it proposed a similar production to the sponsor of this year's "April in Paris Ball" show, Clairrol, last year, featuring some of the same talent and to be directed by the same director, NBC's Dick Schneider, who would have done the show on a free-lance basis. Company also claims that Philippe peddled the rights to Honor Productions, headed by Al Wallace and Hank Alexander of Videotape Unlimited, when they rightfully should have continued with Chandelle.

This year's show took a critical razzing, and a rumble which erupted in the press came from several participants in the \$150-a-plate charity ball. Philippe resigned his Americana post

NBC's 2-Hr. Film Into Production

Hollywood, Nov. 12.

Telefilm's first two-hour series goes into production within the next week at Revue, with Don Siegel assigned as producer-director on the project.

"Johnny North" is the initial film in the projected series for NBC-TV for the 1964-65 season. Gene Coon penned the teleplay from Ernest Hemingway's "The Killers."

Closest thing to feature film being made for tv yet, the telefilm will actually run about one hour and 45 minutes, rest of the time being allotted for commercials and station breaks, of course. Show has not been cast yet.

If the initial film meets with the approval of NBC-TV brass, 29 more two-hour telefilms will be put into production.

Project has been a closely-guarded secret during production preparations at Revue, with MCA proxy Lew Wasserman personally supervising.



CBS
Evening News
with
Walter Cronkite

AND:

Eric Sevareid
Charles Collingwood
Harry Reasoner
Arthur Bonner
Winston Burdett
Wells Church
Tom Costigan
David Dugan
Bernard Eismann
George Herman

Richard C. Hottelet
Bernard Kalb
Marvin Kalb
Peter Kalischer
Frank Kearns
Alexander Kendrick
Charles Kuralt
Bill Leonard
Stanley Levey
Blaine Littell
Roger Mudd
Paul Niven

Stuart Novins
Robert Pierpoint
Dan Rather
Hughes Rudd
Robert Schakne
Daniel Schorr
Neil Strawser
Charles von Fremd
Harry Arouh
Steve Banker
Russ Bensley
Nelson Benton

Josh Darsa
Murray Fromson
Jeff Gralnick
Ben Holman
Walter Lister
Tony Pell
Bert Quint
Sam Roberts
Tony Sargent
Phil Scheffler
Don Webster
Lew Wood

From top to bottom this is the team of CBS News reporters and correspondents who track down and present the news of the world each night on the CBS EVENING NEWS WITH WALTER CRONKITE.

In aggregate they add up to the most experienced, enterprising and penetrating journalists in broadcasting.

The central figure in this picture is Walter Cronkite, who has repeatedly established that he is one of the ablest and most versatile reporters in journalism. As one critic reported, he cannot be parodied because "he works in such pure, literal, unmannered straight news fashion." A distinguished fellow journalist has said of him "He's a pro. He does his homework." This reputation for integrity and dedication has earned the confidence of world leaders and given him access to exclusive interviews and news-breaking information. But the news is far too big for one man to handle—or even two. As managing editor, Cronkite starts assembling his material and shaping his nightly news broadcast early in the day, screening thousands of feet of news

film that have come into the news office overnight, conferring with producers, writers and assignment editors and discussing the stories that are expected to "break" throughout the afternoon. He continues to check for any significant developments right up to air-time.

He may call in Stanley Levey, one of the nation's top labor reporters, to analyze a knotty economic issue. He may ask roving correspondent Harry Reasoner to bring his special insight to bear on a major news story. He may ask Eric Sevareid, "broadcasting's foremost essayist," to illuminate a complex social problem, or Marvin Kalb, CBS News Diplomatic Correspondent in Washington, to assess the latest international development.

Monday through Friday on the CBS EVENING NEWS WITH WALTER CRONKITE you'll learn more about what has happened, where it happened, how it happened—and most important of all—why it happened—than anywhere else in television.

CBS News

That 'Caribbean Beat' Parlays WHOM Into Unique Status, Pulse Leader

The upper kilocycle reaches of the New York metropolitan radio dial, known as "the Spanish Main," commands one of the largest and most concentrated AM audiences in this country. Composed primarily of New York's Puerto Rican population, this audience comprises a city within a city of over 1,000,000 and listening matches the general population's five-hour-a-day viewing of television.

In this specialized N.Y. market, Fortune Pope's Spanish language WHOM has taken a commanding lead over its competition, WADO and WBNX, both of which devote hefty portions of their schedule to Latino programming. According to the most recent Pulse ratings of this market, WHOM gets an average 60% share of the Spanish-speaking population in New York.

WHOM gets top rating status from its having catered to the Puerto Rican influx since it got under way after World War II. According to Charlie Baltin, WHOM v.p.-sales manager, and program chief Ralph Constantino, WHOM has carefully tailored its programs to match the island-conditioned outlook and tastes of its audiences. In addition, strong public service angles, including the employment of two fulltime Spanish-speaking counselors and an editorial policy calling for civil rights and economic opportunities, has given the station a solid image in the community.

WHOM puts its emphasis on news, sports and soapers, the latter being slotted nine times daily to appease the craving for drama and melodrama in the Caribbean idiom. News is broadcast every hour on the half-hour and shows are liberally interspersed with on-the-scene reports from mobile units prowling Spanish neighborhoods. Two legmen in Puerto Rico stay on top of island developments of interest to mainlanders.

Sports are prominently featured since the Puerto Ricans are avid fanatics of baseball, boxing and wrestling. Antonino Rocca, a Latin emcee, is heard in quarter-hour commentary across the board, including Sundays, under Schaefer sponsorship. Schaefer also picks up the tab for a weekly sports roundup featuring Buck Canel, a well-known sports authority throughout Central and South America. The brewery also bankrolls three weekend games of the Puerto Rican baseball league.

During the major league season, Rheingold sponsored Sunday afternoon Met games in Spanish on WHOM while Ballantine, R.J. Reynolds and Banco Popular dished for the Saturday afternoon Yankee games. Championship fights direct from Puerto Rico are also scheduled.

In the public service area, WHOM's orientation center with its two fulltime social workers attracts hundreds of listeners each week seeking help and direction on the multitude of problems stemming from their adjustment to a new environment.

Station's unusually high acceptance by Spanish listeners has attracted wide sponsorship from a large number of bluechip national and regional advertisers. Approximately 90% of WHOM's business is placed by brand name accounts including P&G, Colgate, Liggett & Myers, American Tobacco, Lorillard, Pet Milk, Campbell Soup, Coca-Cola, N.Y. Telephone Co. and others. WHOM refuses to accept ad copy from sources suspected of trying to milk the Puerto Rican people.

WPIX BUMPS COM'LS FOR WOLPER PROMOS

New York independent WPIX-TV has been running one of the most expensive on-air promotion campaigns in the new season. Station bumped no less than 10 paid, prime-time commercials to air blurbs for the preem of its David Wolper specials, "The Yanks Are Coming," which was aired Monday night (11).

Station is doing the same for the preem of its off-web syndication series, "Dick Powell Theatre," slating six prime preempts of paid blurbs for on-air promo spots.

UA's Post-'57 Bundle

United Artists Television has a new package of 40 pix, largely composed of post-'57 releases, 11 of which are available for color-casting.

Titles and stars include: "The Fugitive Kind," Marlon Brando; Joanne Woodward, Anna Magnani; "The Horse Soldiers," John Wayne, William Holden; "Moby Dick," Gregory Peck; "Naked Maja," Ava Gardner, Anthony Franciosa; "Trapeze," Burt Lancaster, Tony Curtis, Gina Lollobrigida; "Separate Tables," Burt Lancaster, David Niven, Wendy Hiller.

Seymour Reed's OF-Japan Deal

Tokyo, Nov. 12.

Prez Seymour Reed of Official Films wrapped up a four-day visit by placing the company's 13 series not yet dealt in this market in the hands of Pacific TV Corp. for Japan distrib. Titles in the group include "Mr. Lucky," "Yancy Derringer," "Wire Service," "My Hero," "Foreign Intrigue" and "Police Station."

While Official was one of the first Yank telefilmers to enter this market, previous dealings were on a piecemeal basis. Now it looms likely that Pacific will eventually become Official's exclusive distrib in Japan.

"We've always felt it's best to have only one place to deal with for our films," said Reed. "It makes life much simpler all around."

During his first trip here, Reed also huddled with station execs to swap ideas and problems. "Personal contact is always very helpful," he offered. "I feel it's necessary in any area."

At the same time, Reed explored possibilities for co-production here on a new series he'll launch next year along the successful "actuality" pattern of "Biography" and "Battle Line." The new show would take up disasters and their survivors. The biggest problem in keeping this type of show truthful, entertaining and exciting, Reed offered, is in locating the stock footage. Then it becomes a monumental editing chore. Reed says they usually have 20 times as much footage as is required. The advantage of actualities, Reed submitted, is that they have an indefinite audience appeal. "We believe in longrange planning," he said. "There is no better way to know what happened at Pearl Harbor, for example, than to see our 'Battle Line' episode."

New Rules for Daytime Radio Stations Seeking Emergency Moonlighting

Washington, Nov. 12.

FCC laid down new rules for daytime AM radio stations to broadcast during evening emergencies.

Under the guidelines, daytimers can only carry emergency operations if there is no unlimited-time AM station in the area or if the unrestricted station's signal doesn't carry clearly in the distressed region.

Unlimited stations can also use daytime facilities for emergency broadcasts if there is no other AM station in the area.

Music, but not commercials, can be aired during lulls in emergency information.

Emergency outlets can also send messages for specific individuals.

The decision to go on the air is solely the station's and doesn't rest with local or other officials, FCC said.

Under the revision, stations will have to give FCC more information about their emergency operations than originally called for in the notice of proposed rule making.

FCC's action was initiated at the request of the Daytime Broadcasters Assn. Inc.

Mahalia's Yule Sales

"Mahalia Jackson Sings The Story of Christmas," a half-hour Christmas show which Seven Arts has placed into syndication for the coming holiday season, was solid into its initial four markets last week. Stations buying the show include KBTB, Denver; KLAS-TV, Las Vegas; KOLO-TV, Reno; and WKOW-TV, Madison. Show was produced by Television Enterprises Corp.

Seven Arts has also acquired a British film version of Dickens' "A Christmas Carol," starring Alastair Sim, as its second seasonal property.

Canada's Hallman As Intertel Chief

London, Nov. 12.

E. S. Hallman, v.p. in charge of programming at Canadian Broadcasting Corp. was named new chairman of the International Television Federation (Intertel), at the fourth meeting of the council held outside London last week. He succeeds John McMillan of Associated-Rediffusion, who had been chairman of Intertel since its inception.

During the five-day meet, the council agreed a new series of programs and approved the formation of a planning group. Latter body will meet from time to time to exchange ideas and discuss new program projects.

For its third series, the Intertel council is to maintain the theme of nations in transition, but is to focus more attention on the lives of people in changing societies.

Intertel programs, which now reach audiences of between 40,000,000 and 50,000,000 are sold in most parts of the world, though so far have failed to penetrate Iron Curtain countries. At a press conference at the end of the meetings, McMillan explained that the Russians did not buy programs, but offered exchanges on an hour for hour basis. He did not necessarily object to that, but wanted to know what he would be getting in exchange.

The next Intertel documentary will be on Malaysia, and is entitled "Ten Million Strong." This was produced by the Australian Broadcasting Commission, and includes interviews with Tunka Abdul Rahman and the Prime Minister, Lee Kuan Yew. Associated-Rediffusion has made "A King's Revolution," which includes an interview with the Shah of Iran.

The three U.S. representatives at the Intertel sessions were John F. White, National Educational Television prexy, Donald H. McGannon, Westinghouse president, and Richard M. Pack, Westinghouse veepee.

WOLPER SPECIALS TO 11 MORE MARKETS

The six Wolper-United Artists Television documentary specials in syndication have garnered sponsor support in another 11 cities.

The rundown of new sponsors is as follows: First National Bank of Memphis for Memphis; Fidelity National Bank for Oklahoma City; Traders Bank for Kansas City, Mo.; Showcase Homes for Sacramento, Calif.; First Federal Savings and Loan Assn. for Miami; U. S. National Bank for Portland, Ore.; Kansas Bankers Assn. for Wichita, Topeka and Pittsburg, Kan.; First National Bank for San Antonio; First National Bank for Louisville.

Kraetzer's Educ'l Role

Philadelphia, Nov. 12.

Warren A. Kraetzer, president for development and secretary of National Educational Television, New York, has been named executive v.p. and general manager of WHYI, Inc., the Delaware Valley's new educational outlet which began operations in September.

He succeeds Richard S. Burdick, who was known as the "architect of educational tv" here, Burdick leaves the first of the year to assume a commercial tv spot with Boston Broadcasters, Inc., an applicant for Channel 5 in that City. The CBS affiliate currently being operated by WHDH-TV, a subsidiary of the Boston Herald-Traveler.

McCarthy Beefs to White House

Wants Action At the Top in Protesting British 86% Quota

KSO's 435G Sale

Des Moines, Nov. 12.

KSO here has been sold for \$435,000 to Whitehall Stations, Inc. Gene Milner, Whitehall president and general manager, formerly with stations KRNT and KCBC in Des Moines as an announcer and sports reporter, said no changes in personnel are in consideration and the staff and facilities of KSO will be expanded. Larry Bentson is president of KSO, Inc.

Sale of the 42-year-old station is subject to approval of the FCC. The Whitehall company operates station WTAC, Flint, Mich.

Stations Warned On N.H. Sweeps

Washington, Nov. 12.

FCC warned broadcasters not to play the New Hampshire sweepstakes on their stations.

Commission said stations face possible stiff penalties if they carry results from the New Hampshire sweeps "under the guise of a news story."

The lottery notice was posted by FCC Secretary Ben Waple in answer to questions concerning stations carrying results of the recently established New Hampshire stakes. The lottery is based on horse races at Rockingham race track and will pay up to \$200,000 for holders of winning tickets sold by the Granite State government. It is the first state-operated lottery since Louisiana abolished one in 1894.

In a staff letter, Waple said stations should use "great care" in airing sweeps results. "Only in unusual cases would lottery information be considered news," he wrote.

The letter was in reply to a query from Richard Rozek, prez of the United Press International Broadcasters Assn. of New Hampshire.

Canada's Jack Tietolman Parlays Unique Efforts Into Top Madrid Prize

Montreal, Nov. 12.

Jack Tietolman's radio outlet CKVL has been awarded first prize for the best scientific program, in an international competition in Madrid, Spain.

Prize was given for CKVL's series "L'Espoir" (Hope), which was produced for the Canadian Cancer Society and distributed gratis to 14 privately-owned French-language radio stations in Quebec.

Story behind the prizewinning series is interesting in that it reflects Tietolman's unique philosophical approach to commercial radio while emphasizing his constant preoccupation with public and community service.

Tietolman himself is a colorful, gregarious type, rated as possibly the most astute in his field when it comes to commercial programming which has pushed CKVL into the top ranks of the basically French-language outlets as a money-maker; at the same time, Tietolman's image also emphasizes his community leadership in terms of charitable causes, and his anxiety to promote his bilingual CKVL-FM which features continuous good music and news, and such projects as the cancer series, even if they are not money-makers.

Pointing up Tietolman's thinking as an instrument of welding a commercial radio operation with public service, is the background which led to the production of the cancer series which walked off with the first prize.

Last fall, the Canadian Cancer Society was approached by Tietolman who offered to produce a series at no cost to the organization which would only be responsible for supplying authentic case histories.

As Tietolman recalls, "a number of well-known and experienced (Continued on page 46)

Television Program Export Assn. is carrying its protest against Britain's 86% program quota to the White House.

TPEA's prexy John G. McCarthy reported that he is supplementing current assistance from the U.S. State Department with a documented petition addressed to Christian Herter, special trade representative of the U.S. Executive Offices of the White House.

McCarthy advised Herter that he intends to appear personally in Washington early in December before the Trade Information Committee, a forum of American business interests experiencing trade obstacles abroad. McCarthy informed Herter generally of "vigorous efforts being made by TPEA with assistance of the U.S. State Department to persuade the British government and the Independent Television Authority of the United Kingdom to reduce the 86% British content quota for television programs which is having a disastrous effect on the sale of U.S. television programs in that market."

TPEA chief, in interpreting the quota for Herter, said that it now makes available for telecasting only one hour per day for all programs coming into Great Britain from all other countries, including the U.S.

ITC'S 'JUNGLE 4' SALE TO CBS O&Os

Independent Television Corp.'s four first-run jungle feature pix, recently released to tv under the title of "Jungle 4," have been sold to CBS-TV o&o stations.

Latest deal gives ITC a total of 38 markets sold in two weeks of selling. "Jungle 4" features were released theatrically by Lippert Films, two in '53 and two in '55. Titles are "Thunder Over Sangoland," "Phantom of the Jungle," "Eyes of the Jungle," and "The White Goddess."

Station deals include WCBM-TV, N.Y.; WBBM, Chicago; WCAU, Philadelphia; KMOX, St. Louis; WWL, New Orleans; WTTV, Indianapolis; KTVT, Dallas; Ft. Worth; WMAK, Baltimore; KTNT, Seattle-Tacoma; KONO, San Antonio; KTRK, Houston; WBRC, Birmingham; KTVK, Phoenix; WTVJ, Miami; WOOD, Grand Rapids; and WIS, Columbia.

Don Keck Named As WXYZ-TV Sales Head

Detroit, Nov. 12.

Bill Hendricks has been replaced as general sales manager of WXYZ-TV here by Don Keck, former account exec of KABC-TV, Los Angeles, a sister ABC o&o.

The move followed by exactly one week a similar shakeup at ABC-TV's Chicago station, WBKB, wherein Donald C. Bowen came in from Spot Sales in New York to succeed Bob Adams as sales manager. John Campbell, sales manager KABC turned down offer to go to Detroit.

'Window on Washington' Triangle Syndie Entry

Washington, Nov. 12.

"Window on Washington," a daily series from Triangle's Capital news bureau which has just bowed on the chain's five radio outlets, is being put into syndication via Triangle Program Sales. Triangle correspondent Anne Blair hosts the daily show which includes interviews, straight commentary and news coverage.

Trans-Lux Net Down

Trans-Lux Corp.'s net earnings for the nine months ended Sept. 30 this year dipped to \$491,050, equivalent to 68c. a share on 718,037 shares of common stock.

For the same period of 1962, company's net was \$532,235, or 74c. a share. In tv syndication, Trans-Lux recently introduced its two new series, "The Mighty Hercules" and "Mack and Myer for Hire."

SAVVY 'MIX YOUR PIX' PATTERN

Valachi Com'l Swings Pitt Election

Pittsburgh, Nov. 12. Even though he is in strong Federal custody, Joe Valachi was a very prominent figure in last week's Allegheny County election. A few days before the election a commercial was on 12 Pitt area stations with a voice purported to be that of Valachi saying that Pittsburgh was one of the eight cities in the U. S. under Cosa Nostra control.

This came as the final blow to D. A. Edward Boyle who lost the election. The Dems went into court and tried to obtain injunctions against WWSW and WRYT, two of the stations that used the commercial explaining that Valachi had never made this statement before the McClellan committee. The smiling Republicans admitted this to be so after the injunction brought the issue such notoriety and said Valachi made the statement in the Attorney General's office. Boyle had been seriously damaged two weeks before when the state police came in and arrested 62 persons on vice charges and even though all but 16 were released, it was at this point that Boyle's campaign began to falter.

The Democratic committee chairman, Andrew Fenrich, said on "KDKA-TV Reports" that he was going to take the matter of the Valachi commercial up before the FCC.

Even after the election, Valachi made most of the news broadcasts when some joker gave him a write-in vote in nearby Edgewood for the office of "Justice of the Peace."

That WMCA Rating Story Gets All Tangled up In a Maze of Red Tape

Execs of WMCA, N.Y. have frankly gotten lost in the Federal bureaucratic jungle trying to track down a Federal Communications Commission warning to broadcasters about the improper use of ratings. The FCC warning, dated June 13, 1963, made reference to a Federal Trade Commission "public notice," dated the same day, which allegedly set down principles and guidelines for the use of ratings.

WMCA's odyssey on the uncharted seas of Federal agency paper work started with its request to the FTC for two copies of the aforementioned "public notice." Requests, in fact, have been made repeatedly to the FTC for copies of the notice, but instead, WMCA has received (1) a letter stating that some material had been sent to the station, but that it may have contained press releases on the wrong case; (2) six copies of the FTC press release dealing with the consent orders issued by the FTC to Pulse, Nielsen and C-E-I-R; and (3) one copy each of the specific complaint and order concerning C-E-I-R and Nielsen.

But the "public notice" was nowhere in sight. On Oct. 14, WMCA wrote the FTC for the third time, still hoping for a gander at the elusive "public notice." On Oct. 21, the FTC came through with still another press release which reiterated the original warning, to wit: "If broadcaster claims that a survey proves that he has a certain percentage of the listening audience in his territory, and investigation discloses that the claim is false and deceptive, the Commission will take vigorous action to prohibit the claim." But still no sign or hint of the FTC "public notice," which presumably spelled

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20th-Fox to Metro: 'Our NBC Features Are Hotter Than Yours'

In the intra-trade jockeying for position, 20th-Fox Television sent out a flyer to stations, comparing the Nielsen of its pictures on NBC-TV's feature slots against the Nielsen of Metro, feeding the same two network pix slots.

Twentieth-Fox's "Seven Year Itch" edged out the "Saturday Night at the Movies" parade with a 19.8 National Nielsen. Coming in neck and neck were two Metro pix, "Asphalt Jungle," with a 19.7 and "Ask Any Girl," with a 19.5. "Love Is a Many Splendored Thing" on the "Monday Night at the Movies" showcase topped the roster with a 19.6 and another 20th-Fox feature, "David & Bathsheba," close behind with a 17.8, trailed by two Metro pix, "Wreck of the Mary Deare" and "Executive Suite."

Going Rates

London, Nov. 12. Guide to what British tv program exporters are picking up from the key markets in their global sales thrust is: Canada—\$6-8,000 per hour; Japan—\$4-6,000 per hour; Australia—\$3,000 per hour.

83% of Aussie's TV Film Imports Are Yank-Origin

Melbourne, Nov. 5. A total of 83% of films imported into Australia for television purposes were from the U.S.A., according to the annual report just published by the Australian Broadcasting Control Board for the year ended June 30. The remaining 17% were from Britain.

All films Down Under for tv have to pass the censor who reports that for the year under review 7,409 television films went through his hands. Cuts were made in the case of 745 films and five were rejected.

According to the report there is some evidence to indicate that available stock of imported tv film is dwindling and that Aussie stations have gradually reduced the backlog of U.S. programs which accumulated in the period before commencement of Aussie tv services. In fact the stage has now been reached, in the case of some dramatic series, where Aussie stations are relying on a week-to-week supply of episodes which are being televised concurrently by American stations. This situation is likely to be accentuated with the additional commercial stations due to open in most capital cities next year.

The report points out that several methods are open to Aussie stations to meet the expected shortage of American material—more production by stations themselves, encouragement of the Aussie film industry, reduction in transmission hours, more frequent repetition of programs and increased purchasing from the U.K.

Seeger's 'Flukey Luke'

Hal Seeger, whose "Out-Of-The-Inkwell" series is currently being syndicated by Seven Arts, is producing a new series titled, "Flukey Luke." "Comedians Larry Storch and Larry Best are doing the voices.

Screenings of the pilot are scheduled for late November. Veteran Kim Platt whose credits include "Jetsons" and "Top-Cat" is handling the scripting. Myron Waldman is animation director. Joel Herron wrote the theme song and Win Scharples is doing original scoring.

SMART OPERATOR SNARES RATINGS

By MURRAY HOROWITZ

Station programming of features, once considered the least sophisticated phase of station operation, now has developed into a specialized, savvy field, in outlets across the country.

Let a "Hercules" score in the rating charts and there's a mighty beeline not only for the particular pic, but for muscle, sex and sand pix in general. Distributors, as well as stations, have their ears keenly tuned to the marketplace, and the rating success of one category of pix will trigger distributor action to buy up other pix in the popular category.

The savvy now found in the pix field—in most of the key markets throughout the country—has been dictated not only by experience, but by necessity. It's no longer a simple proposition to buy up a major motion picture company vault and have fresh pix. The vaults now are reruns, and the majors are spacing their post-'62 releases.

In order to maintain the proper "mix" of reruns and first-runs, the station buyer today must juggle the fresh action pix, the popular muscle pix, the art cinematics, those conservative few releases from the majors, as well as other sources of supply.

In the highly-competitive New York market, with six commercial channels, WABC-TV by selective buying of new pix has hyped its rating for its "Best of Broadway" feature slot. WCBS-TV, with its "Late Show," remains the Nielsen king, but it has lost some rating ground to WABC-TV, according to the October Nielsen.

WOR-TV, the most heavily feature programmed station in the market, remains quite successful. It has bought Embassy muscle pictures and Walter Reade-Sterling art pictures and "mixed" it with the station's backlog of Hollywood product. "I would hate to go with one type of product alone," comments WOR-TV's program manager Ivan Reiner.

Reiner said out of necessity stations must turn to non-Hollywood product. The backbone of the station's feature operation, though, remains Hollywood product, with the other pix an important adjunct, according to Reiner.

In many ways the WOR-TV pix situation reflects what is happening around the country. When the spear and sandal pix of Embassy clicked, Embassy bought up a number of other muscle features under the overall title of "Sons of Hercules" and at a fast clip sold the "Sons" in 56 markets. Medallion Pictures, whose stock has risen in over-the-counter trading, also got into the muscle act. In the action, confessional field, National Telefilm Associates bought out tv rights to Albert Zugsmith's topical films.

Sy Horowitz, program director who moved in at WABC-TV from a San Francisco berth, also has introduced thematic telecasting of afternoon pix. "Big Show" on Mondays has westerns, Tuesdays, war

(Continued on page 46)

STATIONS ADVISED: DON'T CALL DOCTORS

Washington, Nov. 12.

Radio stations should not broadcast messages calling for doctors, FCC advised.

In response to a query from KFAB, Omaha, Commission said broadcasting was aimed for the "general public" and point-to-point messages run counter to this section of the Communications Act.

The station told FCC that it would only page doctors who couldn't be reached by the local Physicians Bureau.

FCC told KFAB, though, that it hadn't submitted any example of a situation when a patient needed a particular doctor during an emergency. On these grounds, FCC said the station's request was unwarranted.

ABC Int'l In \$3,600,000 'Feed' To Foreign Affiliates in Past Year

One Eye On the Grosses

With some pix coming off the theatrical exhibition circuit into tv so quickly, station operators find themselves watching the boxoffice fortunes locally for a possible rating clue of the tv potential in the particular market.

"Divorce, Italian Style," for example, has been sold by Embassy Pictures on a delayed telecasting date sometime in '65. Station operators who have bought the pic, one among 35 in the package, have called Embassy TV in N.Y., telling the homeoffice how well the pic is doing locally at the boxoffice. This is a far cry of some years ago, when station operators had to depend on old, faded reviews and stories for an assessment of the boxoffice and rating potential. Now, everything is telescoped.

Everyone Rallies Round Montreux, 3 TV Webs, Too

Three U.S. networks plan to participate in next year's Swiss Montreux TV Festival which, in the judgement of American export tv execs, is shaping up as the most important of all the international tv festivals.

Last year, Jim Larkin of ABC-TV, was selected to be one of the jurors of the festival. This year, a CBS-TV exec is slated to be selected as the juror. The Swiss Broadcasting Corp. announced that next year's festival will be held from April 17 to 25. Top award, which was won last year by CBS-TV's "Julie and Carol at Carnegie Hall," is the Golden Rose of Montreux. Festival is keyed to competition in the light entertainment category.

Deadline for entries is Feb. 28, 1964. Otto Punter, press officer for the festival, was here last week, conferring with American tv execs on U.S. participation.

LBJ Co. (That's Lyndon) Aides Suing for 49% On KRGV Profit Sharing

Edinburg, Tex., Nov. 12. A group of 38 former employees of the LBJ Co. are suing the firm in a battle over a profit sharing and incentive plan. Donald McNeer, a Dallas attorney, filed suit in 130th district court claiming that the company's profit sharing and incentive plan owes the group at least \$48,822.63, and maybe as much as \$75,000.

Mrs. Lyndon Johnson, wife of the Vice President, has been associated with the Austin based firm which operates radio and television stations in the state.

The group of 38 claim they were employees of KRGV and KRGV-TV, Weslaco, when it was sold about two years ago, thus causing them to suffer "involuntary termination of employment" with the LBJ Co.

Kenco Enterprises Inc. purchased the stations about two years ago and only last week announced the sale of the outlets.

Chaseman to WINS

Joel Chaseman is joining WINS Radio, N.Y., as assistant general manager Dec. 2.

Former exec producer of the "Steve Allen Show," he fills vacancy created by recent move-over of Wally Schwartz to WABC Radio as g.m. Chet Collier takes over as exec producer of the Allen show.

ABC International Television, which was only a glint in ABPT prexy Leonard H. Goldenson's eye a couple of years ago, is now calling itself the world's single largest buyer of television programs outside of the U.S. Dramatizing the company's growth is the fact that it purchased \$8,000,000 worth of programs this year for its foreign affiliates. Last year, the company spent around \$3,000,000 for shows.

During the week of Oct. 18 alone, ABC International's program department, under Donald W. Hine, bought \$750,000 worth of product for use by affiliate stations in Australia, Argentina, Brazil, El Salvador, the Central American TV Network and the Philippines. Included in the purchase were "The Patty Duke Show," "Glynis," "Hollywood and The Stars," "The Greatest Show On Earth," "The Outer Limits" and others.

Growth of the world tv market and the exhaustion of suitable American product for overseas use has cued ABC International to look for new overseas markets. Hines indicated that the three most promising areas for new international product were Japan, Australia and Mexico City. Shows can be brought in at very prices that make it possible for producers to go off the net in their domestic runs.

Hence, the prices for overseas use can be trimmed to meet the needs of the new and rarely affluent tv operations in the underdeveloped countries. ABC International's associate in London, Richard Job Ltd. is also looking for suitable European product for the international market.

ABC International is currently encouraging production of better grade tv soap operas in Mexico through its guarantees of worldwide exposure. Soap operas, incidentally, are the favorite dramatic fare in South America.

The development of portable and relatively inexpensive tape machines has proven a boon for the ABC International operation since an increasing number of affiliates will now be able to telecast taped shows. ABC, at the same time, is trying to knit together its affiliates in 21 countries via microwave, cable and now communications satellites.

U.S. advertisers aiming at the world market are becoming increasingly interested in ABC International's unique service as a sales representative for global chain. The marketing potential of global tv has barely been scratched as yet, but advertisers are coming in this year in greater numbers than they did in 1962.

Currently ABC International Television prexy Don Cagle is on a cross-country trip, visiting every major company and advertising agency to tell the story of the company's worldwide services.

Macfadden-Bartell's \$19,156,715 9-Month Sales; Increase of 12%

Macfadden-Bartell Corp., mag publishers and operators of a radio-tv group, racked up net sales of \$19,156,715 for the first nine months of this year, ending Sept. 30. This is a gain of 12% over the sales of \$17,062,336 in the similar period last year.

Net profit for the nine months amounted to \$1,237,163, as compared with an adjusted net loss of \$402,962 in the like nine months of 1962. Per share net earnings were 77c compared to a loss of 21c in the same period a year ago.

Company prexy Lee Bartell noted the cash flow generated from broadcasting operations amounted to \$483,148 as compared to \$156,849 for the same period a year ago. He noted that magazine ad revenue is up 9.8% and pointed to the acquisition of True Confessions and Motion Picture mags as contributing to the increase in the company's sales and earnings.

Now...new EASTMAN Sound Recording Tapes!

Stop!

Accidents will happen!

New DUROL Base provides extremely high tensile and yield strength, yet should equipment failure take place, the tape will break clean without stretch. As a result, splices are made easily, quickly—with minimum program loss.

Look!

New "Lifetime Coding"!

Your assurance of highest quality! A permanently printed legend continuously repeated on the back of all new EASTMAN Magnetic Sound Recording Tapes (1) identifies Eastman Kodak Company as the manufacturer; (2) provides a convenient means of indexing tapes.

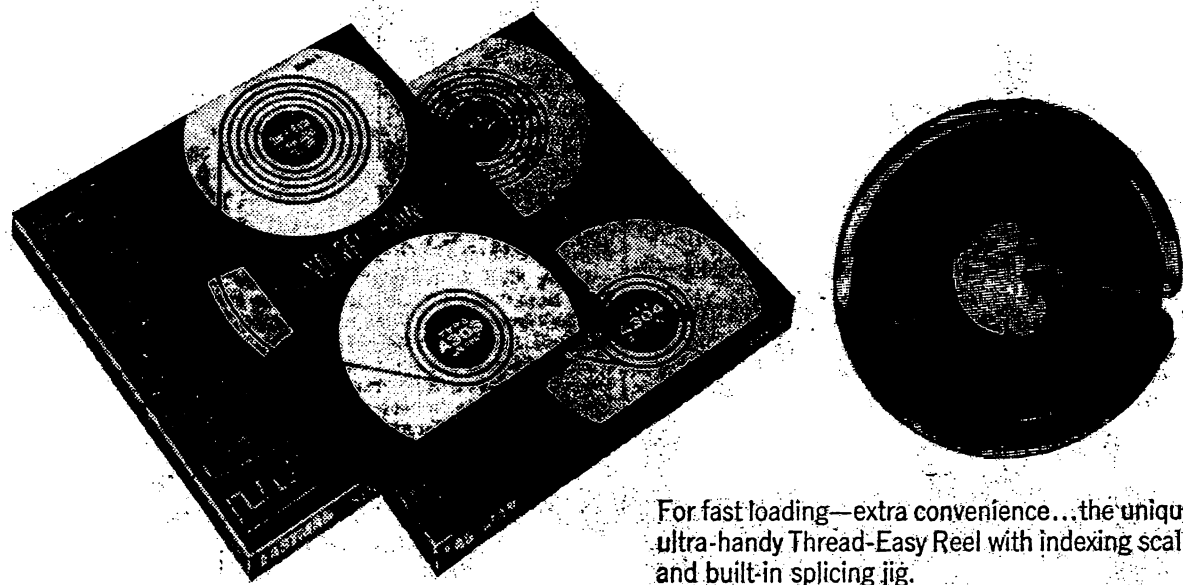
Three important new developments give you sound recording at its best!



Listen!

The new "R-type" binder, a super-smooth, tougher homogeneous oxide layer suppresses tape noise and distortion... prevents oxide build-up on the head; at the same time, chemical stability extends longevity. Even more important are the superb magnetic characteristics of the new "R-type" binder dispersions. These make possible two superlative tapes of widely different performance characteristics... an extra-low print-through and a high-output low-noise tape.

Remember: It's Eastman for superb sound recording tapes.



For fast loading—extra convenience... the unique ultra-handly Thread-Easy Reel with indexing scale and built-in splicing jig.

©Eastman Kodak Company, MCMLXII

Ask for them at leading electronic supply houses: Type A303, a vastly superior low-print tape with output comparable to a fine general-purpose tape... Type A304, a high-output tape with remarkably low print-through.

For further information, see your electronic supplier or write
Magnetic Product Sales

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

If Newspapers Strike, Don't Overdo Electronic Journalism Bit: Michaels

When a newspaper shutdown blacks out the main source of news in a major community, the last thing broadcasters should try to do is become an "electronic newspaper" overnight, Bill Michaels, veepee, television division, Storer Broadcasting, told the Central Canada Broadcasters Assn. at a gathering in Toronto last week.

Storer tv stations were involved in the Detroit and Cleveland newspaper strikes (and New York's via radio station WHN), and Michaels was invited to talk to the Canadian group on the subject, "What Broadcasting Learned From the Newspaper Strikes."

"If I had to pick out one single factor as my selection of the most fundamental conclusion in so far as television station operation is concerned it would be this: Don't try to improvise overnight into something you are not—namely, an electronic newspaper," said Michaels. "Similarly, don't make the mistake of believing that number and volume of newscasts during the day and throughout the evening are, in themselves, going to better serve or please the public. It's not that simple, for there is definitely a saturation point for the viewer."

On the other hand, said Michaels, "Do use time and judgment in deciding what adjustments should be made in the schedule and content of your news to help fill in the voids created by the strike as best you can, particularly in the area of local news. Commercially, don't take the shortsighted view and let the lure of the easy, quick buck trap you into either overcrowding or improvising your schedule to accommodate more commercials than you know that you should."

While it misses the newspaper, said Michaels, the public does not want tv schedules torn to shreds in attempts to fill the gap. However, for example, lengthening a 6: to 6:15 p.m. newscast to whatever total length the day's news indicates, whether this is 20 minutes, 30 minutes or an hour, particularly to take care of local news, is accepted and apparently welcomed—and similarly the late news.

"But," he warned, "preempting prime time entertainment programs, which we did during the last strike in Detroit, and replacing it with 30 minutes of news which we literally broke our backs putting together and producing, received absolutely nothing but protests by the hundreds, many of them unbelievably bitter. Nor did we get any favorable reaction to short news inserts in prime time which posed production problems with adjacent programming during a previous strike."

But, like the continuing news segment's expansion, Michaels said Storer found daytime schedules much more flexible for insertion of selected news and features.

Michaels took a severe rap at all the inter-media promotion following a strike purported to show that this or that business was aided or hurt by the blackout. The newspaper strikes, he said, "pointed up more vividly than almost any other event in the past decade the awesome complexity of our economy today in which absolutely no one gains and many people are irreparably hurt during a major strike." And, on a truly selfish basis, much of the short term business you inherit will desert you overnight the minute the newspapers get back into publication and you find that, in the meantime, you have jeopardized long term business which could have been more productive over the long haul anyway."

Joel Grey's ABC Pilot

Joel Grey is videotaping a half-hour pilot for ABC-TV this week in an idea pegged to a satire of the contemporary American scene. It's titled "Joel Grey—In Mixed Company" and will include seven other performers.

Pilot is being jointly produced by William Harbach, former producer of the "Steve Allen Show," and Nick Vanoff, who once produced the "Perry Como Show."

Judy: A New Team

Undaunted by the sorry rating picture on the Judy Garland show, CBS-TV is throwing a whole new production team into the Sunday night fray as production pre-taping goes into its second 13-week cycle.

Bill Collieran takes over as exec producer (with Norman Jewison bowing out), and with Garry Smith as producer, Dean Whitmore becomes the director (succeeding Bill Hobin). Peter Gennaro is the new choreographer. Writers will be John Peppiat and John Aylesworth.

UNESCO's Statistical Study of TV & Radio Throughout the World

Paris, Nov. 12.

UNESCO has just brought out a book that studies the statistical progress of radio and television in the world of 1950-60. If it cannot detail the steps the last two years, it still gives a vivid look at the strides taken by tv, plus the still vital importance of radio. Selling for \$1, it is called "Statistical Reports and Studies."

Great tv steps are noted by the fact that in 1953 North America had 90% of all the operating video transmitters with Europe, including Russia, having only 7%, South America and Asia 3%, while by 1960 Europe rose to 55% and North America dropped to 32% of the total with Africa and Oceania now with 1% each following Asia's 7% and South America's 4%.

In receiving tv sets, North America stayed well in front with 89% of the total in '53 and 60% in '60. In Europe it rose from 11% to 31% in the same period, while in Asia it ran from practically nothing to 6%, South America from 3% to 2% and Oceania reached 1% while Africa, still in its vid infancy, hit 1%.

Radio has shown the tendency of remaining much the same over the last decade. It rated as 50% in North America, 36% on the European scene, 8% in Asia, 4% in South America and 1% respectively in Africa and Oceania. Also noted was the fact that in 1952 there were 72 radio receivers for every thousand people in the world and 130 in '60, while there were 12 tv sets per thousand in 1950 compared with 34 in '60.

So this UNESCO soft covered book is an interesting lineup of radio and tv potential around the world. It also goes into program types and lengths. It looms a must for tv and radio people.

French's \$1,800,000 CBS Daytime Revise

R. T. French has given CBS-TV a firm 52-week renewal of its daytime biz amounting to about \$1,800,000.

French buy includes quarter hours in "Te Tell The Truth," "Edge of Night," "Secret Storm," and participations in the web's morning minute plan.

Other new biz includes American Tobacco signing for part sponsorship of Match Play Golf Classics, Dec. 28 and Jan. 4. National Cotton Council of America bought 88 minutes in morning minute plan, effective next March. Clairrol signed as a participating sponsor of "Perry Mason," effective next April.

Fancy 'Francie'

Glasgow, Nov. 12.

A local situation-comedy series "The Adventures of Francie and Josie," starring Rikki Fulton and Jack Milroy, is currently beating better-known national tv programs for top place in the ratings in the Central Scotland ITV area. Reintroduced this winter following the success of the first series at the end of 1962, "Francie" has won first position three times out of five.

Series, transmitted at 9:30 p.m. Wednesdays, is written by Stan Mars, and has hyped the local popularity of its stars, who are headliners in local vaudeuries.

British Com'l TV, BBC Pool Sought in Covering Major National Events

London, Nov. 12.

A bid to get the BBC to join with the commercial network in pooling resources when covering major national events is being made by Associated-Rediffusion. The initiative is being taken by John McMillan, A-R's program controller, who becomes the company's general manager from Jan. 1 next.

Complaining that duplication of effort on covering such events "is unnecessary and wasteful," McMillan declares that it must also appear to the public to be either childishly vain or lunatically competitive. It has been suggested, he reveals, that the commercial web should leave these things entirely to the BBC, or alternatively, because there are some places where ITV reception is better, that the commercial companies should simply take a technical feed from the BBC. Both suggestions he considers are out of the question, and a reasonable pride of position must be given to independent television.

McMillan avers that an "honorable and rewarding" solution lies in the pool broadcast, which has been a common practice of the three American networks for many years. In such a procedure, costs are reduced, the unseemly scramble for the best camera positions is avoided, and the public benefits from the combined effort.

McMillan expects that the two networks will join to cover the world football cup in 1966. That is a welcome sign, he says, but no more than that.

Insurance Cos.

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mood in which it accepts a fictional message as fact."

If his association succeeds in getting the FCC to act in the matter, there'll be in all likelihood a requirement that tv producers identify on their programs any groups that contribute money or information to a production, Fuchsberg believes.

"What we want is to create a more responsible attitude of public information among the broadcasters," he said.

His group first consulted the FCC in the matter after a 1962 CBS program portrayed lawyer, client and doctor in a story about fake automobile accident lawsuits, Fuchs related.

"We discovered unguarded press releases prepared by insurance companies in advance of the telecast," he said. "These urged people to watch it."

Fuchsberg asserted that the producers of the "Dr. Kildare" series already have agreed to submit prospective scripts to a lawyers' panel for its comments.

ABC-to-CBS Parade

Hollywood, Nov. 12.

CBS Press Information has raided its counterpart at ABC again. This time it's Dan Bagott, veteran ABC publicist, who has been lured to the CBS-TV Press Info department. He joins Ernie Stern's staff here next Monday (18).

This is the second press man this year who has shifted from ABC to CBS. Couple of months ago Bill Brendle, who had been handling sports publicity for ABC, shifted to 485 Madison Ave. Bagott makes it eight of the ABC Press staff who over the last several years have switched their allegiance to the Bill Paley team. Previous shifts in New York included Hank Warner, who switched from Mike Foster's No. 2 man to a similar post for Charles Steinberg; Jack Fields and Sid White, both column planters, and Ron Bonn, who covered news publicity. On the Coast, the defections previously included Stern himself, who used to head up ABC's Hollywood Press Info staff, and Ed Weissman, a show-handler at ABC and now Stern's right-hand man.

From The Production Centres

Continued from page 26

sold a Richard Burton-narrated short story by Dylan Thomas to Ed Sullivan . . . BBC-2 program chieftain Michael Peacock attended an EBU "programmatic shop window" in Milan last week at which EBU member countries for the first time showcased their saleable tv shows . . . In one of the neatest promo gimmicks in some years, ABC-TV got noted fashion designer Frederick Starke to take over the wardrobe of femme star in its top-rated "The Avengers" series.

IN WASHINGTON . . .

Dave Michaels, formerly with WAGA-TV, Atlanta, signs on with WMAL-AV-FM-TV as staff performer. WWDC's Steve Allison had two members of Bobby Baker's Capitol Hill Quorum Club guesting on his talk show. Harry Maginnes, charter member, and John Gonella said they had never seen German beauty Elly Rometsch there and denied news reports of the club as "dimly lit, sexy-type of intimate setting." . . . WTOP-TV combining art and music on its Dec. 4 "National Gallery Orchestra" program. Talking will be CBS News Diplomatic correspondent Marvin Kalb. He'll speak Thursday (14) on Sino-Soviet conflict at Athenaeum Club in Summit, N. J. . . . Writing were WWDC's News Director Robert Robinson and former pubaffairs director Joe Phipps. An article based on station's pep pill editorials ran in Good House-keeping mag and will be condensed for Readers Digest . . . CBS News producer Ben Flynn will videotape a "Lamp Unto My Feet" seg here about Washington Cathedral. He recently returned to Gotham from Debrecen, Hungary, being the first Western press-rep there since the 1956 revolution.

IN PITTSBURGH . . .

Bob Prince, the voice of the Pirates and a KDKA-TV sports commentator, has been taking pot shots at Pat Livingston, the Pittsburgh Press pro football expert. The other day, Prince was announced as a special representative for the Otto Milk Co. and, in noting the appointment, Livingston commented, "This is the worst thing that happened to milk since Strontium 90." . . . WJAS AM and FM, the NBC o&o station here, will broadcast a new series of educational programs commencing Sat. (16) at 6:05. Series will be produced in cooperation with Duquesne Univ. and is entitled "Point of View" . . . Pepsi-Cola will be the sponsor of Duquesne basketball this year over KDKA and will take 14 home games and eight on the road. Pepsi has also bought Pitt football and basketball, Geneva basketball, local high school sports, Dapper Dan banquet, local election returns and local weather. Charley Hinkle and Tom Bender will handle the Duquesne broadcasts.

IN DETROIT . . .

Jim Harper, former Lansing correspondent for WJR news, moves up to staff position for WJR news and public affairs department, with responsibility for early morning and noon newscasts . . . Pat Morris, WXYZ-TV's women's editor, defends a women's place in newscasting on ABC's "Girl Talk" appearing with actress Janis Paige, Betty Kaywood, Chicago weather gal, and Virginia Graham as hostess . . . U.S. Representative Martha W. Griffiths will be guest on WWJ-TV's "Town Meeting" program produced in cooperation with the League of Women Voters of Detroit . . . Marshall Wells, WJR farm editor, was one of three men in the U.S. to receive a "Friends of 4-H Award" during a recent banquet in Washington . . . Judy Downs, mother of four, fashion model, and university coed, is WXYZ-TV's "Sunny Seven" for November. She will deliver the station's public service announcements . . . WXYZ-TV has scheduled "A Biography of the Great John Barrymore" in prime evening time, with American Savings & Loan Assn. sponsoring . . . Reruns of "Bachelor Father" and "The Rifleman" have been added to WXYZ-TV's schedule.

IN PHILADELPHIA . . .

Chet Huntley to take part in an academic parley at a luncheon in the Warwick, when the Jewish Theological Seminary presents its award to local philanthropist Samuel H. Daroff (Dec. 1) . . . News analyst George Lord appointed morning news editor for WCAU . . . WIBG newscaster Bill Emerson named station's sport director . . . WPEN to air 21 operas directly from the Metropolitan Opera House every Saturday . . . Arthur Hill Hayes, pres. of CBS Radio, was a panelist for the Workshop of Business Ethics at St. Joseph's college (8). Highlights of discussion were rebroadcast over WCAU . . . TV commentator Chris Schenkel to be toastmaster at the first annual dinner of the Pennsylvania Sports Hall of Fame at the Sheraton Hotel (8) . . . "Come Little Children," believed to be the country's first tv series for moppets, returned for its seventh season on WRCV-TV (10) . . . "The Yanks Are Coming," one-hour documentary jointly sponsored by the First Pennsylvania Bank & Trust and Liberty Mutual Insurance as an Armistice Day special on WFIL-TV . . . Jerold Electronics Corp. has inked a contract for the construction of a cable tv system in Ocean City, N.J.

IN CINCINNATI

Gene Kelly's evening sports show on WKRC has been replaced by Earl Boardman's "Sportsviews," the result of a disagreement on money. He has been in tandem with Waite Hoyt on broadcasts of Cincy Reds baseball for the past two seasons under a contract with Burger Beer which extends through March . . . WCKY will again air Metropolitan Opera performances starting Dec. 7. The station's news director, Don Herman, will take part in panel discussions of the Westinghouse Broadcasting Co.'s public service conference at Cleveland . . . Taft Broadcasting's WKRC Radio is offering a portfolio of reproductions of 40 Freedom historic documents to listeners for \$1.25.

IN MINNEAPOLIS

As a Halloween special, Time-Life's WTCN Radio rebroadcast Orson Welles' "War of the Worlds" which frightened bejabbers out of listeners 25 years ago. Replay moved nearly 100 dialers to phone the station but only one caller took the show seriously, asking if reports of the Martian invasion were true . . . Metropolitan Airports Commission has ordered a 30-day study of renewed application by three Minneapolis-St. Paul tv stations to build two 1,500-foot transmission towers. Stations, claiming they need the towers to increase their coverage and protect the Twin Cities' "market position," originally sought to build a 2,000-foot structure five years ago but modified their request when aviation groups raised Cain. Air Line Pilots Assn. and Minnesota Safety Council, among others, are continuing to oppose building of the tv towers at the compromise height . . . New sports director at KDWB is Bob Casey, former WCCO-TV sports reporter

IN CLEVELAND

Dennis McGuire named exec producer, special events at KYW-TV and Jack Reilly takes over as public affairs director . . . Richard J. Mitchell added to WJW-TV sales staff . . . Gib Shanley, Browns radio voice, pacting weekend sports spiel on Channel 3 . . . Second Federal signed sponsorship of 28, two-hour weekly broadcasts of New York Philharmonic over WJW . . . Bill Hampton, ex-KYW-news, named KBOS news director . . . Tom Griffiths exits for KTLN disk spot and Jerry Ghan, ex-WPGC joins KYW radio deejay with Carl Reese vacating early evening stanza . . . Chuck Richardson upped to WJMO news directorship

Tele Follow-Up Comment

Open End
The most startling fact that emerged from the two-hour long "Open End" session on New York's WPIX last Sunday (10) was that Groucho Marx is basically a puritan. Sitting in the chair regularly held by David Susskind (who was ailing at the time of the taping) Marx hosted a panel of five females (Arlene Dahl, Georgia Brown, Joyce Davison, Genevieve and Julie Newmar) and revealed that he was against cleavage, against bikinis and against women who talk dirty. No "Captain Spaulding" is vintage '63 Marx.

Aside from that revelation, the program was a rambling and lifeless affair that gave Marx few opportunities to quip it to life. In fact, he was quite the serious moderator who was apparently stuck with a series of banal questions: "Do you think women are still discriminated against in business?" "Should teenagers go steady when they are 16 or 17?" "Do you think a woman should play dumb with a man?" "Do you think that the plain-looking girl has a rougher time than the male counterpart?" are samples of what was thrown into the arena with hopes of a verbal femme fracas. Nothing much came of any of them, though.

Marx's purpose on the show, however, was well served. Plugs for his new book, "Memoirs of a Mangy Lover," came across often which should have pleased publisher Bernard Geis. But even though Marx was surrounded by a bevy of beauties, the show never fulfilled its intentions. Marx pegged it at the start when he said, "You can be lonely with five; you are not lonely with one." Perhaps he had Margaret Dumont in mind when he said it. *Grös.*

Chrysler Theatre
"One Day in the Life of Ivan Denisovich," the expose of forced labor camps in the Soviet Union, was graphically translated to tv by screenwriters Mark Rodgers and Chester Davis.

The hour, starring Jason Robards Jr., captured the brutalities and injustices suffered by the prisoners. Robards, as one of the inmates, understood the irony, inspiration and resignation of his role. That the hour, as a drama, failed to soar was that the characters never came across as individuals. The prisoners were largely types and the viewer never got to know any of them sufficiently to become deeply involved.

As conceived by screenwriters Rodgers and Davis, the hour was part drama, part documentary, with Alexander Solzhenitsyn's novel by the same title, serving as the base of the teleplay.

Albert Paulson lent some of his individual touches in playing the role of the sadistic commandant of the Siberian labor compound. Others in the cast included Harold J. Stone, Curt Conway, Mike Kellin, Hurd Hatfield, and Torin Thatcher.

Dan Petrie's direction could have added greater focus. Some of the lines rendered by the actors—each trying to give their English version of a Russian accent—seemed out of harmony and at times hard to grasp. Producer Dick Berg didn't stint on sets which attempted to simulate a Siberian labor camp.

It's to the credit of all those involved in the Bob Hope-hosted series that the timely novel was rendered. That it may have missed as an exciting drama is compensated for what it did offer, a graphic description of Stalin's terror and what that terror meant to some Russians. *Horo.*

Jimmy Dean Show
As a country boy with a penchant for unvarnished smalltalk and a wide-eyed appreciation of other talented people, Jimmy Dean has the makings of a uniquely appealing tv personality. Problem is that in his present ABC-TV role he's afflicted with a too great desire to please all tastes and has compromised the character he represents with a certain amount of urban sophistication. Too, the slick Gotham-stamped production plays its part in taking the country out of the boy, and he comes off as another New York emcee with the eccentric difference of a southern accent and a modified cowboy suit.

In a segment last week with Gov. Frank Clement (D. Tenn.) Dean made like a countrified Jack Paar; with Yankee star Elston Howard he was a road company Ed Sullivan introducing the celebs; and with guest stars Jo Stafford and Don Adams he was much the same as any other singer-host of a tv program who is given to excesses of admiration.

Dean is at his best on the front porch set telling the cornball "down home" story, or gabbing with the puppet dog-buddy Rowph, or singing a c&w classic like "Tumblin' Tumbleweeds." There is still charm in the rural idiom and something refreshing about the unaffectedly homespun personality. Miss Stafford's offering of "Come Rain or Come Shine" was in the wrong genre for the program, as was a sight gag based on the song "Night and Day." More in keeping were the folk songs offered at the end by Dean, Miss Stafford and the Jubilee Singers. Don Adams' clever monolog on the bank robber whose wife insisted on phoning him at work was also in key, having the far-fetched quality of a country yarn. *Les.*

Danny Kaye Show
More can hardly be expected from a comedy-variety stanza with weekly deadlines to meet than that it generate a fairly steady round of chuckles, a few good yocks, some diverting song and dance and perhaps a pleasant bit of nostalgia. Last week's "Danny Kaye Show" went well beyond the quota with a strong guest star contribution from Art Carney and a fair musical assist from Joanne Sommers.

Kaye and Carney, each highly inventive and many-faceted in his comedy, were delightful together in a pair of well-conceived sketches that allowed the two distinct comedy styles to complement each other. In the first, Kaye portrayed a milktoothish button salesman forced to share a hotel room with a boor of a conventioneer, deftly caricatured by Carney. Second skit spoofed the old Hollywood pix based on the Victor Hugo tales, and here Carney was masterful as a vain and coarse-speaking king while Kaye was a charming cut-up as a craven musketeer. Both had moments of hilarity.

In a somewhat informal segment between sketches, Carney recalled his old radio career as a trick-voice specialist and paid off his demonstration with a moderately amusing solo performance of a soap opera. Miss Sommers offered a pair of jazz-styled ballads and then sat in with Kaye on a Shakespeare-for-teenagers duet that registered just okay.

Satisfying as the outing was, it's regrettable that the show has found a fixed agenda for all that happens, from the opening blackout to the closing chitchat and song. That seems to preclude the unexpected and deprives the show of a sense of spontaneity. *Les.*

Tonight Show
Georgie Jessel can always be counted on to deliver in the clutch. On last Tuesday night's (5) "Tonight Show," he not only sparked a warm tribute to his close friend, Eddie Cantor, on the occasion of the release of the latter's autobiography, "As I Remember Them," but Jessel was the witty and vital center of the whole stanza while managing at the same time to give host Johnny Carson his just due. Cantor, who is ailing on the Coast, must have been given a lift by the demonstration of old-fashioned show biz camaraderie during the final quarter-hour of the show. Jessel joined with Metopora star Robert Merrill and a couple of veteran Tin Pan Alley clefters, Abel Baer and Charlie Tobias, for a workover of songs associated with Cantor. With Baer at the piano, Tobias (brother of Cantor's late wife, Ida) sang "Gee But You're Swell" and "Don't Sit Under The Apple Tree," and Merrill expertly faked his way through a chorus of "Dinah." Jessel wound up this tribute to "the sainted minstrel" with his well-known carbon of Cantor's bouncing performance of "If You Knew Suzie." The remainder of Carson's show added up to solid late-night fare despite the high density of commercials. Guest shots included

Miriam Makeba, the South African songstress, in a couple of number; an okay comedy monolog by a new young comic, London Lee; and Merrill's rendition of two Negro spirituals. Merrill, incidentally, revealed a savvy in his clowning with Jessel which he must have learned outside the cloistered confines of the operatic tradition.

An attempt to telecast the balloting results of that day's election by running bulletin strips along the bottom of the screen while the Carson show was in progress was a mistake. It was impossible to focus on both the bulletins and the show, with the net result that the news strips were only a visual irritation. *Herm.*

Chronicle
CBS-TV's "Chronicle" treatment of "Four Views of Caesar" was a light and interesting means of introducing viewers to the contrasting slants on the Roman leader of Plutarch, Shakespeare, Shaw and Caesar himself.

Exec producer Richard Siemanowski's script accomplished the difficult task of segueing from characterization to characterization with clarity, and selected bits from the writing of each man that definitely demonstrated the difference in approach. A particularly good clincher was Shaw's politically sophisticated Caesar, who commented after the death scene of Shakespeare's tragic hero that if he were the "stuffed toga" that the bard made him out to be, he couldn't blame the traitors for stabbing him to death.

The four bits were excellently played by Martin Gabel, Dennis King, Alan Badel and Peter Donat.

Telephone Hour
NBC-TV's "Telephone Hour" (5) ranged a wide spectrum of entertainment and had a hyperactive and charming host in Ray Bolger, but in New York at least, the constant interruption of election returns travelling across the bottom of the screen seemed a tasteless intrusion.

A viewer finally got the notion that violinist Yehudi Menuhin was playing the second and third movements from the referendum for off-track betting. It was, rather, the "Concerto No. 1 in D" for violin and orchestra by Paganini, a most exciting rendition enhanced by truly fine camera work—notwithstanding the election blurbs, of course.

Giuseppe Di Stefano's brilliant tenor work was equally exciting for opera buffs. He was in duet with Teresa Stratas in arias from the third act of Massenet's "Manon." They were joined midway by news of councilman George Spelvin's landslide victory over Sam Glutz in the Bronx.

As a closer, viewers learned that Ray Bolger can twist and still belt a lively, "Once in Love with Amy," and that with voters it was off.

(Continued on page 38)

Foreign TV Reviews

THE MAX BYGRAVES SHOW
With Max Bygraves, Anthony Bygraves, Jack Parnell Orch.
Producer: Albert Locke
45 Mins.; Wed. 9:53 p.m.
Associated-TeleVision, from London

Anthony Bygraves, son of Max, has joined the significant list of famous sons who have followed famous fathers in the realms of show biz. His exposure on ATV in this special which went over the whole commercial web, earmarked the lad as "junior most likely to succeed in show business" as he partnered his famous Pa in a warm and amusing show.

Currently appearing together at The Talk of The Town nightspot, the twosome adapted their routine for tv with little trouble and what emerged was a clever showcase for the blossoming and versatile talents of Bygraves Junior.

In view of his tender years, he's a little weak on timing, his delivery is a trifle unsure—but so what? The youngster juggles, plays drums, dances, sings, gags and, above all, works at being an entertainer. Under the watchful eye of Bygraves Senior, a true professional himself, Anthony B., inheritor of a vital show biz spark, is earning every break he's getting.

Together, father and son worked through a dozen songs, came up with some golden corn in the way

of patter and while Dad went off into his songalog of favorites strongly associated with him like "Tulips from Amsterdam," "Hands," "The Lollipop Song," "The Dummy Song" and so on, Anthony played drums.

As a double act, they're a natural. *Watt.*

TELETALE
With John Meillon, Jane Wenham, Clifton Jones, Dan Jackson, Julie Brown, Clare Kelly, Charles West, Caroline John, Barbara Atkinson, Dorothy Frere, Arthur Pentecost
Producer: James McTaggart
Director: Peter Duguid
30 mins.; Fri. 10:20 p.m.
BBC-TV, from London

This new skein is a dramatic "nursery," a vehicle in which BBC's trainee directors, hired to work on BBC-2 as well as the existing web, get their on-air break. Initialer, an adaptation by Roger Smith of a story by Muriel Spark, saw the first live-on-tape offering from director Peter Duguid, a tyro with obvious talent.

A trifle stagey to begin with, the half hour story dealing with tolerance and togetherness in an ironically amusing way gathered momentum as it progressed and, overall, wound as a gallant first effort.

Duguid displayed a workmanlike touch in selection of camera (Continued on page 40)

Television Reviews

THAT WAS THE WEEK THAT WAS

With Henry Fonda, host; Elaine May & Mike Nichols, Henry Morgan, Dore Merande, George Hall, Charley Manna, Patricia England, Nancy Ames, others
Exec Producer: Leland Hayward
Producer: Marshall Jamison
Director: Hal Gurnace
Writers: Robert Emmett, Earle Dowd, Gerald Gardner
Music Director: Billy Taylor
PARTICIPATING
NBC-TV, from N.Y.

Since the networks are so wholly involved at this point in "what's for next season," it wasn't surprising that NBC-TV carried its plotting and planning to the people themselves. And in a very engaging manner. For in Sunday night's (10) sneak-previewing of Leland Hayward's "Yank-tempoed" variation on the British (BBC-TV) "That Was the Week That Was" theme (in fact using the same title), it succeeded in almost meeting the British on their own terms, bringing off in skit and song a 60-minute barb-tinged romp that, over most of the course, proved delightful in its freshness and impishness.

Maybe a bit overextended in hour form (though with wisdom it's designed as a half-hour weekly showcase), but virtually achieving a finesse and style that pre-guarantees NBC-TV a '64-'65 hit. Which NBC, or any other network, could well use at this point.

Since you're no longer in the video fashion swim unless, in the words of the good doctor, you've had your irony for the day, television—notably the British segment thereof—has been playing the satire bit to a fare-thee-well. In recent months U. S. entrepreneurs have been plunging in feet first to "make like the BBC." And now comes this Hayward-NBC collaboration in the first major network effort toward extracting a weekly series out of the idea. As it played Sunday night, with its typical and topical irreverences and uninhibited verbal comicalities, it was cause for some cheer.

There might perhaps be some question as to the slotting of Henry Fonda as host (in preference, say, for someone less known, with a little more offbeat quality). But otherwise the casting of Elaine May & Mike Nichols, Henry Morgan, Patricia England, Nancy Ames, Dore Merande, Charley Manna, et al, could hardly have been improved upon as they lampooned such assorted items and personalities as JFK, Nixon, Goldwater, Rockefeller, funeral expenses, the crime wave and immorality, dirty books, house wrecking by high flying society, left

wing folk singers, Nobel Prizes, etc.

The Nichols & May satirization on "The High Cost of Dying" was the evening's topper, for herein was contained the very essence of what the satire craze is all about. Elsewhere there could have been some sharper writing; some of it rated an "entertainment" label rather than one of "satire," yet the overall effect was one of welcoming something that was at once bright, professional and imaginative.

The staging was effective. Not that it particularly mattered, for it could well have been brought off with little less than a curtained backdrop. What mattered is that over most of the hour course it had style, freshness and originality. *Rose.*

BING CROSBY SHOW
With Buddy Ebsen, Caterina Valente, Andre Previn, The Young Americans
Producer-Director: Nick Vanoff
Writers: Bill Morrow, Max Wyck
60 Mins.; Thurs. (7), 9 p.m.
LEVER BROS., PONTIAC
CBS-TV, from Hollywood (tape)

Always a low-pressure performer, Bing Crosby seemed to be rolling virtually on his rims in his first special of the 1963-64 season. The Old Groaner still appeared youthful, but there was a telltale trace of tiredness in some of his routines. Crosby, however, is still a persuasive smoothie with the rocco lines supplied by scripter Bill Morrow and he piloted this stanza down a pleasing, even if familiar, groove.

It was an all-musical session spotlighting vocals by Crosby, Buddy Ebsen, Caterina Valente and a large Coast choral group, The Young Americans, under the baton on Milton C. Anderson. Pianist Andre Previn was also on hand for a couple of instrumental interludes which did not help the pace of the show.

The Young Americans, a collegiate-looking glee club, contributed some of the show's brightest moments with their initial run-down of folk tunes, including "Cotton Fields" and "This Land is Your Land." Ebsen, in his "Beverly Hillbillies" role, joined with Crosby in a workover of a charming folksy tune, "In The Summertime."

Continental songstress Caterina Valente was brought on with a weak comedy intro, but she came through with an effective rendition of "Never Will I Marry" and joined with Crosby in a snappy international medley of tunes that ranged from "Never on Sunday" through "Sukiyaki" to "Mademoiselle de Paris."

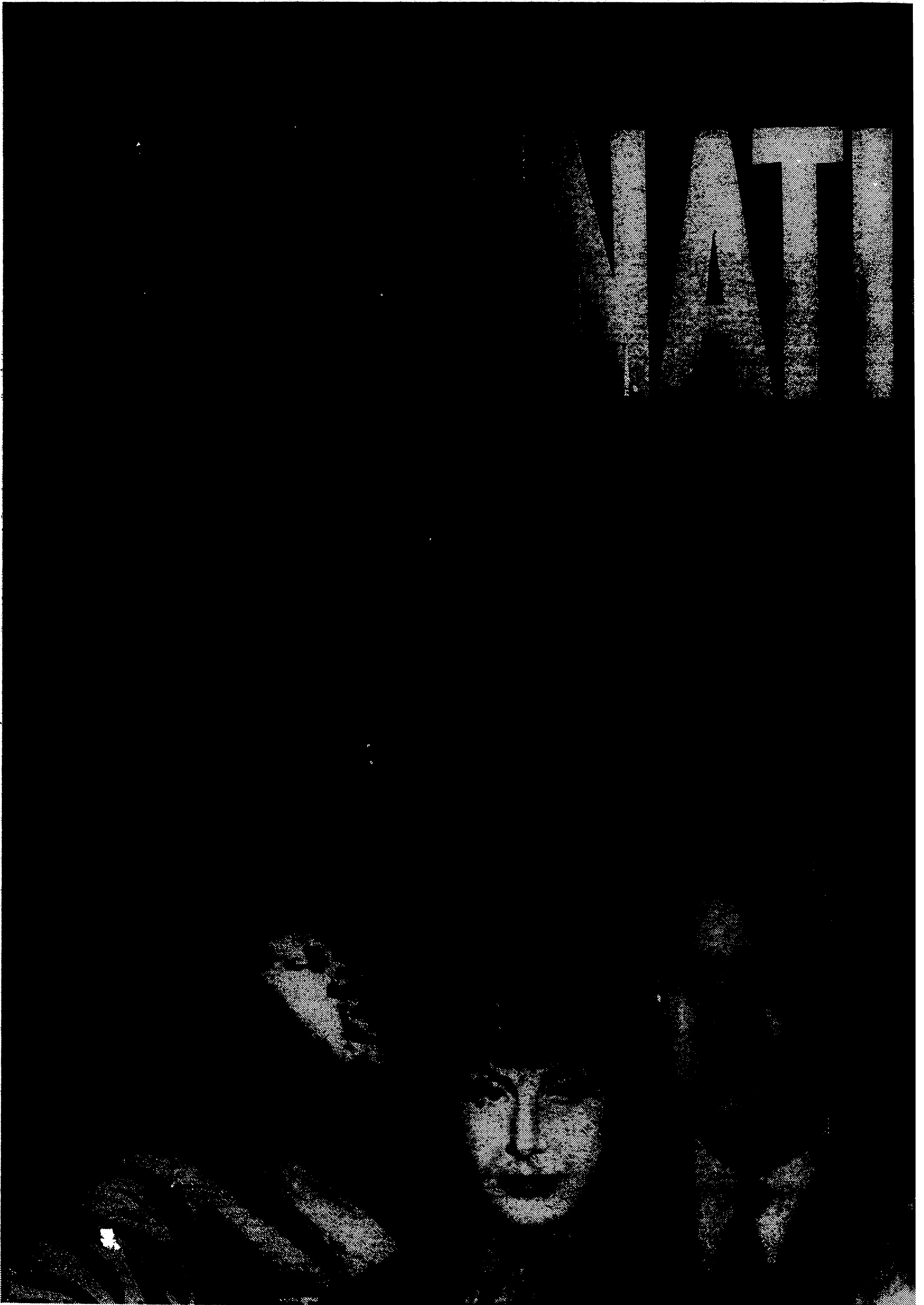
Second half of the show revolved around a group of old picture and legit tunes with Crosby and the guests working solo and in tandem on such numbers as "Codfish Ball," "Broadway Rhythm," "I've Got You Under My Skin" and "Davy Crockett." The singing and hoofing were, entertaining enough despite the unimaginative staging.

The show was marked by some clever commercial concoctions. The Pepsiad plug featured some byplay between Crosby and Jerry Colonna, who was long identified with the product via his association with Bob Hope. In the Pontiac plug, Phil Harris turned up in a screwball golf match with Crosby. *Herm.*

THE LITTLEST CIRCUS
With Nellie Fisher, Robert Molnar, Emily K. Avel, Jeri Barle, Jay Devlin, Darwin Knight, Paul Owlesley
Executive Producer: Larry Paulus
Producer-Director: Merrill Brockway
60 Mins.; Sun. 4 p.m.
PARTICIPATING
CBS-TV, from New York

"The Littlest Circus" is the second of a moppet medley on CBS-TV, and the layout departs from the norm. It tried to elevate standards, let the kids' imagination run loose and even infuse a degree of subtlety in the fare generally provided for the kindergarten set.

"The Littlest Circus" depicts a one-ring show in terms of ballet and pantomime. There are no aerial artists, yet there are daring (Continued on page 38)





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THE ONE STATION NETWORK

NEW YORK



Left to Right:
Benito Mussolini "Death of a Dictator"
Greta Garbo "Hollywood—The Golden Years"
Prince Phillip "The New Ark"
General Douglas MacArthur "Day of Infamy"
Jacqueline Kennedy "The American Woman in the Twentieth Century"

represented by
Peters, Griffin, Woodward, Inc.

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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week three different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIOD: SEPTEMBER 11 - OCTOBER 1, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Top Competition	Sta.	Total Homes
1.	Lassie	WHDH	433,700	30	1.	Ripcord; Sea Hunt; FB (Sat. 6:30)	WHDH	UA-TV	203,200	15	News; Weather	WBZ	150,000
2.	Dr. Kildare	WBZ	420,700	29	2.	Dawg; Bozo; NCAA FB (Sat. 5:30)	WHDH	CBS Films	193,800	13	Wyatt Earp	WBZ	66,300
3.	Sing Mitch; Bob Hope	WBZ	398,800	24	3.	Danger Man; My 3 Sons (Th. 8:30)	WNAC	ITC	190,700	15	Perry Mason	WHDH	266,700
4.	Nurses	WHDH	373,900	24	4.	Everglades; Races; FB (Sat. 6:00)	WHDH	Economex	188,000	13	Death Valley Days	WBZ	110,400
5.	Sat. At The Movies	WBZ	370,100	28	5.	Hobo; Rebel; Ozzie (Wed. 7:00)	WNAC	Storer	186,800	15	Hunt-Brink; JFK	WBZ	311,000
6.	Int'l Showtime	WBZ	368,200	22	6.	Bilko; Trails West (Tues. 7:00)	WNAC	CBS; Robeck	177,400	14	Virginian	WBZ	351,500
7.	Arrest And Trial	WNAC	364,500	30	7.	87th Prec.; Movie (Wed. 10:00; Fri. 7:30)	WNAC	NBC Films	174,300	14	Huntley-Brinkley	WBZ	303,300
8.	Jack Paar	WBZ	362,700	23	8.	Jazz Scene; Mitch; O'Toole (Mon. 10:30; Sun. 7:00)	WBZ	Desilu	170,000	12	Eleventh Hour	WBZ	268,100
9.	Candid Camera	WHDH	357,000	22	9.	Rescue 8; Movie; Silvers (Fri. 7:00; Sat. 6:30)	WNAC	Screen Gems	167,200	13	Int'l Showtime	WBZ	368,200
10.	Virginian	WBZ	353,500	22	10.	Fractured Flickers (Thurs. 7:00)	WNAC	ITC	158,800	14	Stump Stars; E.W. Side	WHDH	267,200
											Lassie	WHDH	428,000
											Huntley-Brinkley	WBZ	252,900
											Huntley-Brinkley	WBZ	278,300

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: SEPTEMBER 11 - OCTOBER 1, 1963.

1. Donna Reed	WEWS	398,000	34	1. Untouch; J. Lewis (Sat. 7:00)	WEWS	Desilu	245,000	21	Sat. At Movies	KYW	312,400
2. McHale's Navy	WEWS	384,600	35	2. Battleground; 77 Sunset Strip (Fri. 10)	WEWS	Official	221,600	21	Jack Paar	KYW	246,100
3. Beaver; My 3 Sons	WEWS	384,000	30	3. Thriller; Parade; Kaye (Wed. 10:00; Thurs. 10:00)	WJW	MCA; 20 Fox	260,800	16	Naked City; Channing	WEWS	210,400
4. Bonanza	KYW	342,300	30	4. Mike Hammer; P. Gunn (Fri. 10:30)	WEWS	MCA; Official	192,700	16	Aleka; Sid-Edie	WEWS	212,900
5. Greatest Show	WEWS	331,000	31	5. Surfside 6; E.W. Side (Mon. 10:00)	WJW	Warner Bros.	183,800	14	Jack Paar	KYW	277,900
6. Beverly Hillbillies	WJW	321,100	27	6. Mr. D.; Aleka; Sid-Edie (Th. 10:30)	WEWS	CBS Films	185,300	14	Breaking Point	WEWS	217,400
7. Sat. At The Movies	KYW	318,100	32	7. People's Choice; Beaver (Wed. 8:30)	WJW	ABC Films	176,600	16	Paradise; Thriller	WJW	209,600
8. Ben Casey; My Way; Higgins	WEWS	318,000	30	8. Cimarron; Hootenanny (Sat. 7:30)	WEWS	MCA	154,600	14	My Way; Price Is Right	WEWS	284,900
9. Breaking Point	WEWS	317,400	32	9. Love Bob; Fenster (Fri. 7:00)	WEWS	MCA	152,300	13	Lieutenant	KYW	292,400
10. Jim Dean; 3 Sons; McHale's	WEWS	316,100	24	10. Biography (Sun. 7:00)	KYW	Official	133,400	14	Eyewitness; News	KYW	178,800
								12	Lassie	WJW	133,600

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY PERIOD: SEPTEMBER 11 - OCTOBER 1, 1963.

1. McHale's Navy	KOMO	188,000	31	1. Death Valley Days (Wed. 7:00)	KOMO	U.S. Borax	124,500	20	Circus; JFK; Flickers	KOMO	55,600
2. Outer Limits	KOMO	165,000	31	2. Leave It To Beaver (Tues. 7:00)	KOMO	MCA	95,300	16	Hennessey	KING	78,200
3. Wagon Train	KOMO	140,200	30	3. M Squad (Sat. 7:00)	KING	MCA	87,700	15	Fight; Curtis; News	KOMO	64,100
4. Arrest And Trial	KOMO	139,000	31	4. Expedition; Explore (Mon. 7:00)	KOMO	ABC Films	81,400	13	Husky Football	KING	75,600
5. Donna Reed	KOMO	173,000	28	5. Champ Wrestling (Sat. 6:00)	KIRO	Paramount TV	80,200	13	Dance; FB Today	KING	42,700
6. Beaver; My 3 Sons	KOMO	165,500	28	6. Hennessey (Tues. 7:00)	KOMO	NBC Films	78,200	13	Weekend Edit	KING	79,400
7. Greatest Show	KOMO	163,000	27	7. Rifleman (Mon. 6:30)	KOMO	Four Star	75,100	13	Leave It To Beaver	KOMO	95,300
8. Disney's World	KING	160,000	28	8. 4 Seas; Bold Journey; FB (Thurs. 6:30)	KOMO	Crosby Prod.	74,500	13	Husky Football	KING	84,000
9. Ben Casey; My Way; Higgins	KOMO	155,200	27	9. Champ Bowling (Fri. 6:30)	KOMO	Schwimmer	71,900	12	Early Edition	KING	100,600
10. Bonanza	KING	153,000	26	10. Third Man (Fri. 7:00)	KING	NTA	63,700	11	Stage; Hand; Lawbrk	KING	66,000
								11	Early Edition	KING	100,900
									Third Man	KING	63,700
									Champ Bowling	KOMO	75,800

Television Reviews

Continued from page 36

wirewalkers, no equestrian or wild animal acts, yet there are skilled horses and ferocious animals. It may be too subtle for the audience it was intended for, but it had a lot of charm and enjoyment for the older set.

The show was done ingeniously and economically. The talent, comprising Nello Fisher, who choreographed and played a clown; Robert Palmer, Emily Kidwell, Jeri Barto, Jay Devlin, Darwin Knight and Paul Owsley doubled as many things. The only true specialties were the ballet sequences by Miss Barto and the baton twirling by Owsley. Otherwise, the circus routines were concocted in a manner that called on the imagination for a major part of the enjoyment. The players were attractive enough to interest the young.

One of the major points of interest was Miss Fisher's choreography. Much depended on the design of the patterns of motion. The various bits were carried off with humor and charm. Another added asset was the Syrjala set. Jose.

THE YANKS ARE COMING
Producer: Marshall Flaum
Director: Flaum
Writer: Flaum
60 Mins., Mon. 10 p.m.
PARTICIPATING
WPIX-TV, N.Y.

"Yanks Are Coming" was David Wolper deep in the vaults again. New York independent WPIX-TV aired the World War I reprise on Veterans Day as the premiere of

the new Wolper special series in New York.

This was an okay once-over, lightly on "the great adventure," and if it proved nothing else, it showed conclusively that combat photography improved immensely between WWI and WWII.

Sound topped the visual this time as the track featured old gramophone disks of "I Didn't Raise My Boy to Be a Soldier," "Over There," "Oui Oui Marie," "Goodbye Broadway, Hello France" and "Long, Long Trail a-Winding"—a songalog as WWII never had (when the Army had to put out a general order to get the troops to sing at all). There was an interesting government film with Charles Chaplin doing a comedy bit in the interests of Liberty Bonds, and scenes of Elsie Janis entertaining doughboys in France. Actor Richard Basehart could be the best new narration voice around. Bill.

SAFARILAND!

With Jim Stewart, others
Producer-Writer: Stewart
Director: Dick Locke
30 Mins., Sat. 9 a.m.

PARTICIPATING
WBKB, Chicago (film, tape)

In the library of five-minute films he has produced in the African bush country, Chicago TV personality Jim Stewart enacts a white hunter whose semi-fictional adventures usually wind up with insights into animal or human behavior, or both. It's a canny mixture of education and escapism and the kind of tv fare that stimu-

lates interest in the fields of natural history and anthropology. Youngsters would seem to be especially susceptible, although Stewart's narration doesn't discriminate against adults.

Soon to go into syndication, the series is piloting at present in a 30-minute format on Stewart's resident station, WBKB, where he also fronts the kidshow, "Here's Geraldine." For the half hour presentation, he uses three of the filmed chapters and creates a wraparound in the studio tying in with Lincoln Park Zoo and captive relatives of the wild life exposed in the "Safariland" footage.

Show caught had Stewart talking a herd of elephants with motion picture camera and making a hurried escape when the herd showed signs of growing nervous. This, the narration noted, was the tipoff to a stampede, and the camera didn't stay around to record the violence. Another sequence dealt with an African game farm, where zoo-bound animals are billeted while they adapt to captivity; and the third film was strictly of a travelogue nature, showing the wood carvers of the Wakamba Tribe fashioning the gift shop wares in their al fresco "factories" in Nairobi.

The trio sustained interest in their brevity and had a certain fascination as a slice of real life in Tarzan territory. There was a great informational fallout in the course of the show, most of it unobtrusive, and the footage offered a peek at such romantic critters as the maribou stork and secretary bird, in addition to giraffes, gazelles, rhinos, lions and the pachyderm in their native environs. Stewart does an able job both thespically and as narrator. Les.

TV Followup Comment

Continued from page 36

track betting referendum three to one.

The Christy Minstrels got blacked out completely in the middle of one number for a solo from election headquarters. Otherwise, the kids were bright and lively in three folk tunes that included the folk singer's national anthem, "This Land Is Yours and Mine."

Filling out (physically) the fine artistic spectrum was singer-dancer Elaine Duane, provocative in dress with Wolger and the show's regular singers and dancers, and mighty sexy in a solo vocal. Bill.

Under Discussion

No matter how lofty the purpose of these pubservice shows, there is no excuse for boring viewers, and that's what Metropolitan's "Special Report on the Peace Corps," Sunday (10) on WNEW-TV's two-hour "Under Discussion," did.

Show was mainly an advertisement for the Corps, which was all right. Basic to viewer disinterest was the endless number of panelists, which seemed to prevent moderator Leo Rosten from digging out much of vital interest (it wasn't until the end of the second hour that it was revealed by Corps director Sargent Shriver that the program cost \$90,000,000 annually).

Panel included several returned men and women of the Corps (nice folk, all), three writers and several Corps headquarters officials. There never evolved a clear picture of just what the kids did over there and how well. In fact, a rather strong and unfortunate im-

pression was given that much of the do-gooding was a contrivance, that the poor and downtrodden elsewhere in the world taught Corpsmen more than Corpsmen taught them. That's hardly worth \$90,000,000, and hard to believe.

This might have been a better show if the Corps had occupied an hour, followed by a critical pro and con from the officials and observers. Later included Joseph Kraft of Harper's mag and Herald Tribune columnist Art Buchwald, who was supposed to supply a light touch, but who didn't say anything nearly as funny as his fellow columnist from McNaughton syndicate, Holmes Alexander, who concluded, deep in the second hour, that if Sen. Barry Goldwater were elected to the presidency, he would trim the Corps to size. Bill.

TORONTO CFRB'S

\$3,000,000 STUDIO

Toronto, Nov. 12.

Approval has been given to CFRB, Toronto, to construct a \$3,000,000, 12-story "prestige" building toward the first of the New Year by the Ontario Municipal Board.

CFRB, largest independent radio station in Canada, is seeking a move to the important downtown location from its present studios but first had to get approval of two Toronto rezoning bylaws permitting the building of a 12-story structure.

THE REMARKABLE MR. PENNYPACKER



Foreign TV Reviews

Continued from page 35

angles and his use of medium shot and close up matched his ability to control and mold his actors' performances. When his "grip" loosens with experience and confidence, however, his touch will doubtless become more deft and subtle and, importantly, more venturesome. Meantime, he has learned his basic lessons well, and all that remains is the acquisition of the final polish which could lift Duguid into the top rack of video directors.

Actors in the piece rallied round and responded well. Professional appearances came from John Meillon and Jane Wenham as hero and heroine.

FRANCIE & JOSIE
With Rikki Fulton, Jack Milroy
Producer: Liam Hood
Director: James Sutherland
34 mins., Wed., 9:15 p.m.
Scottish Television, from Glasgow

This situation-comedy series, the first really ambitious skein to be tackled in Auld Lang Syne-land, has much local appeal, and relies largely on the comedy talents of two Scot comedians, Rikki Fulton and Jack Milroy, who play a couple of likeable layabouts. True Glasgow types, they gab in the city's vernacular, and essay all kinds of jobs, finding themselves in difficult spots and adventures. Their misuse of the English language "as it should be spoke" rouses many yocks.

Though some of the humor is of the childish variety, and has most appeal to moppets, it is, nevertheless, a fairly entertaining series for adults who appreciate the West of Scotland phrases.

Fulton is a toothy, humorous Josie, and Jack Milroy, a sort of Scottish Jerry Lewis, makes like a rubber-faced idiot as Francie. Pair are well supported by a team of character players, with Glen Michael being especially notable.

James Sutherland steers the comedy situations for proper camera angles, under the production hand of Liam Hood.

THEY'VE SOLD A MILLION
With Alan Freeman, Gerry & Pacemakers, Cilla Black
Director: Robert Fleming
26 mins., 9:10 p.m. Friday
Associated-Rediffusion, from London

A snippet-type glance at best-selling pop singers, this show is a sequel to Associated-Rediffusion's surprise rating snatcher "Here Come the Girls" which spotlighted femme popsters.

Treatment here was a brief interview with current chartoppper Gerry Marsden, leader of the Face-makers beat 'n' shout group, with deejay Alan Freeman firing the questions. Rest of the short show was devoted to the group in action as they rehearsed for a stage show, save for one short interview with Cilla Black, a rising thrush.

As a promotional vehicle for Marsden's outfit it was fine, but as a program it fell down. Inincere and innocuous questioning from Alan Freeman who hadn't even troubled to memorize his inquiries, was a major fault. On the plus side, director Robert Fleming injected some imagination into creating the atmosphere of a theatre rehearsal. Show needed, however, a lot more care and attention in all departments.

FRIDAY NIGHT
With Clare Kelly, Brian Wilde, Sandra Caron, Angela Morant
Director: Graeme McDonald
Writer: Anthony Lipar
55 mins., Fri. 9:10 p.m.
Granada-TV, from Manchester

Granada Television, which has made several important contributions to tv drama has again put on its pioneering hat with a series reflecting modern life in the North of England (the station's home area), which is being networked to the rest of the country.

Opener was an offbeat comedy, incredible yet amusing that dealt with a back street shop owner who grew tired of hobbies quickly. When he picked up with his wife's best friend who came to help out while his missus was in hospital, she too became a discarded hobby when he was faced with the inevitable decision of telling his wife about the affair.

As a solution, the childless wife suggested they should all live together in a bigger house.

Outside its far-fetched plot, the story was in turn charming, funny, pathetic and at times gloriously natural with its studies in weak and strong characters.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB-measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Los Angeles • STATIONS: KNXT, KNBC, KABC, KHJ, KTV, KCOP.

• SURVEY DATES: JUNE 14 - JULY 11, 1963.

KNBC	
Total Area Homes: 313,600	
Metro Rating: 13	
Share of Audience: 22	
MONDAYS 7:30-9:30	
Program: MONDAY NIGHT MOVIE	
June 17 "KING OF THE KHYBER RIFLES"	
Tyrone Power, Terry Moore, Michael Rennie	
1954, 20th Century-Fox, 20th Century-Fox	
June 24 "FROM HELL TO TEXAS"	
Don Murray, Diane Varsi	
1958, 20th Century-Fox, 20th Century-Fox	
July 1 "HELL AND HIGH WATER"	
Richard Widmark, David Wayne	
1954, 20th Century-Fox, 20th Century-Fox	
July 8 "BOY ON A DOLPHIN"	
Alan Ladd, Sophia Loren, Clifton Webb	
1957, 20th Century-Fox, 20th Century-Fox	

KNXT	
Total Area Homes: 156,500	
Metro Rating: 7	
Share of Audience: 28	
TUESDAYS 5:00-6:30	
Program: EARLY SHOW	
June 18 "HELLO, FRISCO, HELLO"	
Alice Faye, John Payne, June Havoc	
1943, 20th Century-Fox, NTA	
June 25 "THE ROUND UP"	
Richard Dix, Preston Foster, Patricia Morison	
1941, Paramount, MCA	
July 2 "BRIGHT EYES"	
Shirley Temple, James Dunn	
1934, 20th Century-Fox, NTA	
July 9 "BLOOD ON THE SUN"	
James Cagney, Sylvia Sydney	
1945, United Artists, Jayark	

KNXT	
Total Area Homes: 198,800	
Metro Rating: 8	
Share of Audience: 33	
WEDNESDAYS 5:00-6:30	
Program: EARLY SHOW	
June 19 "NEVER TRUST A GAMBLER"	
Dane Clark, Cathy O'Donnell	
1951, Columbia, Screen Gems	
June 26 "HERE COMES THE COEDS"	
Abbott & Costello	
1945, Universal, Screen Gems	
July 3 "TEXAS RANGERS"	
Fred MacMurray, Jack Oakie	
1936, Paramount, MCA	
July 10 "HAPPY LANDING"	
Sonja Henie, Don Ameche, Caesar Romero	
1938, 20th Century-Fox, NTA	

KNXT	
Total Area Homes: 186,000	
Metro Rating: 8	
Share of Audience: 33	
THURSDAYS 5:00-6:30	
Program: EARLY SHOW	
June 20 "THE BRIDE WORE BOOTS"	
Barbara Stanwyck, Robert Cummings	
1946, Paramount, MCA	
June 27 "TORPEDO ALLEY"	
Mark Stevens, Dorothy Malone, C. Winninger	
1953, Allied Artists, M&A Alexander	
July 4 "GOD IS MY PARTNER"	
Walter Brennan, John Hoyt	
1957, 20th Century-Fox, NTA	
July 11 "GREEN LIGHT"	
Errol Flynn, Walter Abel, Anita Louise	
1937, Warner Bros., UAA	

KTV	
Total Area Homes: 286,200	
Metro Rating: 12	
Share of Audience: 20	
FRIDAYS 8:30-10:00	
Program: FRIDAY MOVIE	
June 14 "GARDEN OF EVIL"	
Gary Cooper, Susan Hayward, R. Widmark	
1954, 20th Century-Fox, 20th Century-Fox	
June 21 "THE FROGMAN"	
Richard Widmark, Dana Andrews, G. Merrill	
1951, 20th Century-Fox, 20th Century-Fox	
June 28 "DON'T GO NEAR THE WATER"	
Glenn Ford, Gia Scala, Ann Francis, Keenan Wynn, Eva Gabor, Fred Clark, Mickey Shaughnessy	
1957, Metro-Goldwyn-Mayer, MGM-TV	
July 5 "IT'S A BIG COUNTRY"	
Gary Cooper, Janet Leigh, Van Johnson, Gene Kelly, Fredric March	
1952, Metro-Goldwyn-Mayer, MGM-TV	

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Tell the Truth 7:30-8:00	KNXT 538,400
Got a Secret 8:00-8:30	KNXT 531,300
Lucy Show 8:30-9:00	KNXT 574,100
Danny Thomas 9:00-9:30	KNXT 472,800

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Lloyd Thaxton; News 5:00-6:00	KCOP 106,200
News; Wea.; Com. 6:00-6:30	KNBC 288,100

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Lloyd Thaxton; News 5:00-6:00	KCOP 121,800
News; Wea.; Com. 6:00-6:30	KNBC 237,200

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Lloyd Thaxton; News 5:00-6:00	KCOP 107,100
News; Wea.; Spt.; City 6:00-6:30	KNBC 211,300

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Sing Along Mitch 9:30-10:00	KNXT 448,400
Alfred Hitchcock 9:30-10:00	KNXT 358,200

'Wait Till Next Year'

Continued from page 23

with major buys it may place before Thanksgiving.

With the virtual certainty that every period of prime network time (except possibly Monday 7:30 to 9 and Wednesday 7:30 to 8:30) will be programmed with a new show on at least one of the networks, those '64-'65 schedule skull sessions are on in earnest as network toppers burn their office midnight oil and hold weekend secret strategy sessions in one of their exec's homes. The concentrated cogitation spreads from Manhasset to Westport to Mamaroneck.

While the network operating heads are sounding out the Danny Seymours, the Bud Barrys, the Dick Pinkhams, et al., in the usual exchange of web "tentative thinking" and agency advice, this season's network-agency plotting powwows, according to the Madison Ave. boys, are more guarded than normally. Apparently, the agency men sense, there's the fear—based on previous experience—that "confidential" schedule plans of one network might be intimidated to a rival web.

For many an agency man has used such information in previous years to buy opposite the network proposed schedule rather than into it. Thus when a Dick Pinkham learned from NBC last year that it would schedule Bell Telephone Hour and Andy Williams specials Tuesdays 10 to 11, he moved with great speed to place Brown & Williamson on the competing ABC "Fugitive." Often, an agency has used network-supplied plans for the dual purpose of buying in for one client and opposite for another.

Cat & Mouse Game

It's a cat-&-mouse game—no matter how frank and open it may seem to an outsider—with both the network and agency endeavoring to trade only a smidgeon of its own plans in return for complete information from the other. While the network fears its plans may be replayed to another web, the agency is likewise fearful that its plans in program and budget strategy may be passed on to another agency handling a competitive advertising account. There have even been suspicions of deliberate camouflaging in the network vs agency tactics. For when information and intelligence becomes a weapon, as it certainly is in tv, a network's plans may be check-mated should a competitor get advance word.

All of which has led to strategems at which the Lee Riches and the Bud Barrys, among others, are said to have developed consummated skill. On the network side, ABC-TV prexy Tom Moore's handling of the ABC negotiations with the General Foods agencies in the hot three-network competition to get the fat slice of Ed Ebel's '64-'65 GF billings, with the "Andy Griffith Show" thrown in, qualifies Moore (in the view of insiders) as the acknowledged master in the "I'll-trade-you-a-little-of-my-information-for-all-of-yours" art.

Agency and network S-2 operations is an aspect of the business that the networks are as anxious to keep out of the trade and general press as they are to have their own version of Nielsen ratings in.

While the network press releases may serve as occasional camouflage, the real communicative grapevine continuously functions with powerful assists from key program salesmen, such as William Morris' Wally Jordan, MCA's Sonny Werblin and Screen Gems' John Mitchell—perhaps the best informed men in tv as far as future agency and network plans are concerned.

Madden's New NBC Slot

Jerry Madden, who has been head of NBC-TV's Telesales (closed circuiting operation), has been named director of special projects for NBC News, replacing Carl Lindemann who recently was named to head up sports.

In the new job, Madden will be representing the news operation with the sales department and in contact work with ad agencies and clients. Job also calls for supervision of the "Today" show.

Houston—Cecil Tuck, former news director of KILT here, the Gordon McLendon station, has taken over similar duties with KRLA, Los Angeles.

(Continued on page 46)

"WHAT IS NBC REALLY AFTER?"

(PART II)

Last week we reprinted some observations about NBC and the current season by TV and radio editor Richard K. Doan, of the New York Herald Tribune.

This week, we offer an article by P. M. Clepper, of the St. Paul Dispatch, St. Paul, Minnesota, on the same subject.

"Every so often, the discriminate viewer of television should thank the Lord for the National Broadcasting Co.

"You get the feeling that 'Someone Up There'—in the NBC hierarchy—cares enough to send the public quality no matter what the ratings are, and no matter what the time and trouble (yea, even money) involved.

"If you've ever seen distinguished drama on your screen, it's 60-40 that it was on NBC. The odds jump enormously when you talk about Shakespeare or opera or ballet on television.

"No other network has worked so long and so consistently at putting 'good stuff' on the air. Everybody talks about television's 'old good days,' 'golden days,' and so on; they look back at the old 'Philco' and 'Alcoa' and 'Kraft' drama shows. And to 'Playhouse 90,' the wonderful CBS experiment that USED to be.

"But NBC is still doing that sort of thing. No other network has an anthology series—in which each week's story can be anything, not being tied to a certain set of characters or setting; NBC has 'Show of the Week,' 'Richard Boone,' 'Bob Hope Theater,' 'Suspense Theater' and 'Walt Disney.' Every week, these shows put out interesting and, at times, great work.

"No other network now has anything like the 'Telephone Hour,' dispensing not only popular melodies, but hunks of classical singing and dancing too. No other

network now has a nature series, such as 'Wild Kingdom.' No other network is devoting time to good fantasy for the younger set, such as 'Children's Theater.'

"And neither of the other networks has been able to build a news and special events department with the authority and depth of NBC's. It is fronted—in the popular mind—mostly by 'Dave and Chet,' but they are (to use a frosty comparison) like the top of an iceberg with the greater portion of the structure not seen.

"NBC is, of course, a business concern, and it has its share of bread-and-butter shows ('Dr. Kildare,' 'Bonanza,' 'Hazel,' etc.) and has its poor ones too ('Redigo,' 'Harry's Girls'), but even though the Columbia Broadcasting System continues to dominate the Top Ten rating list, NBC hasn't been panicked into abandoning a valiant effort (admittedly not always successful) of placing, among the routine or ridiculous entries, something that is not just as good as, or a little better than, but the very best that can be had."



Milan as Unique TV Program Mart Under European B'cast Union Aegis

London, Nov. 12. An important new market place for the buying, selling and exchange of tv programming has been opened up by the European Broadcasting Union. Latter recently staged a one week program mart within the framework of MIFED, the Milan Trade Fair, to which tv station reps from all over Europe flocked and, according to British tv'ers, consensus was that the affair was well run, of real value and, generally, a big success.

According to Milton Shulman, a senior program executive with Associated-Rediffusion, the shindig provided a good opportunity for European tv personnel to view what other countries were doing not so much in a "special" vein, but in terms of routine programming. Certainly the event was well en-

dowed with product from most countries operating under the EBU umbrella. There were between 50 and 60 programs screened per day and, observers report, considerable program buying and selling all around the place.

Among the Britishers at the mart were BBC's Michael Peacock, head of programs of the second web, Gordon Smith, program exec, Sandy Callum, program selling factotum and producer Anthony D'Lotbiniere. Accompanying Shulman from A-R was overseas sales exec Tony Bartley. From Anglia came Peter Holmans, program chieftain. And Chris Towle of Associated British repped ABC-TV during the meet.

Says Gordon Smith: "It was a pleasant and rewarding occasion and a unique opportunity to meet

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WMCA

Continued from page 31

out the difference between valid and false claims.

All of this effort by WMCA was a prolog to a claim which the station wanted to make that it had the largest share of audience in the New York radio market. According to Pulse figures, WMCA was in first place with a 15.2% share of audience and WABC was second with a 12.7% rating for the July-August period. Similarly, C. E. Hooper Inc. rated WMCA with a 17.8% share of audience and WOR with a 17.1% share for the September-October period.

WMCA's programming v.p. Stephen Labunski, in his latest communication to the FTC dated Oct. 31, asked if it was okay for the station to claim that it had the largest radio audience in New York.

Tyne Tees-TV Boss

London, Nov. 12.

New chairman of Tyne Tees-TV, the plush independent tv station serving North East England, is industrialist E. G. Fairburn. He succeeds Sir Robert Pease, who remains on the board.

Further TTTV changes include the release of program controller Bill Lyon-Shaw from his contract as from the end of the year. He will be replaced by Arthur Clifford, at present program chieftain of Anglia-TV.

Connolly-Mosher's 'Karen'

Hollywood, Nov. 12.

Harvey Korman has been signed to star with Debbie Watson in "Karen," half-hour situation comedy plot being readied by Kayro Productions at Revue. Joe Connolly and Bill Mosher are producing.

Gina Gillespie is also set as a regular in the pilot, which will roll the first week in December at Revue.

Radio Review

WHERE WE STAND: 1917 vs. 1776 With Richard C. Hottelet, anchorman; others

Producer: Al Snyder
45 Mins.; Thurs. 8:15 p.m.
CBS

CBS News, strongly committed to network radio through all the glamor these days may fall to the tv web, delivered a lively, intelligent program to CBS Radio on the status of U.S. versus Russia.

The assessment, done by CBS correspondents throughout the world, marked the anni of the Bolshevik Revolution in 1917. Only non-CBS voice was that of Philip E. Mosely, specialist in Russian history and director of the European Institute at Columbia U.

Richard C. Hottelet, United Nations correspondent, served as anchorman, first called on Daniel Schorr, stationed in West Germany, to give his assessment of the thorny Berlin situation. Marvin Kalb, in Washington and former Moscow CBS'er, etched in the revolution, as it was staged 46 years ago. Paul Niven, added up the plus and minuses of Soviet reality today.

Bernard Kalb in Hong Kong spoke of the Sino-Soviet split and its ramifications. Others called in for various assessments of U.S. and Soviet societies included Alexander Kendrick, Charles von Frend, Stanley Levey, Stuart Novins, and Bert Quint. Eric Sevareid delivered a polished and thoughtful essay at the windup on the "Liberal Society."

The 45 minutes was a reprise of today's East vs. West situation, with occasional new insights. *Horo.*

Radio Followup Comment

Martha Deane Show

Latest author to join the endless plugola parade of radio and tv guest shots is former President Dwight D. Eisenhower. He's scheduled for several exposures, and one of the first was this two-part, repeated interview by WOR's Martha Deane.

The former president was folksy as could be on the two 45-minute tapes with Miss Deane. They got into such issues as the amount of his birthday mail and continuing "correspondence problem" (\$90 to 1,000 letters and wires a week), his inauguration prayer and ride to the festivities with President Truman and numerous advertisements for his political memoirs, "Mandate for Change, the White House Years." Miss Deane compacted all the regular sponsors into a preamble to leave ample room for the product of her guest.

Show did provoke thoughts from a listener on the verbal humbleness of the two-term, ex-soldier as compared, say, to another Republican, who once said, "You can fool all of the people some of the time, and some of the people all of the time, but you can't fool all of the people all of the time." Eisenhower's version of same, via Miss Deane: "If the man is a phony, the public won't be fooled."

For text, an airy and arid two-part chat, but one that must have left some listeners with a nostalgia for the father image former prez. *Bill.*

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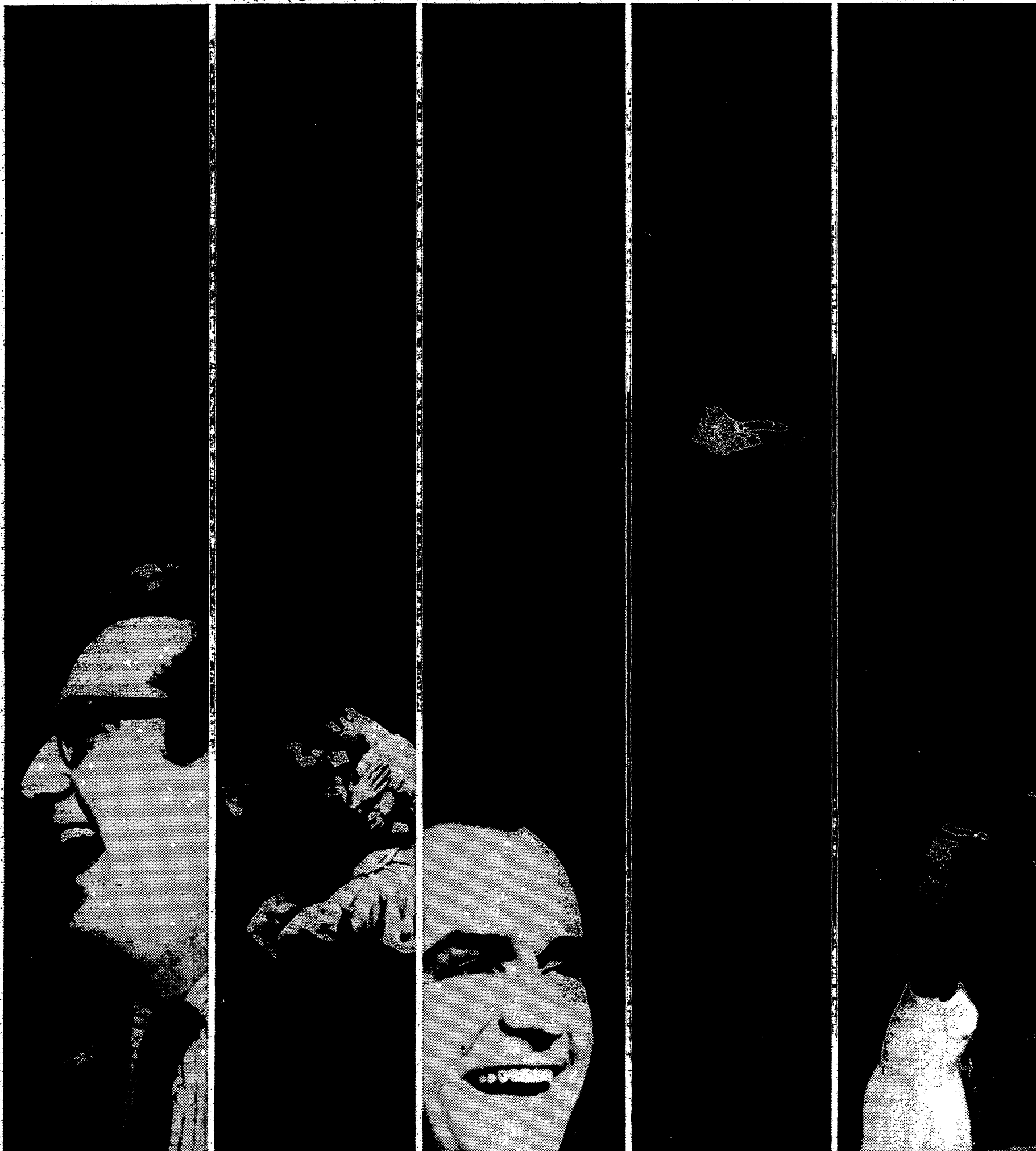
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Congress-FCC on Blurb Curb

Continued from page 26

Cunningham lashed at him as a "mischievous young man" whose wings should be clipped. He said Henry created mischief in his home town with the controversial television programming hearings.

All in all, it was a gruelling session for Henry and five other Commissioners as they struggled to tell the unbelieving subcommittee they had authority and should impose commercial time limits.

One of the main problems was that the subcommittee didn't buy Henry's argument that the proposed curbs were mainly a device to clarify FCC's present policy against overcommercialization.

Henry didn't help his cause when in answer to Rep. James Broyhill

(R-N.C.) he said he couldn't exactly define what the present policy was. He said FCC has never decided "how much is too much," in commercialization.

But much of the opening day colloquy was a running debate between the subcommittee and the Commission as to whether FCC had the legal authority to limit commercials.

In the midst of the debate, Commissioner Lee Loevinger made an erratic debut before the subcommittee, taking another step to secure a reputation for being impetuous if not daring.

Loevinger's message to Chairman Rogers was in effect, "Go back to law school."

He told Rogers that if Congress passed a bill preventing FCC from

limiting commercials, it would be giving the Commission authority to do anything else. Loevinger said if Congress passed the Rogers bill, it would have to follow with a whole series of laws spelling out what FCC can and cannot do.

Loevinger's theories stung Rogers and his legal philosophy that regulatory agencies should stay within narrow limits set by Congress.

While FCC was introducing some new, if not unique propositions and explanations, much of the broadcast testimony was a repeat of old and oft-used arguments against the commercial curbs.

About the only witness who agreed there was some overcommercialization was John Ryan, general counsel of the Advertising Federation of America. But he didn't think much of FCC's approach to handling the problem. He praised the Codes and noted the public can switch the dial if it gets tired of commercials.

Inside Staff—Radio-TV

WTOK-TV, Meridian, Miss., notified CBS-TV that it did not carry "Who Do You Kill?", becoming the third southern affil to bump Nov. 4 "East Side, West Side" drama.

WTOK-TV said the episode was preempted by a political broadcast. Similar reasons were given by KSLA-TV, Shreveport, La. Other affil to bump the episode, which was a drama of social protest against Negro discrimination, was WAGA-TV, Atlanta.

Web, because of internal policy reasons, declined to state how many southern affils carried the episode, and the identity of those affils. Reports that "East Side, West Side" has a disproportionate number of southern affils bumping the George Scott series were denied by a web spokesman. He said that the number of clearances in the south is proportionately no greater or less than other regions of the country.

Television and radio set sales perked up in August, Electronic Industries Assn. disclosed.

Also on the upswing are comparative eight-month sales of tv sets with 3,954,870 sold this year contrasted to 3,692,017 last.

Slumping are comparative eight-month radio sales where a decline to 5,462,967 was shown for this year from last year's mark of 6,578,544. August tv distributor sales were 549,421, a jump over the 448,441 sold in July.

Still continuing a sharp upward movement is UHF set production. More than 90,000 all channel sets were produced in August compared to 75,589 in July.

The Second Annual International Awards Dinner of the Joseph P. Kennedy Jr. Foundation at the Americana Hotel, N. Y., Dec. 4, is being picked up live and exclusively by WNEW-TV, N. Y. and WTIG-TV, Washington, both Metromedia stations. Pres. John F. Kennedy will preside at the dinner which will honor leaders in the field of mental retardation.

Jack Benny will be toastmaster at the dinner with Count Basie onch on the entertainment roster.

Support of New York's educational station, WNDT, by the commercial stations has been extended from outright financial grants to programming help. Most recent instance has been the loan to WNDT of news film shot by WABC-TV for its "Big News" show. The WABC-TV film involved a sequence about a gambling raid which WNDT incorporated into its Monday night (4) show, "The City," which spotlighted the off-track betting question. Inter-station cooperation was also noted in a request by WCBS-TV's public affairs department to study the same WABC-TV gambling raid sequence. Latter station, of course, complied.

General Foods

Continued from page 27

both ABC and NBC seem willing to make this year to qualify for the GF biz.

ABC, in addition, it's reported, has offered General Foods the right to take a sponsorship hiatus in the third quarter of each year, without loss of discount and without jeopardy to its time period renewal rights.

While the network rivalry for the business is thus three-cornered, the agency prestige stakes are pretty much confined to but two agencies, B&B and Y&R. Here, too, the rivalry is more intense than usual. Barry's strong preference for NBC, and his definite leaning toward exiting CBS, is running head-on into the equal determination of B&B's Lee Rich to leave the GF shows on CBS. It's Rich's contention that CBS offers the best coverage and the largest audiences to the General Foods programs which, as he does not neglect to mention, typically rank high in the Top 15 National Nielsen report.

This week, after he had made a cool assessment of the competitive positions, Jim Aubrey told Ebel & Co. that CBS stood ready, once again, to accommodate General Foods in the same time periods whose smash Nielsen successes have proved a long-standing envy of both CBS and GF competitors.

With the final summation thus made, the GF jury of Ebel & Co. is mulling whether to rearrange either the NBC or ABC schedules or, as has been traditional with General Foods, to avoid arguing with success and renew with Columbia once again.

SG's 'Betwitched'

Hollywood, Nov. 12.

Elizabeth Montgomery will star in "Betwitched," halfhour situation comedy being readied by Screen Gems for the 1964-65 season. Bill Asher has been set to direct the pilot.

Sol Saks scripted the comedy, and Harry Ackerman is exec producer. Miss Montgomery makes her series debut in the venture. Pilot rolls later this month.

ABC's Syracuse Affil

WFBL Radio, Syracuse, is affiliating with the ABC Radio network starting Jan. 1. WFBL, a 5,000-watt, is owned by the First Broadcasting Corp.

ABC Radio has also lined up seven other affiliations, including KSAI, Salina, Kan.; KEPE, Pasco, Washington; WISE, Asheville, N.C.; KZUN, Spokane; KTDO, Toledo, Ore.; KFLY, Corvallis, Ore.; and KRPL, Moscow, Ida.

ROGERS TO HENRY: 'STAY THAT FEE'

Washington, Nov. 12.

House Communications Subcommittee chairman Walter Rogers (D-Tex.) asked FCC not to impose application fees until Congress has a chance to consider the issue.

In a letter to FCC Chairman E. William Henry, Rogers said he expected to hold hearings early next year on his bill forbidding FCC from "charging the fees." Rogers asked FCC to stay the fee order, scheduled to go into effect Jan. 1, until Congress acts.

Rogers noted that the fee proposal is highly controversial and suggested "serious doubt" that FCC has authority to assess the coin from applicants.

Don Ingalls to Revue

Hollywood, Nov. 12.

Don Ingalls, formerly producer of MGM-TV's "The Travels of Jamie McPheeters" series, has been signed by Revue studios as a staff producer, checking in on lot last Friday.

Ingalls' initial assignment is to produce four segs of the studio's 90-min. series, "The Virginian," on which Frank Price is exec producer. He was a producer on this series prior to joining Metro.

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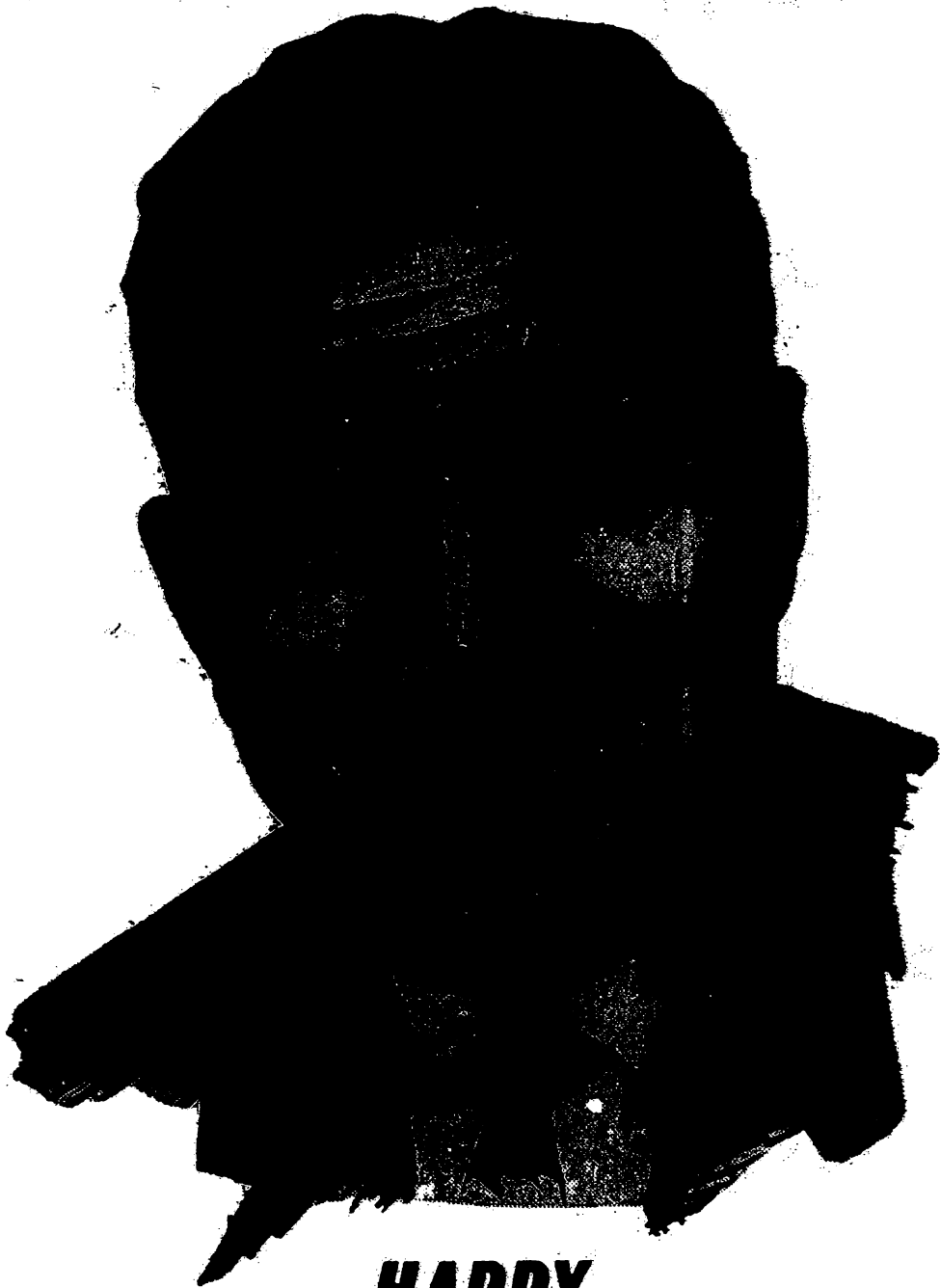


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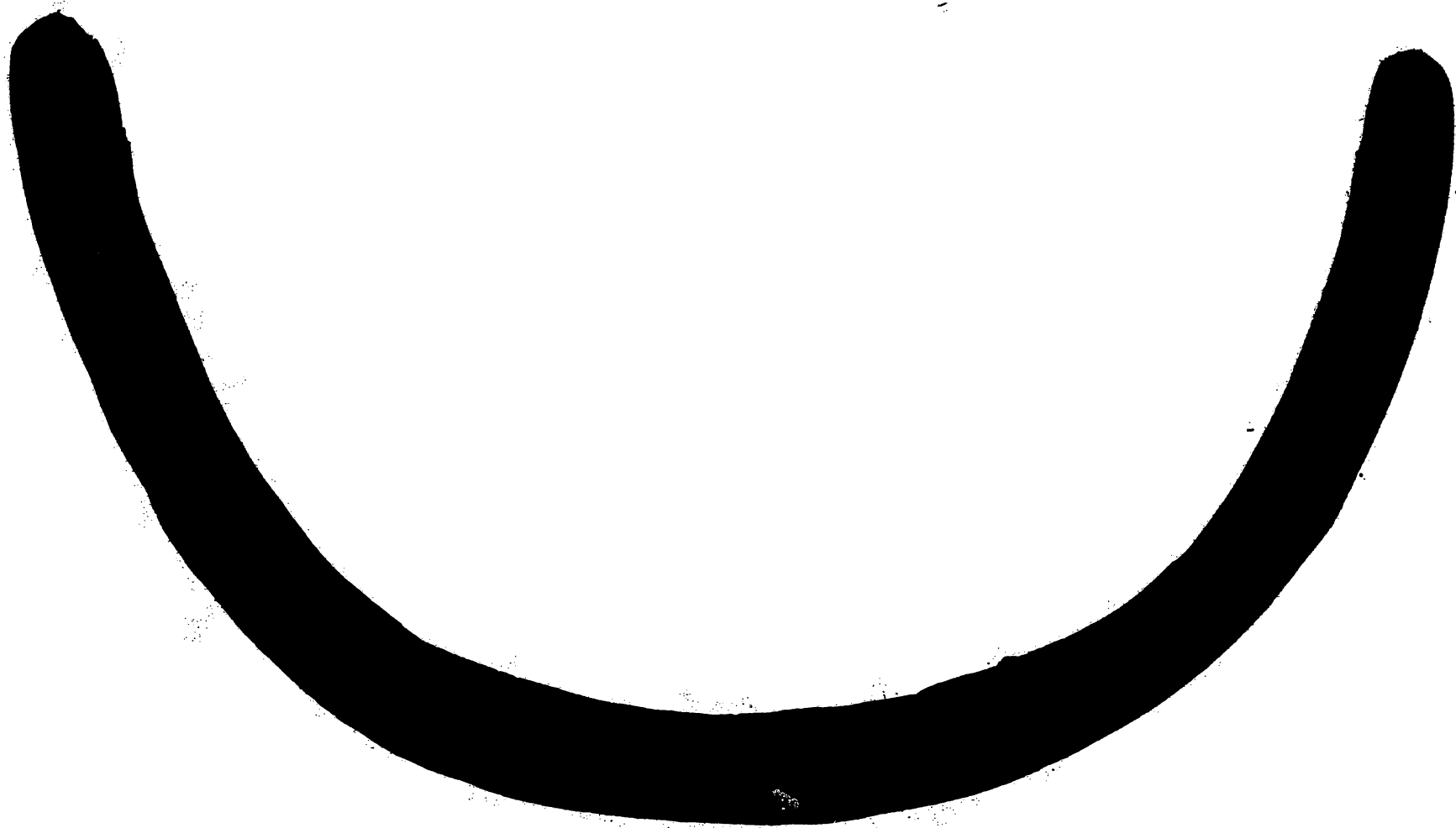
"How sweet it is to have a day, don, dandy eye opener like Jack Sterling. Happy anniversary!"



"Golly is it really 15 years since Jack took over my old WCBS morning spot? The first 15 years are the hardest, Jack—but you make it sound easy! Congratulations."

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Milan

Continued from page 42

one's opposite numbers and, in turn, provided a valuable opportunity to exchange news and views.

"It was well organized and lacked the hurley burly of a film festival. It was more a gathering of broadcasters who were looking to see whether their programs and others were compatible."

While the British reps at the Milan program are reluctant to reveal any actual buys or sales, as negotiations are still in progress, it is no secret that a lot of trading has been going on since the inaugural session unspooled.

It remains for the EBU to determine whether to run the event on an annual basis, but from local sources who benefited from the get together, it would be a valuable addition to the tv calendar.

'Mix Your Pix'

Continued from page 31

pix; Wednesdays, chillers from science fiction; and Fridays, pix about teenagers. Thursdays finds the slot devoted to rerun telefilm series. This approach, plus the buying of selective pix with rating power, has paid off in the Nielsens for both the "Big Show" and "Best of Broadway." For the "Big Show," WABC-TV posted an Oct. '63 Nielsen of 6.1, which is 75% better than the 3.4 Nielsen posted for the comparable period last year. "Best of Broadway" is also markedly better than the late night pix showcase of last year.

In this juggling of pix to secure the winning rating "mix," smaller distributors such as Embassy, Medallion, American International Pictures, Reade-Sterling, NTA and the Goldman-Saperstein combo play major roles.



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VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 40)

KNBC Total Area Homes: 277,900
Metro Rating: 10
Share of Audience: 19

SATURDAYS 9:00-11:00

Program: SATURDAY NIGHT MOVIE

June 15 "BENEATH THE 12-MILE REEF"

Robert Wagner, Terry Moore
1953, 20th Century-Fox, 20th Century-Fox

June 22 "WHITE WITCH DOCTOR"

Susan Hayward, Robert Mitchum
1953, 20th Century-Fox, 20th Century-Fox

June 29 "SAILOR OF THE KING"

Jeffrey Hunter, Michael Rennie
1953, 20th Century-Fox, 20th Century-Fox

July 6 "THE PRESIDENT'S LADY"

Susan Hayward, Charlton Heston
1953, 20th Century-Fox, 20th Century-Fox

KHJ Total Area Homes: 409,300
Metro Rating: 17
Share of Audience: 27

SUNDAYS 7:30-9:30

Program: THEATRE 9

June 16 "FACE OF FIRE"

Cameron Mitchell, James Whitmore
1959, Allied Artists, Allied Artists TV

June 23 "AFFAIR WITH A STRANGER"

Jean Simmons, Victor Mature
1953, RKO, U.A.A.

June 30 "SAYONARA"

Marlon Brando, Red Buttons
1957, Warner Bros., Seven Arts

July 7 "THE GUN RUNNERS"

Audie Murphy, Eddie Albert
1958, United Artists, Seven Arts

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders 9:00-9:30	KNXT 493,100
Gun Will Travel 9:30-10:00	KNXT 404,600
Gunsmoke 10:00-11:00	KNXT 478,800

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Disney's World 7:30-8:00	KNBC 406,000
Ed Sullivan 8:00-9:00	KNXT 600,300
McCoys; Sullivan 9:00-9:30	KNXT 482,000

Huntley-Brinkley

Continued from page 23

edge his team gets in the Nielsens (although he might be impressed if they were trailing), and figures he can only offer viewers what interests himself and staffers, come what numbers may.

Budget: "We're 10% over. The reason for that is that I gave them a figure and they said you're out of your mind, and knocked me

down 10%." Figure set for the show is believed to be around \$100,000 a week, which would mean its costing around \$20,000 a show.

That big problem, says Frank, has been in pacing. Filling the half hour, or to be exact, 22 minutes of actual news time, has been no problem at all. But, he says, the "magazine," or feature segments, at first tended to distort the overall format. They were running six and seven minutes, and since have been sliced back to three and four.

The feature segs are a matter of serious concern behind scenes and call for a special "magazine meeting" each Tuesday morning. Same time, Frank hopes viewers haven't been able to tell the difference between news and magazine film.

UNESCO

Continued from page 27

space satellites and communication pendants it will need in the press, tv and radio areas.

Commercial application is not treated as yet and the differing private and state controlled aspects in countries will lead to certain problems in worldwide programs. But it is intimated that the spread of international consumer products could have say one show backed by subsidies in all private or commercially equipped tv countries with others adhering to it by a program payment.

Anyway there is a strong feeling of optimism that global tv and radio are near.

Tietolman

Continued from page 30

French-Canadian playwrights were approached and asked to submit outlines for a series of half-hour programs on the subject, which would be dramatic and realistic; emotional but not sentimental; informative but not technical; serious but not grim. It was not an easy assignment.

The society said about the programs, that they "have provided us with a wonderful opportunity to educate throughout the province on cancer and its problems," and plans are now underway to translate them into English and make them available to radio stations in all parts of Canada.

Tietolman's unique approach to combining commercial radio with a dynamic public service policy, is that "you really cannot separate the two; there are plenty of things we do, such as our FM or cancer series, which are not designed to make money; but the trick is to operate your commercial programming on the basis of demand and public taste. Once the success of the commercial operation is assured, there is more incentive to operate in the areas of public service."

Fredericks

Continued from page 23

000 listeners (he reportedly draws 1,000,000 letters a year on WOR and 14,000 monthly on the L.A. station).

One of Fredericks' proudest moments was at a luncheon in 1960 when a svelt blonde introduced him to her husband, saying, "Honey, I think it's about time you met the father of our children." Fredericks didn't have to duck, because this was a luncheon for 227 children and their parents, the latter listeners who had been unable to have children until going on Fredericks' potency diet ("Not my invention. There's written scientific works detailing such diets").

One of Fredericks' main sponsors now is American Kosher Products. He's a paid consultant to the company also, and is working on greatly increasing the nutritional value of the hot dog, a conservative food product that has remained the same since it was invented.

ABC Election

Continued from page 23

by 15,000 votes and his Republican opponent, after conceding, is now challenging the results.

ABC's staff also included 10 execs from New York, including the company's controller, and 60 one-night tabulators, operators, etc. It was a small, but expensive vanguard of the army which will be required by ABC to get into contention during the 1964 race. The equally large NBC crew in Kentucky also worked very fast in coming up with an early election forecast and, like ABC, had to sweat it out as Breathitt's lead was steadily whittled away during the evening.

Next staging ground for the television webs will be the New Hampshire Republican primaries. This will be an all-out three-network race for the figures when the polling ends next March 10.

Arnold Snyder, ABC News' manager of election returns, has already set up bases in New Hampshire to follow the progress of the campaigning between the Rockefeller and Goldwater forces in that state.

Lower, who was a key exec in setting up the NBC vote-gathering machinery, has asserted in the past that "being five seconds ahead of the competition is not very important." But, he also says, "you must have some good numbers to be in the ball game at all."



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Congressional Record

PROCEEDINGS AND DEBATES OF THE 88th CONGRESS, FIRST SESSION

Vol. 109

WASHINGTON, THURSDAY, NOVEMBER 7, 1963

No. 180

CBS - EAST SIDE/WEST SIDE SERIES

Mr. JAVITS. Mr. President, the "East Side/West Side" series of the Columbia Broadcasting System last Monday night featured a powerful drama, entitled "Who Do You Kill?" I was privileged to see a preview of this production before I left for the NATO Parliamentarians' Conference, and I was impressed by the courage and the sense of public responsibility of the network and its executives in assuring that this production, the first to employ a predominantly Negro cast since the revival of "Green Pastures," was shown to the public.

But I was distressed to read in the newspapers that this drama was not telecast to audiences in two southern cities. I say this because many people in the South, and with some reason, have charged that northerners have a "holier than thou" attitude toward them on racial matters, although racial discrimination is actually both a national as well as a sectional problem. This drama, essentially a love story, dealt honestly and sensitively with the vital problems of job discrimination, housing conditions and the terrible cancerous cleavage that can exist between the Negro and the white communities—even in a part of my own city of New York.

"Who Do You Kill?" was certainly a drama of protest, shocking in its revelations of what life can be like without hope. It showed that the bitterness of a feeling of racial injustice knows no sectional boundaries; that there are no color bars to disaster, suffering or love.

I think this trail-blazing effort on the part of CBS to portray vital issues facing the country in valid dramatic terms should receive the highest commendation. Special praise should go to William Paley, chairman of the CBS board; Dr. Frank Stanton, president of CBS Industries; James Aubrey, president of the CBS Television Network, as well as the author, Arnold Perl; the director, Tom Gries; the producer, Larry Arrick; and David Susskind and Daniel Melnick who presented this drama...

Last week the impact of a CBS television Network program starring George C. Scott and guest stars Diana Sands and James Earl Jones prompted Senator Jacob K. Javits (R., N. Y.) to comment on this precedential dramatic presentation from the floor of the U. S. Senate. His remarks are reproduced here with deep appreciation.

"EAST SIDE WEST SIDE"

Produced by

TALENT ASSOCIATES-PARAMOUNT, LTD.

In Association with the
CBS TELEVISION NETWORK

'Victors' Track, Lopez's More PJs, Ifield's 'Confessin', Davis' Tears, Weill's 'Lady In Dark' Top New LPs

"THE VICTORS" (Colpix). The soundtrack package of Carl Foreman's upcoming "The Victors" has all the earmarks of a winner in the album market. The film is one of Columbia Pictures' major releases of the year and its subsid record label, Colpix, is going all out on a hefty promotional campaign to get all the attendant plug values. There's plenty in the groove to back up all this activity. Sol Kaplan has whipped up an effective score that stands up as a potent disk product. The pic's love theme, "My Special Dream," is especially strong. It will lure lotsa spinners to its side and nab extra plugs for the album. There's also a special side with a vocal by Frank Sinatra to help hype the overall package. Sinatra sings the Ralph Blane-Hugh Martin tune, "Have Yourself A Merry Little Christmas," and it's a natural for plays during the coming holiday season.

"MORE TRINI LOPEZ AT P.J.'S" (Reprise). Trini Lopez swung high into the music biz orbit with his initial "At P.J.'s" LP and this follow-up guarantees that he's destined to be up there for some time to come. He's an exciting young talent who knows how to carry the dynamics he displays "live" on to the groove. This disk is an on-the-spot recording and the enthusiasm he stirs up in the crowd there is easily transferred to the at-home listener. He's a freewheeling uptempo singer who knows how to get the most out of a song and his audience. This LP is loaded with winners ("Kansas City" is already rolling as a single disk entry) and the programmers will have no trouble pulling out a side for programming purposes.

FRANK IFIELD: "I'M CONFESSIN' (THAT I LOVE YOU)" (Capitol). Frank Ifield is a British singer who cracked into the U.S. disk market recently with his single "I'm Confessin' (That I Love You)." The click side titles this package so it already has a strong marquee lure to build the sales action. There is, however, a lot of other stuff to go along with the title lure. His attractive singing style that can move along the scale with ease brings new delights to such favorites as "My Blue Heaven," "Waltzing Matilda," "Mule Train," "Tumbling Tumbleweeds" and "Stardust." It's a grab bag of pop and western but the Ifield way is made for all tastes.

SKEETER DAVIS: "CLOUDY WITH OCCASIONAL TEARS" (RCA Victor). Skeeter Davis is back on the singles hit list with "I Can't Stay Mad At You" which should draw interest in her new LP roundup even though the side isn't included in the LP. There's enough fine stuff here, though, that further displays the deft quality of her "Nashville Sound." And the fans she made with her first breakaway side, "The End Of The World," will continue to be pleased. She gets help from dual tracking. Anita Kerr's arrangements and Chet Atkins' engineering. Her country style is especially effective on "Somebody Loves You," "Can't Get Used To Losing You," "I Will Follow Him" and "I Will."

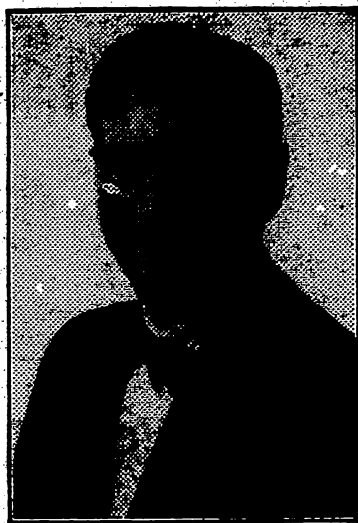
RISE STEVENS - ADOLPH GREEN-JOHN REARDON: "LADY IN THE DARK" (Columbia). The re-creation of the Kurt Weill-Ira Gershwin 1941 musical, "Lady In The Dark," has been put together by expert hands. The show was a triumphant blending of music and book (Moss Hart's) and the musical theatre buffs should indeed be in Columbia's debt for finally making it available in full form on records. Gertrude Lawrence, the musical's original star, did six sides from the show on an RCA Victor 10-inch LP in a coupling with songs from Cole Porter's "Nymph Errant" but it was only a taste of what Weill and Gershwin really dished out. Rise Stevens was put into a tough spot when she was given Miss Lawrence's role to duplicate in the groove but she does it well. "The Saga Of Jenny" and "My Ship" are given a rich, full-bodied delineation that are more Stevens than Lawrence

but that's a point for only purists to quibble over. In the same vein Adolph Green's "Tchaikovsky" lacks the frantic exuberance that Danny Kaye first brought to it but Green's version has spark and he's not to be faulted because he's no Kaye. The other principal, John Reardon, comes off nicely, especially in a duet with Miss Stevens on "This Is New." The orch and chorus are expertly handled by Lehman Engel under the overall disk production of Jim Fogelson and Thomas Z. Shepard.

MARTHA SCHLAMME-WILL HOLT: "A KURT WEILL CABARET" (MGM). Although the Martha Schlamme-Will Holt off-Broadway salute to Kurt Weill closed a few weeks ago after a close to five-month run, the original cast album of the production is still welcome. It's a solid addition to the Weill shelf mainly because Miss Schlamme and Holt are expert delineators of the late composer's works. The program covers Weill's compositions for the theatre in Germany, France and the U.S., making it a well-rounded compilation of his activity. The musical background has been enlarged from Abraham Stokman's solo piano that was used off-Broadway, giving it proper depth for home listening. Among the stepout sides for deejays' theatre-music programming are "The Barbara Song," "The Bilbao Song," "September Song," "Lost In The Stars," "Saga Of Jenny" and "Mack The Knife," of course.

"THE BEST OF DANNY KAYE" (Decca). Out of Decca's morgue comes another handsome two-LP package and it should do extremely well because Danny Kaye is still very much alive with his weekly CBS-TV variety show. The sides were cut many years ago, but lots of the numbers are still memorable and give another look into Kaye's technique mastery. There's plenty of chances for spinning enjoyment in the 24 sides that Decca has put into this deft package for broadcasters and home spinners. Some of the delights are "Ballin' The Jack," "Molly Malone," "I've Got A Lovely Bunch Of Cooanants," "Anatole Of Paris," the still-funny "Lobby Number" and the standout "Tchaikovsky" from "Lady In The Dark."

HENRY JEROME CHORUS & ORCHESTRA: "VOCAL VELVET" (Coral). This new package from Henry Jerome should arouse lots



LAWRENCE WELK

Has Another Hit Dot Record! "BLUE VELVET," B/W "FIESTA"

of spinning interest. It's a highly musical entry that will appeal to many programmers and will also catch on as a home turntable item. Jerome's conception for this set is to have the vocal chorus blend as part of the orchestra via sounds instead of words. It works very well because Jerome has seen to it that voices become part of the orch and complement the instruments instead of getting in their way. He also serves his cause well by selecting a repertoire that is standout in its representation of rhythm, ballad and dramatic songs.

Band Review

ARTURO ARTUROS Orch (3)
Savoy Hilton, N. Y.

Arturo Arturos presides at the ivories, and with bass and trumpet backstopping, produces beaucoup dansapation in the newly decorated Columns of the Savoy Hilton. This is the Dean Carpenter-managed hostelry's pattern to offset the talent overhead and remain in the nitery sweepstakes. The result, at the night caught, was not as resounding as with Peter Duchin, for example, at the nearby St. Regis' Maisonette which, too, caters exclusively to the dansapation vogue. The late Ted Straeter, until his untimely passing last year, was more on the road to giving the Savoy Hilton that cache as a citadel for the younger terping set.

But, considering the relative budgetry for music entertainment, Arturos gets beaucoup rhythm out of his trio and the response is presumably satisfactory on the overall basis. Per usual, John Selva is the personable maitre d' and maintains rapport with the regulars. Abel.

Longplay Shorts

Tennessee Ernie Ford received a platinum-plated master record of his "Hymns" album at a special dinner on the Coast last week hosted by Alan W. Livingston, Cap president. Diskery claims it's the largest-selling album ever recorded by a Capitol artist. The LP received its gold disk for passing the \$1,000,000 sales mark about five years ago. Regina diskers Rose Murphy & Slam Stewart set for a three-week engagement at Cleveland's Virginian Room beginning Nov. 18.

Sylvia de Sayles, pianist-singer featured at New York's Embers, signed with Regina Records and will cut her first session in a "live" session at the club sometimes next week. The Village Stompers' "Washington Square," Epic Records' top selling LP, has been issued in a four-track stereo tape version. Coral Records' Pete Fountain leaving his Bourbon Street beat to make a tv guest appearance with Edie Adams on her Dec. 5 show. Earl Grant, whose latest Decca LP is "Fly Me To The Moon," set for Ed Sullivan's CBS-TV show Nov. 17. In conjunction with Charlie Byrd's current engagement at New York's Village Gate, Riverside Records has just released his newest album, "Byrd At The Gate." SESAC issued its "Sounds Of Christmas" LP package, a special series of 13 five-minute programs complete with music and scripts for broadcasters. Columbia Records will release nine four-track stereo tapes this month including the original Broadway cast album of "Here's Love," two Masterworks tapes and six pop recordings. Lenny Dee, who's out in the LP market again with "By Popular Demand" on Decca, began a two-weeker at Pittsburgh's Horizon Room Monday (11). Dr. Karl Boehm has been set to conduct "Fledermaus" at Salzburg's 1964 Festival. Teri Thornton set out on a national promotion tour Monday (11) for her first Columbia LP, "Open Highway." Liberate's next album for Dot will be in the country & western idiom.

In a special drive on the soundtrack of "The Victors," Ray Lawrence, Colpix's national sales manager, took off Monday (11) on an extended promotion and sales trip that will take him to Minneapolis, Milwaukee, Salt Lake City, Denver, L.A., Dallas, Houston and New Orleans. Danny Davis, national promotion manager for the label, is scheduled to tour Chicago, Detroit and Cleveland. During his stay in Chicago, he will be joined by Sol Kaplan, who composed the pic's music, Bob Rosen, director of special projects for the company, is slated for stops in Philadelphia, Baltimore, Washington and Atlanta. Composer Karl Kohn has signed an exclusive contract with Carl Fischer Inc.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

PETER, PAUL & MARY **THE CRUEL WAR**
(Warner Bros.) **Slew Ball**
Peter Paul & Mary's "The Cruel War" (Pepomar*) is an arresting folk ballad with a sad lyric which this combo projects with great feeling for strong commercial impact. "Slew Ball" (Pepomar*) changes pace with an amusing saga of a wine-drinking horse.

FERRANTE & TEICHER **CRYSTAL FINGERS**
(United Artists) **Greensleeves**
Ferrante & Teicher's "Crystal Fingers" (Arlou*) shapes up as a standout slice by these duo-pianists who deliver this fast-tempoed number against a big orchestral backdrop for top results. "Greensleeves" (Arlou*) is an attractive arrangement of this old ballad.

JANE MORGAN **BLESS 'EM ALL**
(Colpix) **Does Goodnight Mean Goodbye**
Jane Morgan's "Bless 'Em All" (Sam Fox*), from "The Victors" film, registers as a standout ballad with a rollicking old-fashioned feeling which this songstress projects to the hilt. "Does Goodnight Mean Goodbye" (Screen Gems-Columbia*) is an excellent version of a ballad from the same pic.

THE EXCITERS **DO-WAH-DIDDY**
(United Artists) **If Love Came Your Way**
The Exciters' "Do-Wah-Diddy" (Triot*) registers as a swinging entry with the kind of rocking beat and message which could hit big with the teenage set. "If Love Came Your Way" (Sylvia*) is an okay rhythmic ballad with this group's usual vocal mannerisms.

RICK NELSON **TODAY'S TEARDROPS**
(Imperial) **Thank You Darling**
Rick Nelson's "Today's Teardrops" (Sea Lark*) is a simple cornball type of ballad with an uplift message packaged in a bright vocal and instrumental arrangement which could hit very big. "Thank You Darling" (Metric*) gives this young singer a solid rocking ballad, also with good chances.

MARTY GOLD ORCH **THEME FROM 'THE CARDINAL'**
(RCA Victor) **Ballerina**
Marty Gold Orch's "Theme From 'The Cardinal'" (Chappell*) gives this lilting pic motif a lush setting with a piano solo on top of the orchestral-choral arrangement. "Ballerina" (Jefferson*) reprises this fine oldie with another solid instrumental that rates spins on all levels.

ERIC & THE SERENADERS **NATASHA**
(KC) **The Topsy Camel**
Eric & The Serenaders' "Natasha" (Swecot*) turns up with a nifty instrumental idea, using some gypsy melodies in a swinging arrangement. "The Topsy Camel" (Swecot*) is another takeoff on some exotic theme, done with a sense of humor.

VINCENT EDWARDS **DOES GOODNIGHT MEAN GOODBYE**
(Decca) **Per Te Per Me**
Vincent Edwards' "Does Goodnight Mean Goodbye" (Screen Gems-Columbia*) from the film, "The Victors," is a fine class ballad which this star of the "Ben Casey" tv series handles very smoothly. "Per Te Per Me" (Jay*) is a good ballad entry in an Italo-flavored groove.

TONY NEWLEY **I SAW HER STANDING THERE**
(London) **I Love Everything About You**
Tony Newley's "I Saw Her Standing There" (Knightsbridge*) rides with a powerful beat and a lyric which this singer aims sharply at the teenage market. "I Love Everything About You" (Wemart*) is another rocking ballad with good chances.

TOM GLAZER **IT'S A MAD, MAD, MAD, MAD WORLD**
(Kapp) **Dance With A Dolly**
Tom Glazer and the Do-Re-Mi Children's Chorus' "It's A Mad, Mad, Mad, Mad World" (United Artists*) is delivered with a happy vocal flair that made a winner of "On Top Of Spaghetti" and this could string along on the top of the spinning belt, too. "Dance With A Dolly (With A Hole In Her Stocking)" (Shapiro, Bernstein*) brightens up the oldie with a gay vocal pattern.

MARTHA GAY **RED RIVER VALLEY**
(Pen) **I Promise**
Martha Gay's "Red River Valley" (Beckiet*) impresses as an unusual blues workover of this oldie by a savvy songstress who should grab spins with her hardhitting delivery. "I Promise" (Beckiet*) is an okay slow-tempoed ballad that also gets a fine vocal.

THE TIMERS **NO GO SHOWBOAT**
(Reprise) **Competition Coupe**
The Timers' "No Go Showboat" (Sea of Tunes*) shapes up as a snappy entry in the current hot-rod song cycle. Even if the beat is in the familiar rocking groove, the lyrics to this one have some cute angles. "Competition Coupe" (Four Start*) is a routine hot-rod conception.

THE VENTURES **THE CHASE**
(Dolton) **The Savage**
The Ventures' "The Chase" (Dobot*) rushes along at a frantic instrumental pace that will have no trouble keeping the juke crowd jumping and drawing coins for a payoff. "The Savage" (Harms-Witmark*) beats out another hot instrumental slice that could be an okay coin-puller, too.

THE CHIPMUNKS **WONDERFUL DAY**
(Liberty) **The Night Before Christmas**
The Chipmunks' "Wonderful Day" (Monarch*) brings back Ross Bagdasarian's characters in a charming seasonal number that could be the big winner of this Christmas song sweepstakes. "The Night Before Christmas" (Monarch*) is another cute slice featuring a rhythmic recitation by David Seville (Bagdasarian). Herm.

*ASCAP. †BMI.

STATE DEPT. BRUSHING C&W?

Dissident Tootlers Sue to Halt 802 Mail Referendum Repealing Dues Hike

A suit filed in N.Y. Federal Court Friday (8) against Local 802 by the Musicians' Voice Emergency Committee (a group of rank and file tootlers) challenges a mail referendum being held by the Local's administration. The referendum is attempting to reverse a bylaw passed early in September by the membership abolishing a 1½% work tax and raising the Local's annual dues to \$80 from \$24.

(It's unprecedented in the labor movement that a union membership is fighting its own leadership in order to raise its dues over three-fold.)

This protesting group, represented by Donald Grody, is the newest of many complaints contesting 802 in Federal Court. The bylaw, which will take effect Jan. 1, 1964, takes the direction given by the parent American Federation of Musicians when it abolished its own 10% work travel tax and voted to assess the membership an additional \$6 per year per member. This \$6 bite was recently struck down in still another court action.

Local 802's administration has estimated the per capita cost of operating the Local at above \$50 per year. The difference between the current annual dues of \$24 and the true cost is made up out of work tax which is 1½% of the scale of any playing, conducting, arranging or copying job carried out in the Local's jurisdiction.

Those associated with the Emergency Committee feel that they have for years carried a disproportionate amount of the financial load of the Local's constantly escalating costs. The dissident tootlers also believe that the rolls are bloated with inactive (not unemployed) members who remain merely for the cheap insurance benefits and many who will never again reside in the New York area. They also charge that there are many members who are gainfully employed in other trades and professions and who wouldn't accept a music job if it were offered to them.

The Local's administration claims a flood of letters from "hard-pressed, old and incapacitated members" demanding reversal of the new bylaw. The MVEC spokesman states that there are many ways to help those legitimately in need but that the administration's position seems to be that there are some 25,000 indigents among the membership.

(Continued on page 54)

Shaw Artists Expanding On Local & Int'l Levels; Adds Fresh Personnel

Milt Shaw, president of Shaw Artists Agency, is expanding his booking operations on both an international and a local level.

The agency has added Frank Sands, veteran booker from Circle Artists, to its one-nighter department which is headed by Dick Boone. Stan Seidenburg has joined the former jazz musician, Eddie (Lockjaw) Davis, in the nightclub department and will double in the newly-created tv department. Art Franklin, veteran show biz publicist, has signed as publicity-advertising director.

Shaw will be in charge of the international deals like the new Ray Charles contract with producer Miguel Solkind (who did the recent pic, "The Trial," with Orson Welles) in which Charles will receive a 50% slice of the profits from the film he'll make in Europe with an advance against that in the area of from \$300,000 to \$500,000.

In the works, too, is a theatre department here in New York and in London with a special stress on Negro performers.

Shaw's New York offices is now in the process of a \$100,000 facelift job.

ABC-Par's Benelux Deal

Harry Levine, exec veepee of ABC-Paramount, has completed negotiations with Artone Gramophone to handle the company's classical subsidiary labels, Westminster and Whitehall, in the Benelux countries.

This is the latest tie in Westminster's foreign licensing activity since the previously announced contract with Electric and Musical Industries (EMI) for Great Britain and Ireland.

Campbell-Connelly Continuing Under Trustees' Reins

London, Nov. 12. All the Campbell-Connelly music enterprises will be continued, following the death recently of vet music man Reg Connelly, by trustees and executors. Latter will not be officially disclosed until the will is filed for probate which may not be for another four or five months. Local legal processes in these matters are slower than in the States.

It is assumed that Mrs. Agnes Connelly, his widow, will be an executor along with Reg. Munns, secretary of the various Connelly music corporations, who is immediately the administrative officer. He, along with Roy Berry, general manager and professional manager, will carry on at this end.

Connelly's American interests are represented by attorney Morton A. Miller (& Miller) who is said to be another executor. Mike Gould is C-C's professional manager in the U.S.

These moves set at rest the likelihood of Campbell-Connelly and its affiliated domestic and international companies selling off some of their assets.

ROSE ALSO HITS TV & MAD. AVE.

By LES BROWN

Chicago, Nov. 12. Nashville-based music publisher Wesley Rose is nettled by the cold-shoulder that the field of country & western music has been getting from the U.S. State Dept., the television networks and Madison Ave. "They're not just ignoring it shabbily," he says, "but in grand style. It's not that they deny its popularity, they just refuse to recognize the existence of the cultural form that is more typically American than any other."

Why, Rose asks rhetorically, do the cultural exchange engineers in the State Dept. send over a Benny Goodman, a Louis Armstrong or a U.S. ice show but give no consideration to such c&w artists as Roy Acuff, Eddy Arnold, Ernest Tubbs or Flatt & Scruggs, all of whom have had great acceptance in Europe via recordings and who perform a kind of music that represents contemporary Americana?

The Acuff-Rose prexy who recently retired as board chairman of the Country Music Assn. tells of that organization's frustrations in trying to get the State Dept. interested in a c&w tour. "We ran into bureaucratic buck-passing and were unable to find anyone who professed to have anything to do with arranging the cultural exchange tours," he relates. "It's apparently a great mystery in Washington who it was that sent out Benny Goodman and Louis Armstrong. We couldn't find him and finally gave up."

Never Came Back

He tells too of a country music show that CMA staged for the Sales Executives Club, New York, last February. "We knew that some of the Madison Ave. fellows came to laugh at it, but they went away genuinely appreciating what they saw and saying so. We thought we had proved something to them, but they were never heard from again."

Country music seems to be accepted everywhere in this country but on Madison Ave., Rose asserts. "The advertising industry and the networks seem to feel it's a con-

(Continued on page 50)

RIAA Attacks Proposed Revision In Copyright Law Affecting Compulsory Licensing Provision; Warns of Perils

James' Orient Swing

Hollywood, Nov. 12. Harry James band, current at Harrah's lounge, Lake Tahoe, snagged its first Far East booking—14 straight days in Japan next April—under a deal set by GAC. Trumpeter will take total of 22 with him, including his manager, Frank (Peewee) Monte.

James' crew hops to Harrah's, Reno, Thursday (14), thence to Nov. 28-Jan. 1 stand at Flamingo lounge, Las Vegas.

Steve Sholes New Victor A&R Veepee For Singles-LPs

Steve Sholes is the new veepee in charge of artists & repertoire at RCA Victor. He takes over the post vacated by Bob Yorke several weeks ago.

The assignment will bring Sholes back to New York from the Coast, where he had been manager of operations for Victor. He had been Victor's manager of pop singles and album product out of New York before transferring to the Coast two years ago.

In his new post at Victor, Sholes will now be responsible for all pop albums and singles as well as for all RCA Camden and Groove recordings.

Under Sholes' direction, Ben Rosner will continue as pop a&r manager, supervising all recording activities of the label's musical directors Hugo & Luigi in New York, Chet Atkins in Nashville, and Neely Plumb in Hollywood.

Sholes began his disk career with Victor in 1929.

The proposed revision in the Copyright Law that would eliminate the compulsory licensing provision was placed under fire early this week by the Record Industry Assn. of America. The RIAA rebuts the recommendation by the Register of Copyrights that compulsory licensing be dropped as part of the general revision of the U.S. Copyright Act of 1909 claiming that it would cause an upheaval in the industry and change the entire concept of its operation.

(Under compulsory licensing, also known as statutory licensing, any company may record a copyrighted work, after it has been recorded for the first time, upon payment of a royalty payment. The royalty payment is 2c per side.)

The RIAA statement, contained in a 102-page report that was more than a year in preparation, warns that repeal of statutory licensing would drive the music industry in the direction of monopoly and would diminish the number of record companies as well as the supply of recorded music and literature. All of the RIAA's member companies concurred in the statement.

Such consequences, the report points out, would be completely contrary to the concept of the ultimate purpose of copyright legislation under the Constitution, which, in the words of the Register of Copyrights, "is to foster the growth of learning and culture for the public welfare."

Backs Statutory Licensing

Statutory licensing is based on the accessibility of music material to all members of the record industry on non-discriminatory terms, thus avoiding the monopoly problem, the RIAA report declares. It cites Congressional reports which make it clear that this provision was put into the Copyright Act of 1909 for that very reason.

Pointing out that many other countries have adopted statutory license systems that closely resemble the U.S. Law, and that recent copyright revision studies in a number of important countries have resulted in recommendations to retain statutory license provisions, the RIAA statement notes that countries without such a system have developed an alternative in the form of private licensing organizations, "thus demonstrating the economic necessity of the free accessibility principle in the field of recording rights." However, the monopolistic complexion of such private organizations would make them unacceptable in the U.S.

The RIAA report points out that royalty payments by U.S. manufacturers to one collecting agent

(Continued on page 54)

London Nabs 'Bimshire' Orig Cast Album Rights; Will Also Issue Singles

London Records has nabbed the original cast album rights to the off-Broadway musical, "Ballad for Bimshire." The musical, which stars Ossie Davis, was written by Irving (Lord Burgess) Burgie and Lofton Mitchell.

The cast album was produced under direction of Eddie Kissack with the assistance of Allan Steckler and the musical director of "Bimshire," Sammy Benskin. The record will be available the week of Nov. 18.

London also plans to issue singles from the score, the first being "Silver Earring" featuring Johnny Randolph. The score is being published by Burlington Music, London's music publishing subsidiary.

The "Bimshire" package follows upon the diskery's original cast LP ventures last season with the Broadway tuner "Stop The World—I Want To Get Off" and the off-Broadway musical, "Riverwind."

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ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	5	PETER, PAUL & MARY (Warner Bros.) In the Wind (W 1507)
2	2	9	BARBRA STREISAND (Columbia) Volume II (CL 2054)
3	9	6	AL MARTINO (Capitol) Painted Tainted Rose (T 1975)
4	3	13	NEW CHRISTY MINSTRELS (Columbia) Ramblin' (CL 2055)
5	11	9	ELVIS PRESLEY (Victor) Golden Records, Vol. III (LPM 2765)
6	5	29	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
7	4	44	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
8	7	77	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
9	12	14	TRINI LOPEZ (Reprise) Trini Lopez at PJ's (6093)
10	6	9	RAY CHARLES (ABC-Par) Recipe for a Soul (465)
11	16	106	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
12	23	24	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
13	14	14	ALLAN SHERMAN (Warner Bros.) My Son the Nut (WB 1501)
14	18	6	FRANK SINATRA (Reprise) Sinatra's Sinatra (R 1010)
15	—	1	THE SINGING NUN (Philips) Sœur Squirre (PCC 203)
16	10	30	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
17	—	1	WASHINGTON SQUARE (Epic) Village Stompers (LN 24078)
18	27	32	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
19	9	32	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
20	28	2	ROBERT GOULET (Columbia) In Person (CL 2088)
21	17	37	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
22	25	12	NANCY WILSON (Capitol) Hollywood My Way (T 1934)
23	15	7	BOBBY VINTON (Epic) Blue Velvet (LN 24068)
24	19	13	KINGSTON TRIO (Capitol) Sunny Side (T 1935)
25	40	2	JERRY VALE (Columbia) Language of Love (CI 2043)
26	13	36	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
27	33	31	NANCY WILSON (Capitol) Broadway My Way (T 1828)
28	—	62	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
29	35	2	AL HIRT (LPM 2733) Honey in the Horn (Victor)
30	20	8	BOB DYLAN (Columbia) Freewheelin' (CL 1986)
31	24	20	JAMES BROWN (King) James Brown Show (826)
32	26	17	VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
33	—	1	BILL COSBY (Warner Bros.) Bill Cosby Comedy (W 1518)
34	39	3	CHAD MITCHELL TRIO (Mercury) Singing Our Minds (MG 20838)
35	38	3	SWINGLE SINGERS (Philips) Bach's Greatest Hits (PHM 200-097)
36	—	1	JOHN GARY (Victor) Catch a Rising Star (LPM 2745)
37	—	1	PERCY FAITH (Columbia) Shangri-La (CL 2024)
38	22	11	MONDO CANE (United Artists) Soundtrack (UAL 4105)
39	31	18	NAT KING COLE (Capitol) Lazy, Crazy Days of Summer (T 1932)
40	32	3	PETER NERO (Victor) In Person (LPM 2710)
41	—	1	HERE'S LOVE (Columbia) Original Cast (KOL 6000)
42	45	5	BEACH BOYS (Capitol) Surfer Girl (T 1981)
43	21	4	FOUR SEASONS (Vee Jay) Golden Hits (LP 1065)
44	29	9	JOHNNY MATHIS (Columbia) Johnny (CL 1809)
45	36	5	JIMMY DURANTE (Warner Bros.) September Song (W 1506)
46	30	33	ROY ORBISON (Monument) Greatest Hits (MLP 8000)
47	47	21	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
48	37	12	SURFARIS (Dot) Wipe Out (DLP 3535)
49	44	21	AL MARTINO (Capitol) I Love You Because (T 1914)
50	46	6	CHAD MITCHELL TRIO (Kapp) Best of (KL 1334)

MAURICE ZOLOTOW

has written an offbeat albeit
affectionate closeup on 'My Son,
The Folksinger,' yclept
Allen Sherman titled

My Friend, the Son

another bright feature
in the upcoming

58th Anniversary Number

of

VARIETY

Plus other statistical and data-filled
charts and articles

Fiddler Benny's Solo At Mpls. Symphony Benefit Ups Take to Smash 31G

Minneapolis, Nov. 12.

With Jack Benny as guest violin soloist for the first time here, a Minneapolis Symphony Orchestra special concert Thursday night (7) grossed a terrific \$31,418. Take was the biggest for a single concert in the orch's long history.

A few of the choicest seats sold as high as \$50 and \$100 for the performance which was a benefit for the symph itself. But most of the house was scaled at the regular \$2-\$5.

There were 4,110 payees in the 4,800-seat Northrop Auditorium for the heavily publicized event. Benny came here several days ahead and received much newspaper, television and radio attention. The comedian worked for traveling expenses, the same as he always does in similar instances.

Just prior to Minneapolis, he had made a Pittsburgh Symphony Orchestra appearance. He went from here to Milwaukee to do a similar stint with its orchestra.

State Dept.

Continued from page 49

tamination to be kin to the country folk. Their conception of country music seems to be that it's 'hill-billy' and therefore only for dirty, illiterate people who don't wear shoes. By their narrow thinking they're maligning a large part of the population and are hurting the people who are paying them—the sponsors, who want to sell their products to as many people as possible."

Reminded that network television has several times tried weekly c&w musicals and always failed to get sufficient ratings with them, Rose responded that the nets had spoiled every effort to date by watering them down with conventional pop music and pop performers in hopes of making the programs more acceptable to greater number of people.

He likens it to a radio station programming alternate records of jazz, classical, rock 'n' roll and waltzes. Instead of winning a large audience, the station would get none at all, he says.

Need 'True Atmosphere'

"A tv show has to be exclusively 'country' or it won't succeed," Rose avers, "and no one has yet shown a willingness, or the courage, to try it that way. It needs to have the true atmosphere, or those who love country-western music will smell it for a phony. They're purists in the same way jazz fans are, or classical buffs."

Rose stresses that the c&w industry doesn't ask Madison Ave. or the television biz to like its music but just to recognize it as a cultural force in this country, and one that is growing all the time. He cites the low budget Gene Autry and Roy Rogers pix that made big money years ago and the millions of c&w records that are being sold today, in the cities as well as the rural areas. He points out that even New Yorkers have the fever, proved by Autry filling Madison Square Garden and "Grand Ole Opry" going SRO at Carnegie Hall.

He quotes a record company exec who states that the difference between a good pop artist performing a good tune and a good c&w artist on a good tune is the difference between 1,000,000 sales and 2,500,000 sales. Further proof of the growing influence of the country idiom, if any is needed, is that most of the pop hits for the past couple years have been recorded in Nashville for their country flavor.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.
Wk. Wk. On Chart

Label

1	1	8	SUGAR SHACK James Gilmer	Dot
2	3	6	I'M LEAVING IT ALL UP TO YOU Dale & Grace	Michelle
3	4	6	WASHINGTON SQUARE Village Stompers	Epic
4	2	8	DEEP PURPLE April Stevens & Nino Tempo	Atco
5	5	5	IT'S ALL RIGHT Impressions	ABC-Par
6	8	6	MARIA ELENA Los Indios Tabajalas	Victor
7	11	4	BOSSA NOVA BABY Elvis Presley	Victor
8	18	4	500 MILES AWAY FROM HOME Bobby Bare	Victor
9	7	4	SHE'S A FOOL Leslie Gore	Mercury
10	17	8	FOOLS RUSH IN Rick Nelson	Decca
11	19	4	DOWN AT PAPA JOE'S Dixie Belles	S.S.T.
12	6	10	BE MY BABY Ronettes	Philles
13	10	8	MEAN WOMAN BLUES Roy Orbison	Monument
14	9	8	TALK TO ME Sunny & Sunglows	Teardrop
15	14	4	EVERYBODY Tommy Roe	ABC-Par
16	28	3	WALKING THE DOG Rufus Thomas	Stax
17	13	7	I CAN'T STAY MAD AT YOU Skeeter Davis	Victor
18	12	9	BUSTED Ray Charles	ABC-Par
19	33	2	24 HOURS FROM TULSA Gene Pitney	Musicor
20	30	2	CAN I GET A WITNESS Marvin Gaye	Tamla
21	23	4	CRY TO ME Betty Harris	Jubilee
22	29	2	HEY LITTLE GIRL Major Lance	Okeh
23	16	10	CRY BABY Garnet Mimms	UA
24	31	2	LIVING A LIE Al Martino	Capitol
25	25	3	MISTY Lloyd Price	Double-L
26	41	2	LITTLE RED ROOSTER Sam Cooke	Victor
27	20	12	BLUE VELVET Bobby Vinton	Epic
28	22	3	YOUR OTHER LOVE Connie Francis	MGM
29	—	1	I WONDER WHAT SHE'S DOING TONIGHT Barry and the Tamerlanes	Valiant
30	—	1	WITCHCRAFT Elvis Presley	Victor
31	15	9	DONNA THE PRIMA DONNA Dion	Columbia
32	—	1	I ADORE HIM The Angeles	Smash
33	24	4	CROSSFIRE Orlons	Cameo
34	42	2	WONDERFUL SUMMER Robin Ward	Dot
35	—	1	BE TRUE TO YOUR SCHOOL Beach Boys	Capitol
36	—	1	LODDY LO Chubby Checker	Parkway
37	—	1	MY BABY'S GONE Gene Thomas	United Artist
38	38	2	WALKIN' PROUD Steve Lawrence	Columbia
39	—	1	THE MATADOR Johnny Cash	Columbia
40	—	1	SINCE I FELL FOR YOU Lenny Welch	Cadence
41	26	9	BLUE BAYOU Roy Orbison	Monument
42	—	1	EASY FOR TWO Mary Wells	Motown
43	37	7	PART TIME LOVE Little Johnny Taylor	Galaxy
44	—	1	THAT SUNDAY THAT SUMMER Nat King Cole	Capitol
45	34	2	ENAMORADO Keith Colley	Unical
46	21	6	DON'T THINK TWICE Peter, Paul & Mary	Warner Bros.
47	—	1	DOMINIQUE Singing Nun	Philips
48	46	13	HEAT WAVE Martha & Vandellas	Gordy
49	—	1	TALK BACK TREMBLING LIPS Johnny Tillotson	MGM
50	32	5	YOU LOST THE SWEETEST BOY Mary Wells	Motown

Inside Stuff—Music

Harold Leventhal returned last week from a quickie trip to England, Holland and Italy to complete commitments for Pete Seeger's world concert tour. Seeger, traveling with his family, arrived this week in Japan for a six-week concert tour. He spent 10 days in Indonesia as a guest of the Ministry of Education before going to Japan. From Japan, Seeger and family take off for India.

While in England, Leventhal set the Harold Davison office to represent Seeger. Davison has already set several major dates (Manchester, Feb. 22; Royal Festival Hall, London, Feb. 29) and a Feb. 23 appearance on the "Sunday Night At The Palladium TV Show." A series of special TV shows by Granada TV is also inked as part of the tour. Seeger will also be doing tv in Amsterdam, Brussels and Luxembourg. In Rome, arrangements have been made for two concerts under the auspices of the Teatro Club de Roma. Seeger will arrive in Europe in late January. Leventhal, who manages Seeger, has also handled all the bookings for the folksinger's tour which now encompasses 26 countries.

Lena Horne's civil rights disk, "Now," released on the 20th Century-Fox label, got an airing on New York's WCBS in a reversal of the station's decision early last week not to program it because it did not fit into its music policy. Bill Randle, deejay on the station, told listeners that the record was programmed because of all the comment it had aroused.

He said, "It's simply a record that doesn't fit the WCBS sound as outlined in our written music policy that asks us—the air personalities—not to play rock 'n' roll, 'screamers' or 'wallers' or music with too wild a beat. A great quantity of music is turned down daily by the station. With the program department's approval, we thought we would play it for you so you can hear what we mean."

"Now" was adapted from the Israeli folk song, "Hava Nagila" by Jule Styne, Betty Comden and Adolph Green. It's published by Stratford Music.

Golden Records, too, has hopped on the book-and-record tieup. The kiddie label has launched a line of 69c book-and-record sets that consist of Little Golden Books and an extended play Golden Record which tells the story word-for-word as it appears in the book. Background music and sound effects accompany the narration. There are now six sets available: "Hansel & Gretel," "Heidi," "Saggy Baggy Elephant," "Poky Little Puppy," "The Three Bears" and "Little Red Riding Hood." Six more are in preparation and will be ready in late December.

Composer-conductor Duke Ellington, who has been ailing on his global tour under State Dept. auspices, so much so that his personal physician flew to join him in the Far East, apparently is sufficiently well to perform judging by this special dispatch to the N.Y. Times from Dacca, Pakistan: "Duke Ellington and his orchestra, who are touring Pakistan, performed here last night (Oct. 28) before an enthusiastic and appreciative audience. Perhaps the most eloquent tribute was an impromptu dance by a 5-year-old girl who was carried away by the band's rhythm."

The American Book Publishers Council's board of directors adopted the following resolution relating to repealing the jukebox exemption at its last meeting Oct. 4: "Resolved that the board of directors of American Book Publishers Council Inc., the national trade association of general book publishers, is opposed to the use of copyrighted material in the absence of consent of the copyright owner and endorses H.R. 7149 to repeal the jukebox exemption contained in the present U.S. Copyright Law."

Jerrald Goldsmith's music for the upcoming Metro release, "The Prize," is racking up a hefty disk score. The pic's "Theme" has already been cut by Clebanoff (Mercury), Cy Coleman (Capitol), Ray Heinsdorf (Warner Bros.), Eddie Dunstetter (Capitol), Eddie Heywood (20th-Fox), Ronnie Aldrich (London) and Goldsmith, himself, on MGM. The score is being published by The Big 3 (Robbins, Feist & Miller) which is scheduling special music editions in coordination with the recording push.

Onetime child fiddler prodigy, violinist Yehudi Menuhin, now 47, has just opened a boarding school in England for current kid whizzes, and one of his own four youngsters is a pupil. So he told Toronto press when recently there for his 40th concert since 1931, at Massey Hall. He also owns a "whole food" shop in London, selling only food produced sans chemicals. He has also invented a number of things, from a new chin rest for fiddlers to a novel type of hydraulic brake.

United Artists' push on the music from "It's A Mad, Mad, Mad, Mad World" has already resulted in about 20 diskings including the soundtrack album on the UA label and an album by The Shirelles on Scepter Records. In a concerted drive to capitalize on the diskings-based on the Ernest Gold-Mack David score, UA's fieldmen across the country are working in conjunction with the local representatives of the major record companies involved to promote the platters via deejays and other shows.

Founder-conductor of the Orchestra of America, Richard Korn is now chairman of N.Y. chapter of American Council For Judaism. Before his musical career he was a Yale Law School graduate and on District Attorney Thomas Dewey's staff. His wife is the former Peggy Rosenbaum Lehman, widow of Lt. Peter Lehman.

Moxie Whitney (Orch), of Royal York Hotel, Toronto, Imperial Room, arranged for room's headliners, Kirby Stone Four, to play a benefit Friday (1) for Trinidad hurricane victims at Little Trinidad, Toronto after-hours spot. Others donating their services were Los Trinitados steel band, Eliza Lopez, Nadia Loisanuk, Giuseppe Nacine, Ham Ray and Kell Winzy.

Mariposa Folk Festival, which drew 50,000 to little Orillia, Ont., last summer, is dead, according to Toronto Star columnist Gerry Barker. After three successful summers it was k.o'd by a gang of rowdies who flung beer bottles. Most of them disregarded the music. No plans to hold it elsewhere.

Charles Kalman's "New York Impressions Suite" is going into U.S. publication via Paul Kapp's General Music firm. Dr. Gustav Zagle of Edition Mozart is handling the production angle of the suite in Europe and has taped the composition along with other Kalman works via ties with the networks.

Gallo Wine Co. of California has leased all commercial rights to the song, "That's Amore," from Paramount Music for a 10-year period. Tune gets a new set of advertising lyrics to become the commercial ditty for Paisano Wine on radio and tv.

Musicologist
STANLEY GREEN
explored the onals and 'unearthed
'homs-de-plume' de Tin Pan Alley
in a bright piece entitled
**A Songwriter by Any
Other Name**
* * *
one of the many Editorial Features
in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles

Glancy Shifts Col A&R Div. Staffers

Kenneth Glancy, recently appointed veepee in charge of artists & repertoire at Columbia Records, has begun reorganizing his division. Ed Beulike has been promoted to director of administrative services, and Frank Driggs and Bobby Scott have been appointed pop a&r producers.

Beulike, reporting directly to Glancy, is now responsible for the internal administrative functions of the a&r department. His responsibilities include negotiations involving royalty payments to music publishers, compilation of information related to Masterworks, and pop product, assisting in and coordinating the preparation and supervision of budgets, and maintaining liaison with business affairs and law departments on master record contract purchases and artists' contracts.

Beulike joined Columbia in 1960 as supervisor of a&r of the Columbia Record Club. In '62 he was upped to administration manager of pop a&r.

Driggs will be responsible to David Kapralik, director of pop a&r in the east, for Col's jazz archive series. Driggs has been with the diskery since 1961 when he started as a researcher. The following year he was upped to associate producer.

Dick Clark R&R Unit's Hartford Gig Hits Peak 16G; Solid 8G in Jersey

Hartford, Nov. 12. Deejay Dick Clark brought a 15-act show to the Bushnell Auditorium here Sunday (10) and broke house's record for this type presentation, grossing over \$16,000 in two shows with all seats going for \$2.50. Most of the Bushnell's 3,300 seats were sold out for each show and 3,000 unhappy teenagers were reportedly turned away.

The Clark show is on a 31-city tour which began Friday (8) at the Teaneck (N.J.) Armory. It grossed a solid \$8,000 there with all tickets priced at \$3. The following day, at the War Memorial Auditorium in Utica, N.Y., the show set a house record with a gross of \$10,000. Tour winds up in Norfolk, Va., Dec. 7.

William Morris is booking the Clark unit, which includes such pop groups as Paul & Paula, the Dovells, Bobby Vee, Linda Scott, Jimmy Clanton, Brian Hyland, The Jaynettes, The Ronettes and The Tymes.

WB Taps Bruce Hinton As Western Promo Mgr.

Bruce Hinton has been set as western regional promotion manager for Warner Bros. Records. For the past year, WB's Southern California promotional representative, Hinton, along with Marvin Deane, eastern regional promotion head, has been coordinating the activities of WB's field promotional men and distributor promotional personnel.

The upping of Hinton will now allow Joe Smith, national promotion manager, to devote more time to his new position as singles records artists & repertoire coordinator.

Before joining WB last year, Hinton handled promotion for Dale Distributors in Boston.

Screen Gems-Col Music Riding Hot Pace Via Singles Breakthrough

British Disk Best Sellers
London, Nov. 12.
Never Walk Alone. Pacemakers (Columbia)
Do You Love Me? Tremeloes (Decca)
She Loves You. Beatles (Parlophone)
Blue Bayou. Orbison (London)
Then He Kissed Me. Crystals (London)
I. Bassey (Columbia)
Sugar And Spice. Searchers (Epye)
If I Had a Hammer. Lopez (Reprise)
Memphis Tennessee. Berry (Decca)
The First Time. Faith (Parlophone)

ABC-Par Opens Own Distrib Wing For N. Y. District

ABC-Paramount Records has opened a wholly-owned distribution branch for the New York area. It will be known as Jet Record Distributing Corp.

All labels in the ABC-Par fold, with exception of the longhair Westminster line, will be handled by Jet. The ABC-Par affiliated labels also include Command, Impulse and Grand Award. Westminster will continue to be distributed by Stanley-Lewis Distributors in N.Y.

The Chancellor label, distributed nationally by ABC Paramount, will still be handled in the N.Y. area by Alpha Distributing Co. Tangerine Records, also distributed nationally by ABC-Par, will go to Jet for metropolitan N.Y. distribution.

Jet will be under management of Edward Stark, associated with ABC-Par for the past two-and-a-half years in sales and administration. Stark will be assisted by Lenny Lewis, who has handled sales and promotion for the company's Impulse label.

The establishment of Jet brings to an end an eight-year association between ABC-Par and Malverne Distributors of N.Y. The move by ABC-Par is in a large part motivated by the desire of the management to experience first-hand the problems confronting manufacturers and distributors. The label's execs feel that the wholly-owned distribution branch will improve contact between the manufacturer and dealers, one-stops and rack jobbers.

SOUSA MEMORIAL AT D.C. CULTURAL CENTER

Washington, Nov. 12. A memorial to John Phillip Sousa will be built on the roof of the National Cultural Center, it was disclosed here last week.

Funds for the memorial will be raised by the Sousa Memorial Fund Inc. under the auspices of the American Band Masters' Assn. Announcement of plans for the Sousa memorial was made by National Cultural Center board chairman Roger Stevens, Band Masters Assn. prez Paul Yoder and Sousa Fund chairman Col. George Howard, ret., former director of the U.S. Air Force Band.

Elect Benjamin. Heyman To AGAC 21-Man Council

Bennie Benjamin and Eddie Heyman are the new council members of the American Guild of Authors & Composers. AGAC's council consists of 21 members—the other 19 were incumbents who were re-elected.

AGAC will hold its annual meeting in New York tomorrow (Thurs.) with Abraham Kaminstein, Register of Copyrights, and Congressman Emmanuel Celler listed as guest speakers. Representing the Coast contingent of AGAC will be Harold Spina, Johnny Mercer and Jerry Livingston.

Screen Gems-Columbia Music has developed into a potent music publishing entity in the past year. According to Don Kirshner, exec veepee of the music and record divisions of Columbia Pictures-Screen Gems TV, the publishing firm has had a total of 173 songs recorded on 37 different labels during the first 10 months of 1963. In Kirshner's figuring, one out of four "made the charts" and 12 achieved "hit status."

Under the aegis of director Charles Koppelman and music and talent coordinator Don Rubin, who report to veepee Marvin Cane and Lou Adler, virtually every major label and important indie diskery has recorded Screen Gems-Columbia Music material. A total of 45 recordings paid off via a chart breakthrough.

Of the 45, 12 disks qualify as legitimate hits with sales of 250,000 or better. These include "On Broadway" by The Drifters, "My Dad" by Paul Petersen, "Blame It On The Bossa Nova" by Eydie Gorme, "He's Sure The Boy I Love" by The Crystals, "Foolish Little Girl" by The Shirelles, "Don't Say Nothing Bad About My Baby" by The Cookies, "One Fine Day" by The Chiffons, "Up On The Roof" by The Drifters, "Surf City" by Jan & Dean, "Hey Girl" by Freddie Scott, "Honolulu Lulu" by Jan & Dean, and "I Can't Stay Mad At You" by Skeeter Davis.

Also shaping up as clicks now are "Bad Girl" by Neil Sedaka, "Down To My Last Heartbreak" by Wilson Pickett, "The Grass Is Greener" by Brenda Lee, "Girls Grow Up. Faster Than Boys" by The Cookies, "Jimmy Boy" by The Girlfriends, "I Adore Him" by The Angels, "Let's Start The Party Again" by Little Eva and "Walking Proud" by Steve Lawrence.

Koppelman, who is 23, and Rubin, who is 24, have matched the hot platter pace with a broad expansion program of developing new writers and producers to meet the demands placed on the firm in the motion picture and tv fields.

As part of the growth, artist and production coordinator Al Gordon has been assigned to the new writers' development program and is continuously screening new material and talent. Tony Moon has been appointed general professional manager of Screen Gems-Columbia Music's new Nashville office and is building a country & western catalog to match the company's pop activities.

N.Y. Court Denies A-F Move to Resrain Sale Of Col's Duke's Album

Audio Fidelity Records' motion for an injunction to halt distribution and sale of Columbia Records' album, "The Dukes in Disneyland," was denied last week by Judge Owen McGivern in N.Y. Federal Court. The LP was cut by the Dukes of Dixieland.

Audio-Fidelity filed suit claiming that five tunes in the Dukes' "Disneyland" LP were recorded before the end of a five-year period as stipulated in a contract the Dukes had made with A-F. (The group recorded for A-F before switching to Col.)

Judge McGivern found: "Plaintiff now complains that in violation of the quoted provisions defendants caused the recording and release of an album to plaintiff's irreparable injury. It was recorded in the summer of 1962 and released for sale in April 1963. Plaintiff asserts it learned thereof only in September, 1963."

"Apart from the fact, as claimed, that plaintiff has violated the contract in several respects and a suit was instituted in May, 1961, based on such alleged violations, there is at least an issue of credibility with respect to plaintiff's claim that knowledge of the subject release came to it only in September, 1963. There is also a lack of showing of irreparable injury."

"The stipulation which the defendant Columbia has made with plaintiff cannot affect the rights of the defendants Dukes in relation to plaintiff's claim of right to temporary injunctive relief. The motion is denied."

Jeff Condon, Venettes to MGM; WB Gets Matthews; Other Signings

Jeff Condon, a protege of deejay Dick Clark, has been signed to the MGM label. The young singer is currently touring with the Clark package that will cover 31 cities up through Dec. 8. His first release for MGM is "Walkin' In Freddy's Footsteps," which the diskery is releasing to coincide with the tour.

Also upcoming on MGM are The Venettes. The disk comes through a production deal with Ben-Ven Productions, operated by Steve Douglas and Nick Venet. The first side couples "Happy Hodaddy (With Ragtop Caddy)" and "Little Ford Ragtop."

Warner Bros.: Tobin Matthews
Tobin Matthews has been added to the Warner Bros. roster. His first single for WB will couple "Can't Stop Talking About You" with "When You Came Along."

Matthews broke into the disk field on the Chicago-based Chief label with "Ruby Duby Du." He later recorded for Columbia. Under the term of his new WB pact, Matthews will be recorded by Al Kasha who formerly directed his sessions for Columbia.

Dance Along: Jack Hansen
Society orchestra leader Jack Hansen has been signed to the indie Dance Along label. Hansen launched the "only music for ballroom dancing" established by the label. He formerly recorded for Coral, Decca, Jubilee and London.

Amy-Mala: Tracey Dee, Adam Faith
Larry Uttal, general manager of Amy-Mala, added Tracey Dee and Adam Faith to the label's roster last week. Miss Dee comes to Amy-Mala through a production deal with Bob Crewe. Her first release on Amy-Mala will be "Teddy's The Boy I Love."

Faith, a British diskery, will debut on Amy-Mala with "The First Time," which already has been a top seller in Great Britain.

Epic's Sales Up 220% In First 10 Mos. of '63 To Hit New Biz Record

By running through the month of October at a sales pace that exceeded the comparable period last year by 220%, Epic Records established a new sales record for a 10-month period in 1963.

According to statistics compiled by Victor Linn, Epic's sales administration manager, single records accounted for 65% of the label's total dollar volume for the 10-month period. The label's '63 sales to date are seen as particularly significant since '62 had been the peak year in Epic's history.

Sparkling Epic's October splash this year was "Washington Square" by The Village Stompers. Also instrumental in building the Epic take were Bobby Vinton, Rolf Harris, Cliff Richard, The Ames Bros., Buddy Greco, Lester Lanin, George Maharis and Adam Wade.

Epic's rhythm & blues outlet, Okeh Records, also contributed to the overall sales pattern with Major Lance's "The Monkey Time" and "Hey, Little Girl," and Ted Taylor's "Be Ever Wonderful."

Peggy March to Europe

Philadelphia, Nov. 12. Little Peggy March (she'll drop the "Little" in March when she becomes 16) is set for another European jaunt Dec. 3. Vocalist will cut records in Berlin and Rome, in German and Italian, and be co-starred on a tv program in Venice with Caterina Valente.

Accompanying the chirper will be combo leader Billy Duke (as musical adviser) and Bob Cullen, her p.r. man. Cullen's success in publicizing the local lark brought him another major account last week—Paul Anka.

From London
HUBERT W. DAVID
(who is Chairman of the
Songwriters Guild of Great Britain)
details why in today's U.K.
Tin Pan Alley

British Songs Get The Edge

another Important Feature
in the upcoming

58th Anniversary Number
of

VARIETY

Plus other statistical and data-filled
charts and articles

ASCAP, B'casters Resume Dickers

Negotiations for a new contract between the American Society of Composers, Authors & Publishers and the All-Industry Music License Committee got under way last Wednesday (6). This was the first meeting concerning the terms of the ASCAP licenses for the period beginning Jan. 1, 1964. The current ASCAP licenses expire Dec. 31. It was agreed that negotiating groups representing the broadcasters and ASCAP meet in December to resume their discussions.

Members of the radio committee who were present were: Robert T. Mason, chairman of the committee; George W. Armstrong, Storz Stations; Robert D. Enoch, WXLW, Indianapolis; Herbert E. Evans, Peoples Broadcasting Stations; John J. Heywood, WLW, Cincinnati; J. Allen Jensen, KSL, Salt Lake City; William S. Morgan Jr., McLendon Stations; Elliott M. Sanger, WQXR, N. Y.; Calvin J. Smith, KFAC, L. A. Also at the meeting were Emanuel Dannett and William W. Golub.

The ASCAP group consisted of Herman Finkelstein and Bernard Korman, counsel to the Society, and Jack Bregman, among others.

Tin Pan Valley

By RED O'DONNELL

Nashville, Nov. 12. Columbia Records reportedly will enlarge its Nashville studio operation. J. K. Maddux appointed label's customs manager; he'll work with local branch manager Harold Hitt.

Sax artist Boots Randolph in singles and LP sessions for Monument. Produced by firm's prez Fred Foster.

French faves Sylvie Vartan and Johnny Hallyday completed disk dates. She for RCA Victor; he for Mercury.

SHORT SHOTS — Hugh Lewis signed writer's contract with Cedarwood Music pubbery. Mr. and Mrs. Marvin Hughes returned from Coast honeymoon. He's the Nashville office a.&r. chief for Capitol; she's his Girl Friday, the former Kathy Copas, daughter of late Cowboy Copas. Mrs. Hughes will be working homemaker, continuing as hubby Hughes' secretary; for time being at least.

Warner Bros.' veteran agent Solly Bairo scouting for talent in proposed "No Time For Sergeants" teleseries. Taped an audition with folk-singer Walter Forbes, sometimes guest-star on the Opry.

Actor-singer George Hamilton made brief visit promoting his first release on MGM label, "Don't Envy Me." George Hamilton, the actor-singer, is not to be confused with George Hamilton IV—who is a singer-actor.

Eddy Arnold taped an appearance for an upcoming ABC-TV "Hootenanny" hour; his second of the season.

Broadcast Music Inc.'s new office building is expected to be ready for occupancy next April.

Structure's to be situated on 16th Ave. S at Sigler—a strip already tenanted by numerous recording company offices; publishing firms and talent agencies. Referred to as Record Row.

Gerry Kennedy joined Mercury's a&r staff; replaces Kelso Herston, now a free-lance disk producer. Songstress Brenda Lee opens

nine-day at Greensboro, N.C.'s Plantation Club Thursday (13), after which she'll go to the Coast for taping of a Bob Hope NBC-TV special scheduled for airing Dec. 13.

William Morris Agency's Harry Kalcheim flew in to sign Hank Williams Jr., 14-year-old offspring of the late country music writer-singer. Hank Jr. is managed by Oscar Davis and booked through Hubie Long's talent agency. The youngster is expected to pact a disk deal with MGM.

Carl Smith is taking a brief rest on doctor's orders. Victor artists John D. Loudermilk and Duane Eddy take off Dec. 1 on tour of South Africa. Burl Ives' scheduled week of recording sessions here postponed. Big Daddy is ailing in New York. Tompall & the Glaser Bros. are due back next week from their month-and-half trek through Far East.

Britain's Beatles' Sales Top 3,000,000

London, Nov. 12. EMI, one of Britain's two major record companies, has come up with some statistics which show why The Beatles are the country's top rock group.

Signed to the Parlophone label, they so far have sold more than 3,000,000 disks; counting singles, extended players (four titles) and albums. Their latest single, "She Loves You," has sold over 1,000,000 copies.

Further, advance orders for the group's next single (for release in December) rose to 504,000 within three days of its announcement to the trade. And, The Beatles' second album, out in November, has swept aside all previous records with its advance orders in excess of 250,000.

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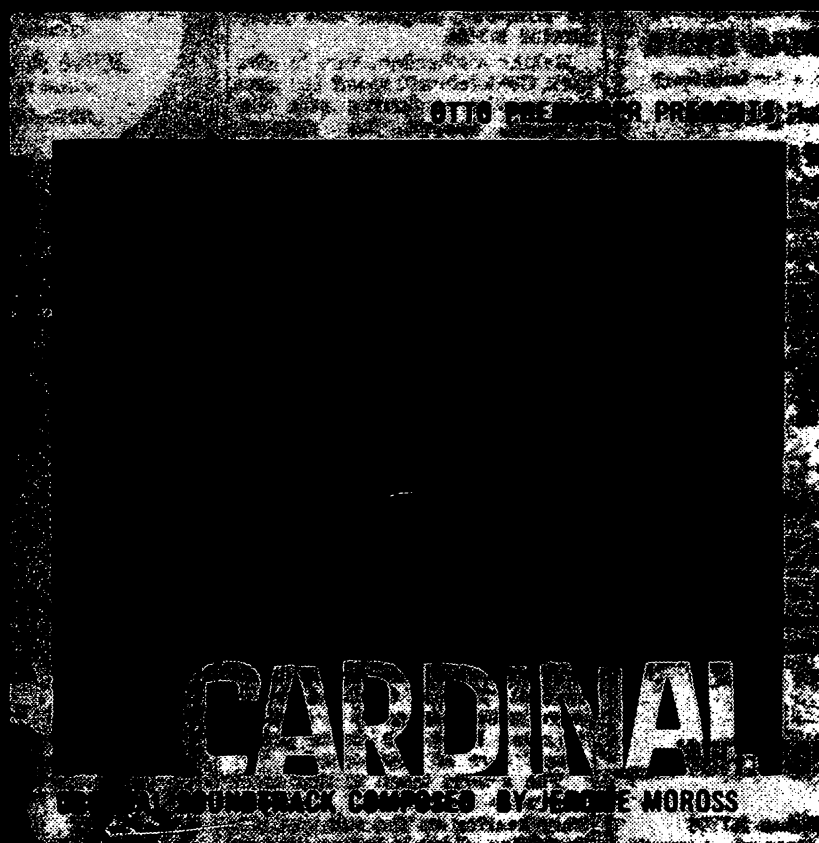
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On the Upbeat

New York

Gabe Tucker named veepee of Dave Gardner Enterprises . . . George Lee, head of eastern administration for Warner Bros. Records, visited Fred Waring at his Bajah Auditorium concert in Reading, Pa., Wednesday (6) for huddles with the bandleader on his upcoming Reprise album . . . K.C. Records has acquired the German master of "Natasha" by Eric & The Sorenaders . . . Prestige diskier Jack McDuff at McKies, Chicago, until Nov. 17 . . . Jerry Vale set for a Carnegie Hall concert Friday (15) . . . Robertino,

young singer from Italy released here on the Kapp label, will give two concerts on Dec. 1; a matinee at Carnegie Hall and an evening performance at Brooklyn's Academy of Music. Landi Enterprises is presenting the concerts.

The New York chapter of NARAS is holding a meeting at the Fine Recording Studios next Wednesday evening (20) . . . Count Basie Band featuring Jimmy Rushing, and Stan Getz's combo will give a Lincoln Center concert Nov. 27 . . . The Gene Krupa Quartet set for 10 days at the Metropole beginning Nov. 27 . . . Singer Chris Connor guests on Johnny Carson's "Tonight" show (NBC-TV) Friday (15) . . . Peter Fremd, former Columbia Records publicity staffer, now sales rep for Morris Lipsky Music Instruments . . . John Gregory, president of the newly formed Tory Records, holding open house for talent and songwriter auditions.

Burt Korall, of BMI's public relations department, recuperating at University Hospital after an intestine operation . . . Mervyn Solomon, head of Emerald Records of Belfast, North Ireland, left for home yesterday (Tues.), after a week in town visiting local publishers . . . Chris Crosby's new MGM single, "Young and in Love," will get a double tv exposure via shots on "Dr. Kildare" (Nov. 21) and "The Eleventh Hour" (Nov. 27) . . . Rusty Warren, Jubilee diskier, will make her Las Vegas debut at the Dunes Hotel, with a four-week date starting Dec. 4 . . . Ed Montgomery will present his "sounds" on Cinebox, the new film-jukebox machine . . . Pianist Danny Apollinar and his trio open Nov. 14 at Great Neck's Bon Vivant . . . The song "Where Can I Go," recorded by Johnny Mathis, Miriam Makeba, Arthur Prysock and Ray Charles, was written by Leo Fuld who runs the Israeli nitery, Cafe Sahbra.

The **W!** OF THE WEEK

GINNY ARNELL

Sings

DUMB HEAD

K-13177

MGM Records



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30—Bournemouth; Dec. 1—London

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Swedish Disk Best Sellers

Goteborg, Nov. 12.
My Whole World . . . Lee (Brunswick)
Skraddarvisan . . . Sven-Ingars (Phillips)
Just Like Eddie . . . Heinz (Decca)
If I Had Hammer . . . Lopez (Reprise)
Spel-Olles Ganglat . . . Trio me' (Polydor)
L'Amour S'en va . . . Hardy (Vogue)
Detroit City . . . Bare (RCA)
Lovely Bunch Cocoanuts (Records RS) Sunbeams
Cottonfields . . . Cannon (London)
She Loves You . . . Beatles (Parlophone)

Roulette Promoted Her Sans Her Consent, Suit By Bellydancer Charges

Little Egypt, the bellydancer, wants \$750,000 from Roulette Records and New York's Roundtable nitery for using her name and picture for promotional purposes without her consent.

In a suit filed in N. Y. Federal Court last week, Little Egypt claimed that without her consent Roulette issued an album tagged "Little Egypt Presents On How To Belly Dance For Your Husband" and used her picture to promote it. The album was a followup to "How To Belly Dance For Your Husband," which she cut for Roulette last year. She also claims that the Roundtable, where she had appeared in April, also used her name and picture without consent.

Roulette and the Roundtable are tied via Morris Levy and Morris Gerlach, who are execs in both operations.

Westminster ups Goldstein To Nat'l Sales Director

Martin Goldstein has been upped at Westminster Records, ABC-Paramount's longhair label, to the post of national sales director. Prior to the appointment, he has been active for the past three-and-a-half years as field rep for ABC-Par, Impulse and Westminster labels.

Making his headquarters in New York, Goldstein will spend the next few months conferring with distributors around the country, placing particular emphasis on the company's fall album release and its new "Collectors Series" releases.

Local 802

Continued from page 49

"That much sympathy I can't manage in my heart of hearts," he stated.

The official journal of 802 yearly reports the admission of more new members than there are steady jobs—of all categories—in its jurisdiction.

The WVEC fund was begun at a midnight meeting on Oct. 24 held at New York's Fraternal Clubhouse. A cross-section of more than 500 members from the jazz, symphony, nightclub, opera, ballet, hotel and theatre fields attended. Several thousand dollars were raised and more is expected to come in as the entire professional core is approached.

The actions taken at that meeting were unanimous. A preliminary hearing on the suit was held yesterday (Tues.) before Federal Judge Thomas Croake.

RIAA Vs. Licensing Revision

Continued from page 49

who represents an estimated 70% of all music publishing interests rose from \$4,400,000 in 1955 to \$13,194,000 in 1961. It also cites the dependence upon records of the radio industry, noting that record programming which had occupied 46.9% of total air time for all AM stations broadcasting in 1953, was currently taking up 79.7% of total AM air time for a much greater number of stations.

The principle of access to music material is an economic necessity for the record industry, the report emphasizes. Unlike other literary and artistic works that can be enjoyed by the eye alone—even drama, which is written to be performed, can be read and understood in printed form—music reaches the public only when it is performed. And the average person today hears music most frequently on phonograph records.

'Public Would Suffer'

To the extent that those who perform musical works vary in style and ability, the report states, competition for public favor tends to be not so much in terms of one composition against another but rather in terms of one performing artist against another. The RIAA summarizes that if artists of different styles and abilities were deprived of the opportunity to perform particular compositions, the public would suffer along with the artists and the owners of the record companies.

"What RIAA fears as the most likely results of the repeal of the statutory license clauses," the report notes, "are perhaps more subtle but nevertheless economically pernicious practices within various branches of the entertainment field." This would include the granting of exclusive licensing, the pressure toward vertical integration combining record manufacturing with music pub-

lishing, plus exclusive contracts with performing artists and songwriters.

The RIAA anticipates that if the compulsory license provision were eliminated one company could destroy another's recording artist by withholding the right to record copyrighted material which might happen to be an important part of the artist's live repertoire; plans to issue an LP with up to a dozen separate songs may be wrecked by the inability to secure a license for just one composition; record companies controlling copyrights also would be in a position to exclude competitive records produced in foreign countries by refusing to license them for sale in the U.S.; and leading manufacturers and music publishers could offer special inducements and demand special terms.

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PUERTO RICO: AGENT PARADISE

Production Shows Bump Headliners; Ops Won't Gamble on Some Names

Production shows are again displacing name policies in an increasing number of top sites. Latest to join the big-show movement is the Dunes Hotel, Las Vegas, which has purchased the Casino de Paris show from Paris to start Dec. 23 for an indefinite run. Dunes' operator, Major Riddle, recently went to Paris to gander the show.

The Casino de Paris booking gives Las Vegas three shows from France. The Stardust has a new edition of the Lido de Paris show and the Tropicana has the Folies Bergere.

The inclination of nitery buyers to go after production shows stems mainly from the erosion of draws of many of the topline currently available. A number has been playing the gaming capital for years and their lure has declined in some instances.

It's claimed that the huge asking prices of some of the attractions are not the bone of contention. Many Vegas hotels are willing and able to shell out, but feel that they cannot afford to gamble on the declining draws of some names and must cast around for other policies.

The nude shows have always pulled huge trade in Vegas. The Stardust started the vogue, the Dunes, New Frontier and the Trop followed suit, although the Dunes has been shifting between names and shows.

The Las Vegas trend is also reflecting itself elsewhere. For example, the Americana in Puerto Rico is also seeking a similar layout. Moreover, the Fontainebleau, Miami Beach, reportedly will buy a nude display if one becomes available. The Carillon, also Miami Beach, found itself to be more comfortable in the nude with the current Lou Walters show.

There is also a possibility that some important talent during its New York niteries will go in for

(Continued on page 56)

\$1-Mil Deal Puts Varna's 'Casino de Paris' Spec Into Dunes, L.V., Dec. 23

Las Vegas, Nov. 12. The famed French spectacular, "Casino de Paris," has been signed by the Dunes Hotel for a Dec. 23 opening, it was revealed Thursday (7) by the spa's prexy, M. A. Riddle.

Riddle said he had been negotiating with the show's owner, Henri Varna, for a year. The extravaganza, which is being exported for the first time, has served to introduce such international stars as Maurice Chevalier, Mistinguett, and Josephine Baker.

The Dunes has started an around-the-clock major alteration of its main showroom to receive the spec. Initial cash outlay for the show will exceed \$1,000,000, and before the year is over the hotel will have spent almost \$4,000,000 for the twice-nightly Dunes presentations, Riddle said.

Line Renaud, femme singing-dancing star of "Casino de Paris" for the past four years, will headline the show here. Dunes exec producer Frederic Apar, who created the highly successful "Vive Les Girls!" now in its second edition in the Dunes Persian Room (lounge), will stage the new show.

While the main showroom is being prepared for "Casino de Paris," the lounge policy continues, with dinners being served at "Vive Les Girls!" and a \$3 minimum for the second show, with no cover or minimum for the third show.

Dean's Vegas Bow

Jimmy Dean has been inked for his first cafe date in Las Vegas. He'll go into the Flamingo Hotel starting July 9. He's presently topping his own teleseries on ABC-TV.

Deal was made through the William Morris Agency and personal manager Al Bruno (& Sheils). Other dates are to be lined up.

Cole's Top Takes

Winnipeg, Nov. 12.

Nat King Cole "Sights and Sounds" show grossed solid \$12,900 and drew, 4,400 to the Arena, Friday (1). House was scalded to \$3. Backing Cole were comedian Pete Barbutti, Merry Young Souls and Joe Zito's 19-piece orchestra. Local promotion was by Celebrity Concerts and radio station CJOB.

Pulled 5,400 Payees

Minneapolis, Nov. 12.

Nat King Cole and his two and a half hour show grossed a smash \$17,769 (excluding tax) for a one-nighter here last Wednesday (30). Crowd numbered 5,400 in the 9,000-seat house. With the bulk of customers in the higher priced seats, admissions averaged \$3.50. It was Cole's first Twin Cities' appearance in several years.

John H. Harris And Metromedia Drop 'Ice' Pact

Pittsburgh, Nov. 12.

John H. Harris and Metromedia Inc. have terminated a contract calling for him to produce the next edition of "Ice Capades." Harris, who founded the big blader in 1940 with aid from the Arena Managers Assn., engineered the deal that gave Metromedia the show for \$5,000,000.

At the time of the deal, he signed a pact to produce the next two editions of the show. However, he has bowed out after one year. The Pitt showman, who has offices in the Civic Arena here, underwent major surgery last year. He still intends to be active and will be here Friday (15) for the performance of "The Black Watch" which he is promoting.

TOPPING FLA. AS BUYER OF ACTS

San Juan has grown to the point where it will be a larger talent employer than Miami Beach, although bigger salaries will be shelled out in the Florida resort. The recent opening of two major hotels, the Sheraton-Puerto Rico and the neighboring Ponce de Leon, gives the Puerto Rican capital a total of six prime hotels with three secondary users, as against five prime buyers in Miami Beach.

One of the reasons for the growth of Puerto Rico as a resort employing top talent is the element of gambling, which is a major lure for vacationers.

However, Puerto Rico takes the view that it cannot pay Miami Beach salaries because it has only one show nightly and a six-day week as against two for Miami Beach, and a full week. Moreover, the heavy base of native nitery goers are admittedly not as well-heeled as the American variety of cafe spenders. These factors are regarded sufficient to downbeat San Juan salaries.

However, there is some hope that San Juan may be able to afford the comparable salaries paid in Florida. Several hotel operators are preparing to petition the P.R. Economic Development Administration to permit some advertising of casinos in the hotels.

Gambling Ads Tabu

Under present regulations, there can be no mention of gambling in outside ads. The hotel can only point to the direction of the casino in small type in its lobby. Again, the casino's may operate only from 8:30 p.m. for a maximum of eight hours. Play there is not as heavy as it is at Vegas or some casinos in other parts of the world.

The feeling by Island authorities is that anybody who wants to play will find the casino no matter how small the signs leading the way. But hotelmen fear that inability to advertise the casinos, even in a restrained manner, will cause Puerto Rico to lose trade to the Bahamas, which only now is discovering the lush loot of the green baize tables.

The Sheraton Hotel is set to buy

(Continued on page 58)

AGVA Polling National Board on Bid To Settle Penny Singleton for 25G

Charles Sock 15G in Hub

Boston, Nov. 12.

Ray Charles sold out Donnelly Memorial Theatre in a Sunday night (3) concert at \$5 top to gross a sock \$15,000 for the single performance. Date was under the producing banner of Hal Zeiger.

It was a triumphant encore for Zeiger who played Charles at Donnelly in two shows in one night last May 4, selling out both performances in the 3,500-seat house, and setting an alltime record.

Circus Owner Gets \$15,000 Award Vs. AGVA in Mpls. Ct.

Minneapolis, Nov. 12.

It may cost the American Guild of Variety Artists \$15,000 for having picketed the William Smith circus at Brainerd, Minn., because the owner allegedly was \$11,000 in pay arrears to performers.

That's the amount awarded to 60-year old Smith of this city by a Federal Court jury after the trial of the case here.

Charging AGVA with unfair labor practices, Smith had sued for \$275,000 damages. Because of the picketing, it's alleged the circus was cancelled as the grandstand county fair show in Brainerd. It since has been disbanded.

AGVA hasn't revealed yet if it will seek a new trial or appeal to a higher court. It claimed that during the circus' Canadian-Alaska summer tour performers and animals led a "hand-to-mouth" existence and some animals even starved to death.

Among other things, Smith alleged that AGVA members threatened a non-union helicopter act which he had hired.

The American Guild of Variety Artists is polling its national board on whether to settle the suits against the Union by former AGVA president Penny Singleton for \$25,000.

Telegrams sent last week to all members of the national board by national administrative secretary Bobby Faye stated, "William Ferriter, attorney for Penny Singleton, makes a demand in the sum of \$25,000 as a settlement figure for the cases against AGVA in Federal Court. I have been ordered to poll the national board of AGVA on this point. Please wire collect immediately to AGVA if you vote to approve or disapprove settlement."

The wire drew immediate protests from officers of the union, particularly veepees Johnny Woods and Paul Valentine and treasurer Russell Swann, who demanded to know who did the "ordering" since the national or the executive board are the only bodies that could authorize such a step. They also protested the wording of the telegram on the ground that it appeared that Miss Singleton is holding up AGVA for a settlement.

According to a spokesman for the trio of officers, Faye declared that the Federal court in Los Angeles suggested that steps be taken to settle the issue and AGVA's Coast attorneys and Ferriter suggested the \$25,000 figure.

Miss Singleton's suit against AGVA stems from a 10-year suspension from the union on the eve of last June's convention which would have nominated her to run for the presidency of the organization. She has told intimates that she has already spent "close to \$60,000" in fighting the suspension through the Federal Court. The issue came up again at the union's recent national board meeting which overruled its appeals board and restored Miss Singleton to good membership standing.

The step toward settlement was taken shortly after a Minneapolis Federal Court jury awarded the Smith & Dale Circus \$15,000 damages against AGVA for injuries as a result of the union's picketing. (See separate story).

The recent national board meeting sought to end litigation against the union because of the vast expense involved. Board lifted Miss Singleton's suspension as one step in the effort to ease AGVA's kiting legal costs.

The executive board, which will meet next Tues. (19), will also consider means of settling a suit filed against AGVA by the Federal Government. Case involves suspension of the Philadelphia branch, which the Government held was in violation of the Landrum-Griffin Act. The board is weighing a consent decree to end the action.

Seattle Center's Coliseum, Switched From Fair Use, Sets Sliding Rental Fees

Seattle, Nov. 12.

Rental rates have been set for the Coliseum at the Seattle Center, now being converted from World's Fair use. Ready in April, the arena and exhibition hall will seat 11,000 for hockey or ice shows, 12,000 for basketball and 14,000 for exhibitions and meetings when floor is used.

Rates that "distinguish between profit and non-profit groups" will run from flat \$850 for non-profit group to \$1,000 plus per cent of gross for an ice show, said Fred B. McCoy, City of Seattle building superintendent.

Currently, \$90,000 is being spent to repair roof of Coliseum, along with \$1,200,000 for improvements for other Seattle Center buildings—the Area, Opera House, Exhibition Hall and Playhouse. Major portion is for modernization of seating and other interior portions of the Arena, but includes some improvement of backstage facilities and lighting for the Playhouse, where the new Seattle Repertory Theatre opens Nov. 13 for first season.

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Via Sardegna 43

Colorful Nitery Agent George Wood Dies at 63; Handled 'Difficult' Stars

George Wood, veteran nitery agent with the William Morris Agency for the past 22 years, died of an embolism Saturday (9) at 63. Wood complained of being ill in the morning and saw his physician who gave him various tests including a cardiogram. He was pronounced well. However, when the pain persisted, he returned to his physician who ordered him in Mt. Sinai Hospital immediately. He died shortly after admittance.

Wood came from a theatrical family. His father, Joe Wood, was a producer for the Keith and Orpheum circuits. It was natural that he turn to the theatre. He opened an office during the Prohibition era with a seeming knack for finding the right talent for the various cafes. The operators sought out his counsel and the associations he made at that time, many of them reputed underworld figures, refused to let Wood go when the Prohibition era was over. He had extensive contacts in spots that were said to have been controlled by the mob and held the confidence of key underworld figures.

Wood, however, was familiar with virtually every phase of show-business. He started with acts such as Ed Wynn and Harry Richman and guided them through all fields. When he joined William Morris over two decades ago, took his list with him into the agency.

At the Morris office, he was regarded as a troubleshooter. He was given "difficult" clients to handle including Frank Sinatra, Tallulah Bankhead, Rita Hayworth, and others. He also got some easy ones, such as Jimmy Durante to compensate for the heavy load. In addition, he negotiated in extremely difficult areas where the mailed fist in the velvet glove technique was needed.

Woods was always regarded as a controversial agent, not at the Morris office, but in the trade at

large, because of the necessity to take a tough stance in order to protect the interests of all concerned.

However, his reputation as a creative agent was greater. He was a goldmine of ideas. For example, he painted a rosy picture of a new kind of nitery to a pair of 52d street operators, one of whom was Arthur Jarwood. As a result, the Club Riobamba was founded. Although Jane Froman was the initial attraction, within a short time it bought a young vocalist from the Tommy Dorsey band, Frank Sinatra. He made history at that spot. Sinatra was immediately followed by Dean Martin.

In a measure, he was thus partially responsible for the emergence of Sinatra. He later was assigned the singer when Sinatra was floundering. He had been "fired" by MCA and the swooner's career seemed a dead issue. Together, with agency head Abe Lastfogel, they set about to revitalize Sinatra. Lastfogel handled the Hollywood end, and Wood took care of him in the east. The venture was successful. However, Sinatra some years later elected to go sans agency, and resigned from the Morris office.

Wood was also credited with an uncanny sense of nitery values. There was one memorable booking when he handled the talent for the now defunct Palm Island Casino, Miami Beach. The Colonial Inn had bought the combination of Richman, Sophie Tucker and Joe E. Lewis, and was figured to get all the business that year. As an antidote, he booked Milton Berle into the Palm Island, and that got the bulk of the trade. As a result, the Colonial Inn swore it would never buy another act from the Morris office. This resolution didn't last long.

Recently, he was instrumental in getting Morris to represent a French concern which is marketing the rights to Scopitone, a jukebox showing short musical films in color. He was arranging for manufacturing rights at the time of his death.

Like many other agents in his milieu, Wood had a weakness that he shared with many others in his calling. He was an inveterate bettor. His major weakness were sports events, mainly horses and football. His advice in this field was also valued highly.

He was also regarded by the younger agents in the office as one of the few top execs who would go to bat for them. In this respect, the younger men in the office are mourning him in the same way they mourned Sam Bramson, who was also the same stripe as Wood as far as affections of the staff was concerned.

Wood was married twice, his first marriage ending in divorce. His second wife is Lois Berroddin, known professionally as Lois O'Brien, who survives along with two daughters. Mother and sister also survive.

Services were held yesterday (Tues.) from Campbell's. George Jessel delivered the eulogy.

BIKEL'S HONOLULU DATE

Honolulu, Nov. 12.
Folk singer Theodore Bikel is due in for an open air recital Saturday (16) in the U. of Hawaii amphitheatre.

Program is sponsored by the on-campus Institute of American Studies, which also is promoting a recital by Odette, another w.k. folk singer, Dec. 7.

Eddie Cantor's 'Them'

Eddie Cantor's "As I Remember Them" is a warm-hearted closeup on a galaxy of personalities as he knew them in his long and rich show biz career, plus chapters that range from Atlantic City as a once famed break-in town and the early days of radio to comments on dressingrooms, song-writers, humor, Hollywood, the Palace.

But dominantly "them" means people and his personal hall of fame is everybody's—Benny, Fields, Jolson, Groucho, Jessel, Durante, Skelton, Caruso, Fanny Brice, Danny Kaye, Cagney, Bea Lillie, W. C. Fields, Tucker, Ziegfeld, Garbo, Judy Garland, Como, Goldwyn, Chaplin, Ted Lewis, Berlin, Jennie Grossinger, Eddie Fisher — you name 'em, Cantor's career had touched on them, or vice versa.

One of the warmest is his chapter on Bert Williams. In truth, all are affectionate albeit not without reality but the barbs are minimal. Duell, Loan & Pearce (\$3.95) publishes and this one's for the nostalgic and the newcomer theatre buffs. Abel.

NGC Preps Pkg. For One-Niters In South & Midwest

Hollywood, Nov. 12.
National General Corp. is in the process of packaging its first one-nighter touring show since the theatre circuit bought out the stock of Concerts Inc., largest gig promoter in the west. Lou Robin, who has headed NGC's one-nighter promoting wing since he and Al Tinkley sold their Concerts Inc. stock, is lining up a package to play two weeks of dates in south and midwest, in May—in auditoriums seating upwards of 10,000.

Spike Jones has been inked to re-form his zany band. Homer & Jethro are being negotiated, and three regulars from "Beverly Hillbillies" vidpix series — Irene Ryan, Donna Douglas and Max Baer Jr.—are being set. Present plans are to play no NGC film theatres. However, this could change.

Robin, over the weekend, put on a pair of one-nighters here under the NGC aegis. The Weavers (4) grossed \$4,500 at Santa Monica Auditorium Friday (8) and \$4,300 at Pasadena Civic Aud Saturday (9) added up to fair biz. Act was booked at \$1,500 guarantee against 50% for each date. After a few more eastern gigs, act will break up a 15-year association.

Concerts Inc. is also splitting one-nighter promotion at Santa Monica Civic Aud Nov. 30 with Santa Monica Sister City Committee. Booked are George Shearing Quintet at flat \$2,500, plus Bill Cosby & Womenfolk, also on flat deals.

As Cosby & Womenfolk are playing Crescendo, the nitery has insisted that Concerts Inc. cannot advertise booking of the two acts until end of this week.

Production Shows

Continued from page 55
Further production during World's Fair time next year. The feeling is that the Fair will not have any nudes and Manhattan will be loaded with conventions during that period. Therefore, many operators are mulling policies to go after that trade. Production shows seem to be the answer.

Hitherto, the switch to production has been occasioned by the unavailability and the high price of name talent. However, the heyday of many of them is over, and many operators are switching their focus. Agencies report that outside of Las Vegas, there are about only 10 spots throughout the country that can afford to pay more than \$10,000 for any one headliner on a regular basis.

Most of these spots book for four weeks at a time, and lotsa headliners find themselves without cafe situations from time to time. But between films and television, few of them are concerned enough to apply for unemployment insurance.

Inside Stuff—Vaude

Attendance at the 10-day Kansas City run of the 1963 American Royal Live Stock & Horse Show passed the 200,000 mark for the second time in the history of the show. Total was only about 1% under the all-time high reached in 1961, according to Herbert Wilson, civic leader-president.

Success of the show was attributed to a number of factors, including largest number of show horses on record, greatest number of animals, pleasant evening weather, and entertainment attractions. Latter included Milburn Stone and Amanda Blake of "Gunsmoke," The Frontiersmen & Joanie (4), Ken Boen & his trained mule, and Millage Becker & his sheep dogs.

Promoters bringing shows to Greater Knoxville or surrounding counties hereafter will be requested to register with the Better Business Bureau, particularly if advance ticket sales are planned. There is no cost for such registration. Nashville has required such registration for many years. Knoxville officials believe the plan will protect honest bookers and promoters who come into the area. Shows now booked at Civic Coliseum and Auditorium as well as other major houses have always been required to register before receiving a date. The new policy will be more extensive.

Lillian Jenkins Exits MSG for Own Tontery

Lillian Jenkins, who has been head of the Madison Square Garden public relations dept. since 1942 and who started with that showshop as a secretary in 1935, has resigned to open her own public relations office.

Miss Jenkins, who says that she's been dishing out the dirt for so long, will continue to do so—her first account on her own is the Eastern State Soil Builders which markets a fertilizer.

Her husband Fred Podesta, who is executive assistant to Garden prexy Ned Irish, will continue in his post. Miss Jenkins had been telling associates for some time that she longed to take it easy and find time to enjoy her grandchildren.

Miss Jenkins became publicity director in 1942 when her predecessor, Ted Deglin, went into the Army. After the war, Deglin formed his own publicity firm and was assigned the Garden's corporate and financial publicity while Miss Jenkins continued to handle the Garden's other activities.

Beatlemania Vies With La Dietrich for Major Honors at Royal Gala

London, Nov. 12.
From a local standpoint, the appearance of the Beatles, the four young boys from Liverpool who have started an epidemic known as Beatlemania, was the most newsworthy feature of this year's Royal Command variety gala, held at the Prince of Wales on Nov. 4.

But any critical analysis must once again accolade the magnetic skill of the real professional. Last year it was Sophie Tucker who lifted the show to give it a rousing climax. This time the honors went to Marlene Dietrich, though she faced stiffer competition.

Looking more radiant than ever, and sheathed in a sparkling gown that matched her mood, La Dietrich moved the usually reserved audience to a remarkable degree of enthusiasm. She came on to the strains of what is virtually her signature tune—"Falling in Love Again." But her first number was "Lili Marlene" and she followed with Pete Seeger's "Where Have All the Flowers Gone?" and "Honeysuckle Rose." Then, as the orchestra reprised the song from "The Blue Angel," she came back for a series of bows in the grand manner.

Here was elegance, beauty, charm and style, all beautifully wrapped to make a delightful package. It was 11:15 when Miss Dietrich first took the stage, and the audience was inevitably a little weary. That, however, was no handicap. It was one of the moments the customers had been waiting for.

The Beatles, showing no sign of nerves and as relaxed and uninhibited as always, had the audience rooting for them. And before long the guests in the Royal Box, among them the Queen Mother and Princess Margaret, were responding to their rhythmic style.

Setting the mood with their opening, "She Loves You," they followed with two other beat tunes before bringing their act to its close with a rousing rendition of "Twist and Shout." Their savvy showmanship, and warm, easy-going style are major plusses for the group.

Buddy Greco, a last-minute replacement for Erroll Garner, who had to bow out because of other commitments, was the main U.S. name on the bill. As a newcomer (Continued on page 58)

Paul Anka First Popster to Poland

Paul Anka will be the first Yank entertainer to sing in Poland at the government's invitation, differing of course from the U.S. State Dept.'s cultural nomination of Lulu Porter last summer for a Polish tour. Anka starts a five-city itinerary Nov. 15 at Katowice, thence to Wroclaw, Lodz, Gdansk and Warsaw, the latter a three-day stand.

Anka's corps of 12 will include personal conductor, key musicians, light and sound technicians and personal manager Irvin Feld.

Polish invitation is a holdover from last year but Anka, following a 32-city tour of the continent, was able to make it this season. He opened his European tour at the Olympia, Paris, last Sept. 12.

CONRAD HILTON FETEING HIS WALDORF ALUMNI

Conrad N. Hilton hosting a flock of Waldorf-Astoria alumni, along with other brass, at a dinner tonight (Wed.) at the New York flagship of his chain.

Among them will be Bob Caverly, exec v.p. of the Hilton chain; Fred Krebs, owner of the Grand Hotel Regina, Grindewald, Switzerland; Jean G. Contat, prez and g.m., Ritz-Carlton, Montreal; Robert Huyot, prez of International Hotel (the PanAm chain), and E. Truman Wright, v.p.-g.m., The Greenbrier, White Sulphur Springs, W. Va.

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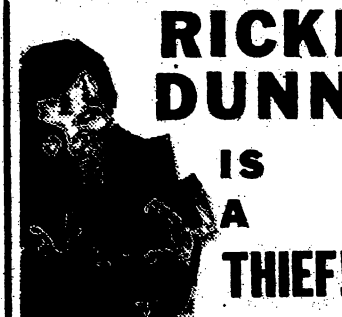
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MICHAEL WALE, *London Daily Herald*

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London Daily Mirror

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GERARD GARRETT, *London Evening Standard*

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London Daily Mail

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Vaude, Cafe Dates

New York

Eartha Kitt booked to repeat at Talk of the Town, London, starting next September for 12 weeks. She'll precede that stand with the Persian Room of the Plaza, starting June 27. . . . Tony Bennett booked for the Shoreham, Washington, June 8. . . . Lilo inked for the Dinkler Plaza, Atlanta, Dec. 14. . . . Leon Bibb set for the Purple Onion, Toronto, Jan. 14. . . . Jose Greco tapped for the Caribe Hilton, San Juan, Dec. 6. . . . Van Johnson booked for the Queen Elizabeth, Montreal, April 30. . . . Jack E. Leonard switched to General Artists Corp. . . . Irv Dinklen, late of the Willard Alexander Agency, joined the GAC one-nighter dept. . . . Rip Taylor and Marilyn Michaels set for the Nov. 26 bill at Carl Hopp's, Baldwin, L.I. . . . King Curtis augments his quintet to 14 pieces for his engagement at the Apollo Theatre, starting Friday (15). . . . Pat Pauley inked for the Dick Button-Paul Feigay icer at the World's Fair. . . . Elton Williams holds over at the Celebrity Lounge in the International Theatre Restaurant.

Chicago

Denise Darcel currently at the Sheraton-Blackstone until Nov. 25. . . . It's nostalgia time in the Chi suburbs with Sophie Tucker opening Nov. 15 at the Dorchester Club and Harry Richman currently at the Sahara Inn. . . . Louis Prima set for the Palmer House Jan. 21 for three weeks. . . . Dick Smith plays a week at the Outrigger Club, Oklahoma City, Okla., Nov. 20. . . . Will Mercer signed with Jean O'Brien office in Chi and is cutting a record with Constellation Records. . . . Four Freshmen into the Embers, Indianapolis, Nov. 25 for a week. . . . Johnny Fulco & His Harmonica Gang play a week at the Southern Club, Hot Springs, Nov. 26, and are inked for the

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Roosevelt, N.O. March 12 for a fortnight. . . . Smothers Bros. into the Crystal Palace, St. Louis, Nov. 29 for two weeks.

Kansas City

George Kirby to New York after closing at Eddys' Wednesday (13) for a shot on the Sullivan Show Sunday (17). . . . Suzan Smith follows her current stand at Eddys' with three weeks at the Playboy Club, Phoenix. . . . Bill Hayes and Sonny Mars open at Eddys' Nov. 14 for two-week stand. . . . Clyde Beatty heads up the Ararat Shrine Circus in the Auditorium Nov. 19-24. . . . King Cole and unit with Pete Barbutti, Merry Young Souls and Joe Zito Orch due for two shows in the Music Hall Nov. 23. Booked by Theatre Enterprises. . . . Brother Ike Cole and unit currently at Rose Marie's Lounge.

Stan Joseloff's 'Be My Guest' Charge Gimmick Extends Cafe Ties O'seas

Stan Joseloff, onetime producer of the Eddie Cantor radio programs, then with Grey Adv., and developer of Storecast, has extended his "Be My Guest" charge-account gimmick to some 800 niteries, pubs and clubs in the U.S. and Canada, as well as overseas, through a new hookup with American Express. . . . The charges per meal per person can range from \$4 to \$25 (and more), depending on the calibre of the spot, so as to include all tips and taxes, along with the top viands and vintages.

Bonifaces already have seen this as a new business hypo, usually via parents for children and/or honeymooning couples abroad, plus the usual exec and business relations technique.

Joseloff got the idea some years ago when he and his wife, instead of receiving the usual basket of fruit, were hosted to dinner (in absentia) at Rome's Hosteria dell'Orso, all charges and tariffs charged to their host back home via a personal arrangement with owner Tony Prantera.

This gave him the idea to line up some 50 top spots in London, Paris and Rome for his initial "Be My Guest" service and now, with the Amexco hookup, it's on a global basis.

Prime sight now is, on the N.Y. World's Fair influx next year.

Terp Duo Forms New

Alba-Reyes Ballet Co.

Dancer Maria Alba, former partner of Roberto Iglesias and onetime lead dancer in the Ximenez-Vargas troupe, has teamed with Ramon de los Reyes to form a new company to be known as the Alba-Reyes Ballet Espanol. De los Reyes was formerly in the same terp troupe as Miss Alba plus that of Pilar Lopez.

Company will have a complement of four dancers, singer, guitarist and pianist. A Puerto Rican tour as well as a jaunt in the U.S. is being plotted for the new outfit.

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mittee to express our sincere appreciation for your appearance in our Night Club at the April in Paris Ball, last Friday. I believe you have a great talent, and I am certain that you are going to have a brilliant career, and it would give me great pleasure to use you again, when the time presents itself in the future."

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THIN ADVANCE CANCELS K.C. HOOTENANNY GIG

Kansas City, Nov. 12.

Inter - University Hootenanny and folk song program slated for Saturday night (9) in Music Hall was canceled because of poor advance ticket sales, MJW Theatrical Enterprises, authorities, said.

Bill was to have included Clancy Bros. & Tommy Makem, Jean Ritchie, Oscar Brand, Judy Collins and Josh White Jr. Bookings in five other cities in the Midwest also have been canceled for similar lack of ticket sales.

Mex City's Patio Slow (No) Pay, 6 Acts Cancelled

Hollywood, Nov. 12.

Associated Booking Corp. has cancelled six niterie engagements which were confirmed for El Patio, new spot in Mexico City, due to failure of the club to pay Marie McDonald for a recent stint.

Bob Phillips, ABC v.p., reported he has cancelled contracts for Roger Smith, Yvonne de Carlo, Diana Dors, Billy Daniels, Toni & Jan Arden and Lionel Hampton, Miss McDonald, skeddled to open Oct. 24, delayed her preem several days until advance payment as contracted.

Earlier, Phillips had opened the club with booking of the Paris Sisters Oct. 10-19, with a holdover to Oct. 23. He said this act was paid, but payment was late and several hundred dollars short, resulting in his demands for advance pay on each of other acts booked. Fabian had been set to open at El Patio Dec. 15 for two weeks.

Ringling Circus Fires Art Concello

Art Concello, general manager for the Ringling Bros. and Barnum & Bailey Circus, has been dismissed. His axing is said to have stemmed from the dismal business being done in Europe by the Ringling show on tour there.

Dismissal is also reported in the trade to be for cumulative reasons. Concello was also associated with the Moscow State Circus, currently touring the U.S. He set up the physical tour of that show. In addition, he had been accused of being responsible for Ringling's loss of its Pittsburgh stand to the Russian outfit.

John Ringling North, head of the Ringling show, is in Europe and could not be reached for comment. His legal office in New York refused to discuss the matter.

Concello, a controversial figure in tanbark circles, was connected with the Ringling show previously and had left. He was later rehired by North to take firm control of the show. He is generally credited with having persuaded North to take the circus out of canvas and into hardtop arenas. This not only lengthened the season, but also made it possible for the circus to abandon an expensive and outmoded method of operation.

Puerto Rico

Continued from page 55

maiden year of operation. Milton Lehr is booking the inn with Sheraton entertainment director Al Banks having right of approval on all acts. Current there is Katyna Ranieri who opened the hotel. She'll be followed by Vi Velasco, Nov. 11; Castle Sisters, Nov. 25; Janice Harper, Dec. 9; "Holiday for Strings" with Hector Cass, Dec. 24; Bobby Rydell, Jan. 6; Monique Van Vooren, Jan. 20; Rhonda Fleming, Feb. 3; Kim Sisters, Feb. 17, and De Castro Sisters, March 2.

Probably the top talent buyer in the island is the Louis Puro operated El San Juan. Tentatively scheduled are Ada Cavallo, Nov. 15; Kathy Barr, Nov. 29; Phil Ford & Mimi Hines, Dec. 12; Sophie Tucker, Dec. 19th; Louis Armstrong, Dec. 26; Sammy Davis Jr., Jan. 2; Rosemary Clooney, Jan. 9; Milton Berle, Jan. 19; Tony Martin, Jan.

30; Xavier Cugat & Abbe Lane, Feb. 9, and Eddie Fisher, Feb. 20. This is followed by an open period until March 9 when the Tommy Dorsey Orchestra (Sam Donahue) with Frank Sinatra Jr., Helen Forrest and Pied Pipers. Harry Belafonte may also play there.

The Ponce de Leon Hotel, operated by Harry Weissberg, who also runs the Edgewater Beach Hotel, Chicago, will inaugurate floorshows Friday (15) with Sarah Vaughan. Weissberg is currently in Puerto Rico gandering agency lists before signing other acts.

The Puerto Rico bookings have been important enough to have the Agency of the Performing Arts maintain an office in San Juan headed by Felix Luis Alegria. The major agencies periodically send an agent to the territory. Usually they visit both Miami Beach and San Juan on these trips.

The top San Juan hotel buyers are El San Juan, Americana, Caribe Hilton, Sheraton, and Ponce de Leon is expected to join these ranks. Other hotel talent buyers include Condado Beach, La Concha and El Convento. The Caribe Hilton has an arrangement with the Dorado Beach Hotel, which is about 50 miles from San Juan, and frequently buys for that hotel as well.

Agencies regard the prime buyers in Miami Beach as the Eden Roc, Diplomat, Americana and Deauville. Entry of the Fontainebleau as a floorshow user would give Miami a slight edge in the prime time.

Royal Gala

Continued from page 56

to these shores and known only by name to the majority in the theatre, he would have been helped by a personal intro and buildup, but that was not forthcoming.

No intro may partly explain why he got off to a slow start, but the audience responded to his highly stylized "Lady is a Tramp," which finished his stint. Two other American entertainers were the Clark Bros., both w.k. over here, and their fancy terping was a solid click.

By far the best offbeat comedy item in the three-and-a-quarter hour show was the appearance of the Steptoe & Son characters from the hit BBC-TV series—Harry H. Corbett and Wilfred Brimble. Their pusheart was stationed in front of a backdrop of Buckingham Palace and their writers devised an uproarious five-minute sketch.

Francis Brun, one of the juggling greats, made a sensational impact; Flanders & Swann repeated a few choice items from their current hit show "At the Drop of Another Hat"; Joe Loss, the vet bandleader, gave a frenetic displays of the art of batoning; Dickie Henderson emceed with polish and humor.

Los Paraguayos provided a touch of Latin-American string music; Charlie Drake, the pint-size comedian, had an amusing bit with a girl who stood head and shoulders above him; Pinky & Perky contributed some deft puppetry; Max Bygraves reprised from his current Talk of the Town cabaret stint.

Susan Maughan sang vivaciously; Hattie Jacques & Eric Sykes did their pop brother and sister act, and Nadia Nerina added a touch of class with an excerpt from "The Sleeping Beauty." The presentation was climaxed by excerpts from two British musicals, "Half a Sixpence" and "Pickwick," starring Tommy Steele and Harry Secombe.

The production, presented by Bernard Delfont and Leslie A. Macdonnell, was in aid of the Variety Artists' Benevolent Fund. The show was taped by Associated Television (the commercial and BBC networks take the program on alternate years) and was aired last Sunday (10) in place of the Palladium show.

Mossman Staging Shows In N.Y. Fair 'Aloha Theatre'

Honolulu, Nov. 12.

Sterling Mossman, heads the group that has contracted to stage the entertainment in the Aloha Theatre—one word—at the Hawaii exhibit at the N. Y. World's Fair. Mossman, a onetime hula and policeman, long has topped the entertainment at the lucrative Barefoot Bar here.

Ozone amphitheatre will have up to 1,000 seats, with shows of Hawaiian music and dance staged frequently during the day and evening. Stage itself will be built on a man-made islet.

Reformers' Wins Kayo Ky. Gaming

Cincinnati, Nov. 12.

The two-year-old clamp on vice and gambling in Newport and Campbell County, Ky., across the Ohio River from Cinney, bids to hold for six more years on victories of reform candidates in last week's elections.

Liberals won city posts in Newport, where organized vice and gambling are virtually erased, and reformers won in the parent county, including commonwealth attorney and circuit judge offices, with "clean-up" Sheriff George Ratterman retaining power.

The shuttered Beverly Hills swank casino and theatre restaurant is in the county. Numerous Newport hot spots have given way to a couple of niteries, with styled exotic floor shows that go to 5 a.m. But Newport reportedly is without commercial prostitution and there are no gambling stamp holders in the county.

Palm Springs' Aerial Tram Clams on Wkly. Biz Info

Palm Springs, Nov. 12.

Lid is on the new aerial tram's finances. No more weekly reports on attendance and revenues of the town's new wire art. State law makes it mandatory to report once a year to bondholders, and that will be it.

Swiss heist grossed \$103,103 in first month; net, \$50,103. Estimated number of peasants who will climb into cage for 15-minute ride run to 70,000 a month in peak of season after Christmas. Tap is still \$4 for adults, \$1 for parking, with eats top and bottom about average for resort beaneries. No booze permits yet.

Nothing on 8,500 foot level yet except 100 mile views. No ski runs. It's figured that the \$8,000,000 tramway nut can be paid off in 20 years if overhead does not eat up more than half the weekly gross.

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Sheraton, Puerto Rico

San Juan, Nov. 1.

Katyna Ranieri, Los Hispanos, Hector de San Juan & Margie Ravel, Bobby Capo Orch.; \$2.50, \$4 covers, plus \$4 minimum.

Puerto Rico's newest hotel and latest link in the Sheraton chain, the Puerto Rico Sheraton, is one of the more unusual entertainment spots. Architecturally, it is designed to cut down distance and deceive the eye into feeling that this 300-seater is intimate. It's done by compressing space with a series of terraces which puts the viewer in short distance of the entertainer.

Decoratively, the Salon Carnaval emanates cool blues and seems designed for visual comfort. A series of overhead mobiles provides another form of visual interest that does not compete with the entertainer.

Sheraton entertainment director Al Banks has installed Katyna Ranieri as the hotel's first attraction, and it seems a wise choice. For the Italian singer who can entertain multi-lingually has long plied the Caribe area and knows the tastes of the Latins. She knows how to cater to the haut monde in this part of the world.

Miss Ranieri has a Continental flair, coupled with a sophisticated outlook, and knows how to punch out a number when necessary. Her version of "My Man" en Francaise foregoes passivity. The way she sings it, the guy had better belong to her—or else. There is also "Al Di La" and a tune assortment in Italian, English and Spanish. Her vocal asides are delivered bilingually.

Apparently, the hotel has made a strong start even during this off-season period. Bulk of the customers witnessing Miss Ranieri is the wealthier locals and reception indicates a good future for the room. The local trade can provide a big base of permanent business.

It seemed also the better part of discretion on Miss Ranieri's part to play to the Latin audiences primarily. Her asides are delivered in Spanish and her translation into English is done in a manner as though she were sharing a laugh with them.

Opening the bill are Los Hispanos, a male song and instrumental quartet, who have a lively sense of motion and a good song sound. They also have a well designed act capped by a variety of renditions of "La Paloma" from the traditional through flamenco and a jazzed up variety.

Hector de San Juan & Margie Ravel comprise an attractive couple with a lively dance pattern. The pair has a style and a vividness of projection that should make them welcome on the mainland dance circuit as well.

Bobby Capo, the vet singer, has taken unto himself a baton, and seems to know how to wield it. The orchestra comes off well during the floorshow and provides good dance incentives. Jose.

Statler-Hilton, Dallas

Dallas, Nov. 8.

Carmel Quinn (with Joe Merman), Don Ragon Orch. (10); \$2.50-\$3 cover.

Opening her first Texas date in the plush Empire Room Thursday (7), Carmel Quinn had an over-capacity (245) crowd of some 350 fans, by utilizing the adjoining grill, and the solid, 60-minute score forecasts a fine fortnight for her.

The redhaired Irish thrush, in a beautiful green gown, opens with a stage stroll, piping "I Want to Know More About You" for immediate rapport, which she holds via slick in-and-out running patter with the ringersiders.

Her lengthy songalogs allows versatility, but it's heavy, natch, with the Irish tunes—"Look to the Rainbow," "Galway Bay," "Danny Boy" and "Little Bit of Heaven"—but she smartly inserts risible songs, "The Moonshiner," "Turn Around" and a riotous country and western twanger, "Take These Chains," for hefty returns.

Miss Quinn inserts some whiskered Texas yarns, out of loyalty, for nice chuckles, and builds with a brace of Scottish songs, "Wee Doch and Doris" and a tasty "Roamin' in the Gloamin'." After a few standards, she welds the auditors with "Bill Bailey" and leads an aud singsong on two Texas tunes and a half dozen w.k. ballads. She's way ahead and has to beg off.

Pianist Joe Merman, Miss

Quinn's accompanist, gets fine backing from Don Ragon's house band, with the crew also satisfying the terp addicts.

Act runs through Nov. 20, with Robert Clary due Nov. 21 for two frames. Bark.

El Morocco, Mont'l

Montreal, Nov. 9.

Billy Daniels with Fanny Payne; Nick Arnell, Sonia Del Rio, Wally Aspell, Bob Roberts Orch. (5); no minimum, no cover weekdays, \$2.50 Saturday.

In the years since Billy Daniels played Montreal, he hasn't diminished in his drawing power, and if anything, he's better than ever in voice, showmanship, taste, and the ability to take the floor for more than an hour without boring the capacity crowd.

At least that's the way it was on night show caught (2) with Daniels pulling out all the stops in delivery. His songalogs ranges all the way from "Mother Macree" to "Yiddishe Mama," with bounce tunes and ballads. He also tosses in some nifty chatter. Aiding him on the 88 is the perennial Benny Payne, for a sock show that all but triggered a standup reception.

He rolls 'em out one after another, a parade of song which includes such nifties as "Misty," "Them There Eyes," "If Ever I Should Leave You," "What Kind of Fool Am I," etc. up to and including the inevitable "Black Magic."

Payne is perfect for the accompanist and, of course, also for turning out the arrangements which are so well-suited to the star. Payne also does a couple of shorties on his own while Daniels takes a five-minute break. And although the breather is well-deserved, it does tend to break the pacing and mood.

Also on the bill is Sonia Del Rio, a flamenco dancer whose terping talent seems hidden by a somewhat awkward and overlong gown; and Nick Arnell, a comic who sets up the right mood for Daniels, with a punchy delivery that brings good crowd response (see New Acts).

Wally Aspell is an effective singing emcee whose voice and stage presence improve with time—he's been around quite a while. Bob Roberts' five-piece combo cuts a good show for Daniels, who's not the easiest to play for.

Withal, a solid bill which, if the El can match in months to come, could bring this spot back into the league. Laza.

The Most, N. Y.

Joe Mooney, Chuck Wayne Trio; \$3 minimum.

Willie Shore, through his years as an operator of jazz spots, has generally managed to spring some surprises on the clientele. He has the knack of ferreting out unusual musical talent. For this occasion, he delved into the past and came up with Joe Mooney, who made a tremendous splash at the head of a trio during the postwar period when 52d St. was still a swinging thoroughfare. In support is the Chuck Wayne Trio, which has seen previous service in the vicinity.

One of Mooney's lures for an operator is his attraction for the better musicians who come to be reminded of an era and to see a top pro in action. Mooney, blinded in an accident some years ago, has a strong feel for lyrics and music. He sees much more in a tune than many of his 20/20 colleagues. He sheds light in obscure corners of a tune. There are many new facets that he unearths during his stint on the stand.

Mooney, who has worked with a variety of instruments during past engagements in New York, now concentrates on the electric organ. He plays the instrument with little loss of motion combining an initial simplicity with original development. He sings very much in the same manner. Only in that department, he inserts a few humorous licks now and then for further variety. At show caught, drummer Jo Jones sat in with Mooney for one number, and gave the assemblage a well-appreciated extra.

The Chuck Wayne Trio, with Wayne at the electric guitar, backed by drums and bass, has a smooth and ingratiating style. Threesome hops along at a breezy gait with a lot of musical pleasantries. They're all skilled operators, working on standards which make it easy for the audience to absorb. Jose.

Hotel Roosevelt, N.O.

New Orleans, Nov. 7.

Marguerite Piazza, Leon Kelnor Orch. (11); \$2.50 weeknight minimum; \$4 Sats.

Back in home territory, Marguerite Piazza should do her customary big business at Seymour Weiss' plush Blue Room, where she enriches the new layout with a top-flight musicale. The former Met-opera diva's big voice can handle anything from opera to ballads and blues, and even an occasional belter with ease.

She's an exciting package of sight and sound, and firstnighters gave solid palm praise following each tune. Soprano, whose turn is handled with authority and sterling showmanship, was some 15 minutes late taking the spotlight, but in no time had the tableholders on her side and asking for more.

After several show tunes, Miss Piazza moves into a medley of Italian oldies which she does with warmth and unabashed sentimentality. For opera-lovers, she contrives "One Fine Day" from "Madame Butterfly." To change the mood, she does a modified strip, peeling to tights to display a pair of shapely limbs and an hour-glass chassis.

New Orleans-born singer demonstrates remarkable versatility by belting out "Basin Street," "Way Down Yonder in New Orleans" and "When The Saints Come Marchin' In." She builds to a hotly finale with a song-and-patter vignette version of "Vesta La Giubba."

Daubing heavy clown makeup on her face, Miss Piazza becomes a tragic clown narrating the ups and downs of life behind the footlights. She then moves out front for a sock delivery of the "Il Pagliacci" aria. Leon Kelnor's orch backs Miss Piazza's act superbly and keeps the dance floor crowded during the ankle-bending sessions.

Miss Piazza is in for two weeks until Nov. 20. Liuz.

Hotel Plaza, N. Y.

Ethel Merman & Co. (4); Emil Coleman and Mark Monte orchs; \$3-\$4 cover.

Ethel Merman, the songwriter's No. 1 dreamboat—any songwriter, because she sure makes sure the customers know what's she's singing about—brought a one-woman tour-de-force into the posh Plaza's Persian Room and beat up a Tin Pan Alley storm. Sans mike, through a cavalcade from Gershwin to Porter to Schwartz to Berlin to Julie Styne she cavalcaded not only her personal medley but, in a measure, reprised the progression of American music.

The Merm is made for the lustier tunes so Rodgers and kindred operetta artisans are lacking from her hit parade but the 90 minutes of songalogs as she uncorks, with minimum chatter and even less stalling, resulted in a standing ovation for a past mistress of musical comedy virtuosity. Not for nought has it been one-two between the two Ms—the Merm and Mary Martin—as the top ladies of the American musical theatre.

It's less space consuming to recall the show sources than the prolific songs which have become standards since. "There's No Business Like Show Business," Berlin's classic paean for all who work in the vineyards of this biz, is the overall theme. "Girl Crazy," "Annie Get Your Gun," "Stars In Your Eyes," "Call Me Madam," "Anything Goes," "Take A Chance," "Panama Hattie," "Red, Hot and Blue," "Gypsy," "Happy Hunting" are recalled. Nor does she limit herself to her own personal galaxy; Miss Merman makes much of the "Bye Bye Birdie" excerpt, "Got A Lot of Living To Do," "Bowl of Cherries" from "Scandals" and the like.

In a short, full-skirted, sequin creation by Donald Brooks, Miss Merman shows off her gams to advantage. Sans mike she belts her ballads, pops and novelties with her trademarked elan and authoritative songsmanship that is both a pleasant recall for the moneyed rounders and an exposition on tuneselling for the younger set.

There must be personal satisfaction to the star in her boho b.o. impact at the Persian Room in the tradition of Robert Goulet and Carol Lawrence, who are among the high marks as business-getters at this A.M. Sonnabend (Hotel Corp of America) operation. One, she incepted the Persian Room's strictly formal policy,

a return to a yesteryear standard when the DeMarcos and Eddy Duchin held forth, so the strictly blacktie turnout gave the room an aura all its own. Secondly, opening Wednesday to turnaway trade, maitre d' John Fossati confided she was sold out through the rest of the week. And No. 3, which should be first, she proved her prowess before a jury of her peers, more than offsetting a somewhat nervous start in the saloons when she essayed Las Vegas and where, seemingly, the great unwashed (or perhaps too cleaned out at the casinos) dug some one-record wonder more than the show biz tradition The Merm has become.

Miss Merman kidded her type-casting as "the broad with a heart of gold" in most of her musicals and observed this was a new experience "from the other side of the highball," meaning her foray into the saloons. Incidentally, with the same innate showmanship which permeates everything she does and has done in her indelible three decades in American musical comedy (legit and pix), she was wise to exercise her contractual prerogative last winter by refusing to make her Gotham nitery preem during the newspaper blackout.

She was capably backed by special maestro Milton Rosenstock and three special instrumentalists integrated into the crack Emil Coleman orchestra which, with Mark Monte's versatile Continentals, dispense the more than okay dansapation.

Dick Perry does a bangup "Blow Gabriel" trumpet solo as obligato to the brassy-voiced thrush. Herb Gordon is the special piano accompanist and Larry Callahan is on the skins. Roger Edens did the special material bridging Miss Merman's mammoth marathon of melodies. Abel.

El San Juan, P. R.

San Juan, Nov. 1.

Fran Warren, Lucha Navarro, Brascia & Tybee, Anselmo Sacassas Orch.; \$2.50 cover, \$4 minimum.

This is a comparatively big bill for the off-season. And one that should entice sizeable trade to Louis Puro's inn. El San Juan is apparently attempting to outdo most of its competition in the matter of talent buying.

It's the only local inn that has committed itself to an extremely expensive entertainment program during the season. Policy apparently has paid off in the advance reservations list since the operators are contemplating a 200-room addition.

Current layout is headed by Fran Warren with excellent assists from Lucha Navarro and Brascia & Tybee. Miss Warren, a thorough pro in the song field, seems to have a musician's feel for notes plus the good instincts of a singer. The latter served her especially well on opening night, when she intuitively measured audience receptivity and stayed within a limit that gave her a maximum response.

Miss Warren carries a subtle punch in her delivery. She also has an arsenal of vocal tricks backed by solid craftsmanship that gets the crowd on her side. Her tunes, although familiar, are angled so that they appear fresh and interesting. And her exit palm indicates that she has gotten her message across handily.

Navarro, one of the better impressionists around, can mimic entire armies and huge landscapes awesomely and entertainingly. He conjures up vivid images of parades, bullfights, trains and auto races—filling each in with crowd noises that even have different textures.

It's an amazing turn at times, and one that's fully appreciated by audiences. However, the time required to show Navarro's catalog is much beyond that of maximum audience receptiveness. Too long a stay starts to show the similarity of his noises. He seems to give too much away for one sitting.

Brascia & Tybee, excellently disciplined dancers, are fast, sexy and entertaining. The duo works primarily in the Latin vein, although the rhythms are mixed and varied. The femme's costumes, one of them in skin-tight lame, results in fixed audience attention on her. But it's evident that it's teamwork that carries off the occasion for the pair.

Anselmo Sacassas, new here as the batoneer, backs the floorshow skillfully. Jose.

Drake Hotel, Chi

Chicago, Nov. 6.

Dorothy Sarnoff, Jimmy Blade Orch.; 2.50-\$3 cover.

Dorothy Sarnoff returned to the cafe boards last spring after a couple of sabbatical years and reportedly broke it up at the Plaza's Persian Room in Gotham last March. Now ensconced at the posh Camellia House, it's easy to see why this class thrush was so well received. This is her first date in this room, and she no doubt will be a regular returnee.

If there is such a thing as a sure-fire recipe for a topnotch turn, Miss Sarnoff has all the ingredients going for her. Her classically-trained voice and buoyant personality have been woven into an artfully constructed act by producers Lyn Duddy and Jerry Bresler. Add to this a stylishly eyepopping gown and some first-rate arrangements and special material and what evolves is a turn that is at one and the same time chic, amiable and musically arresting.

Miss Sarnoff's song array is wide and varied. It includes a clever "I Just Want to Sing" opener, a tender handling of "Coloring Book" and a saucy rendering of "13 Men." She also clicks with "Hava Nagila" in an English version (with an audience tapalong), a lyrical handling of "Un Bel Di," and encores with a lengthy medley from "King and I" (in which she had a long run).

Jimmy Blade's firstclass house orch backs Miss Sarnoff with care and flair and serves up its usual terperable beat between shows. Mor.

Basin Street West, L.A.

Los Angeles, Nov. 7.

Ahmad Jamal Trio, Joyce Collins Trio; two-drink minimum.

Ahmad Jamal and trio have launched a fortnight's tenure at Wilt the Stilt's lair for jazz buffs. It's a treat booking for devotees of cerebral jazz who prefer to quietly contemplate the sounds and rhythms being hurled at them by the gifted performers onstage. Jamal and the night visitors should get along fine.

Jamal is a deft piano technician with a fertile imagination and superb sense of swing. He communicates sharply with his rhythm section—bassist Richard Evans and drummer Chuck Lampkin, both of whom impress in flashy solo passages as well.

Set generally consists of only two or three extravagantly interpreted selections. Show caught contained two unidentified opuses, with a fluttery "Autumn Leaves" sandwiched in between. Jamal's efforts are characterized by a rather exotic flavor and disarmingly eccentric variations on melodic theme and tempo.

Joyce Collins Trio holds over for another two weeks with alternate sets. Tube.

Beverly Wilshire, B. H.

Beverly Hills, Nov. 5.

Beverly Hills, Calif., Nov. 5. Rufe Davis; no cover, no minimum.

The Beverly Wilshire's fashionable Oak Room turns into an "Oak" room during Rufe Davis' engagement, which marks initial entertainment policy for this plush hotel.

A 30-year show biz vet, Davis has worked with Bob Hope tours, has been a fixture in oater films and now costars on the new CBS "Petticoat Junction" teleseries. All of this has made him a popular attraction for family or specialty folk and western audiences, but he does seem out of place in the BevWilshire.

Comedy, songs and imitations, done in a casual, folksy style, are Davis' cup of tea. Performer has a facile voice, does wild train, motor boat and animal sounds in tunes like his specialty "Sound Effects Man" or "Old McDonald Had a Farm" and "Jimmy Cracked Corn." It's all a lot of cornball, but he projects a warm, friendly feeling that makes him personally likeable.

Booking is through December. Dale.

Tidelands, Houston

Houston, Nov. 5.

Forbes & Villa, Patricia Scott, Freddie Noble Orch. (6); \$1.50 entertainment charge.

Forbes (Don) and Villa (Joey) form a wild comedy team that generally draws good response from (Continued on page 60)

New Acts

ROLF HARRIS

Comedy
40 Mins.
Blue Angel, N.Y.

Rolf Harris, an Australian import via England is an extremely weird zany who should excite the imagination of producers in many fields. He is a natural funnyman who expresses himself via song and story and wildly extravagant mannerisms. Harris is known to U.S. audiences via his Epic diskings of "Tie Me Kangaroo Down" and he previewed some others still to be released which should maintain his status as an offbeat talent.

Harris, armed with an accordion and bearded goatee, sings of many things, mostly in a comedic vein filling in with surprise noises unrelated sounds, and sundry impressions of items like the Edwardian melodrama as played in England, a satiric version of Percy Grainger's "Country Garden," and a crybaby "I Lost My Mommy" which is being released for diskings in time for the Christmas trade. At show caught, he did several encores to provide an unusually long session for the Blue Angel. It didn't seem too long for the bulk of the customers. *Jose.*

NICK ARNELL

Comedy
25 Mins.
El Morocco, Montreal

At a time when comedy seems at the in-between stage, with the sick funnyman appearing on the fade and the newest trend not yet established, it might be a good opportunity for personable young men like Nick Arnell to start taking a little stock of what they're doing and where they're going.

What they shouldn't take, however, is the stock and style of other comics, and while Arnell isn't really guilty of this in the broad sense, there is still too much familiarity with others who've been around a longer time.

Actually, this is his most serious fault, and it's not too serious, since there's no question that with a little work he can eliminate the material that will tend to remind audiences of just another fill-in comic.

On his own, Arnell has excellent potential: His standup style is excellent; he's got drive and good selling ability; and he possesses a neat, offhand way of delivering a punchline which brings a delayed yock, making the joke even funnier than would first appear.

Arnell, most importantly, also gets results—big laughs—because he's a worker who's obviously determined to earn his money, even if the competition on the El Morocco bill is a star like Billy Daniels.

All he has to do is eliminate the odd bluish line, prune his stint of the standard stuff, do a little disciplining, and he'll be ready for any Class A spot. *Laza.*

ANITA ORTIZ

Songs
32 Mins.
Gaiety Club, Hull, Que.

Anita Ortiz, petite powerhouse of Navajo-Spanish descent from Albuquerque, looks about 20, was formerly one of The Coronados. She's breaking in a new act, and takes it to the Living Room, N.Y., in February. It was devised by Jerry Graff, with arrangements by Jack Pleis.

The act is a honey and so is Miss Ortiz who radiates charm and exuberance and sings a remarkable gamut, from a Mexican rural song to "Inka Dinka Doo," with a reference to Jimmy Durante and a false nose—not, for a switch, on her but on handleader Russ Thomas behind her. That number drew a full minute's mitting. She also uses her hands superlatively, with imaginative, meaningful gestures, and does some effective bits with ringsiders. Her voice and range are good, her enunciation crystal-clear, her projection terrific. She enhances her stature with a near-floor-length gown.

Miss Ortiz teed with a half-whispered "My Romance" and changed pace several times with a novelty, "Show Me," the standout of her fast ones. Only dubious material was a high, monotonous calypso, but she did it with skill and zest.

Connie Francis played the Gaiety Club at somewhat the same point in her career. Anita Ortiz: has all it takes to duplicate her success in all fields, including films. *Gard.*

COUNTRY BOYS (5)

Songs, Instrumentals
35 Mins.
Folk City, N.Y.

In its anxiety for gold rush sales, the music industry seems to be in the clutches of a fad for fads. There's been promotional hysteria expended on religious, bossa nova, r&r with a twist, jug and various other branches of folk. Latest to make it to the New York club scene is blue grass, represented currently by the five Country Boys, and their brand of classic hillbilly has whipped up a formidable cult even if it isn't going to sweep the nation.

Blue grass has Anglo-Saxon origins, is more melodic than solidly rhythmic (like Negro folk), is instrumentally primitive, but still demands great instrumental dexterity in its intricate harmonies set against pellucid tempos. To a man, the Country Boys are gifted string instrumentalists, and they project this music with great skill, verve and amazing discipline. All sing with an authentic mountain twang (although they got together in the hills of Los Angeles about six years ago and have been playing the country-western circuit in California as well as the Ash Grove in L.A., all are originally from the Southwestern states, having moved west with migrating parents).

Leader and lead singer is Roland White on mandolin; Clarence White, guitar; Billy Ray, banjo; Bobby Sloan on fiddle (which often seems to have the tone and resonance of concert violin); and Roger Bush plays bass and emcees. Their projection is as clean-cut and fresh as an Ozark Mountain stream; and, dig this switch, they wear suits and ties (in contrast to the college-bred sidemen in the jug bands, who dress like they're playing for a mine disaster).

Folk City audience returns the enthusiasm in more than kind. It's overwhelmingly in the college-age range. And if early overexposure to the poverty of pop & r&cured these lams for this genuine stuff, a small hooray for Dale & Grace et. al. *Bill.*

BLIND REV. GARY DAVIS

Songs
37 Mins.
Le Hibou, Ottawa

The Rev. Gary Davis—ordained in 1933—is an extraordinary performer. A balding, slightly stooped brown man of 67, he is totally blind, has to be led onstage and placed at the mike. When caught after a plane trip from his Harlem home (he was born in South Carolina), he told the audience, "I've got a misery in my short ribs that pinches off my breath," and it took three or four hymns (he sings little else) to warm up. But while doing so he got the sophisticated, largely university audience singing "That Old Time Religion" with him. (All signs of breathing difficulty had vanished when caught again another night.)

When he did warmup he sometimes sounded, in a high tune called "Beautiful City," like the late Bessie Smith in, e.g., "Bleeding Hearted Blues." Another of his finest was a blues hymn, "In This Land," which he sang in a rich strong voice, with accompaniment full of warmth and feeling on his guitar—on which he's highly skilled and inventive. He's also a harmonica whiz and did one tune on it.

Rev. Davis chats with the audience as he would to friends, with some amusing remarks at one point—but mostly, as he said, "I don't clown around; I sing." That he does, and there aren't many like him at his best. *Gard.*

Night Club Reviews

Continued from page 59

Tidelands, Houston

patrons, although a few seemingly spur-of-the-moment bits are flat.

Boys have trunkful of props, and seem to use all before they finish after about 50 minutes. Villa is excellent in impression of Jack E. Leonard, and Forbes, the straight-singer of team, does fine carbon copy of Sinatra (the elder). Other impressions that run from fair to good are of Ed Sullivan, comic Jackie Mason and James Cagney. Patricia Scott has appearance of

a folk singer, yet her phrasing and feeling for lyrics could easily push her to top in intimate niterly field, where she appears at her best.

Her pipes are good in all ranges, and she gives fine dramatic interpretation of the English "Milord." She does a swinging "Stout Hearted Men," and Ethel Waters arrangement of "Porgy" and "Black Mountain Blues," among other tunes, in her 20 minute opener. Femme does most of her own arrangements and they're good.

Freddie Noble orch is good in backing, and it is tough job, for Miss Scott's arrangements aren't routine, and the comics are pretty wild.

Show plays two frames, with Gene Austin and Marge Cameron due next. *Skip.*

Tropicana, Las Vegas

Las Vegas, Nov. 9.

Jerry Colonna, Henny Youngman, Al DePaulis 4, Dubonnet 3; produced by Henry Dunn; no cover or minimum.

Jerry Colonna and Henny Youngman, back to back with 100% billing in the Showcase Lounge here, are proving a strong draw for the casino.

Colonna sparkplugs a miniature musical revue which has something for everybody: songs, dances, music, and comedy. The popeyes and mustache embellish Colonna's distinctive high marathon notes, and the star keeps the party moving at a fast pace.

Three young femmes called The Petites are shapely lookers who click in the song and dance department; the Marv Blue Quartet (piano, bass, sax, drums) provide fine vocal and instrumental backing.

Youngman is being rediscovered here with his tried and new material, much of which has been printed in his freshly published tome, "How Do You Like Me So Far?" He's still the master of the one-liner fraternity, and has a knack of making audiences yock at stories they've heard.

Youngman's timing and delivery are superb; he proves here that he's a gold nugget for any room, whether or not the patrons are showroom stable or lounge flexible.

Two excellent musical groups, the Al DePaulis 4, and the Dubonnet 3, take over when the headliners are not around.

Bill set for four frames.

Duke.

Inquisition, Vancouver

Vancouver, B.C., Nov. 6.

Carolyn Hester, Goldcoast Singers (2); \$2.25 admission.

Carolyn Hester, a Texas lass, is fresh to these environs and comes in from Britain where she appeared at the Edinburgh festival and also sang in London's Festival Hall. She has a remarkably fine voice and her high notes are held with pure tones of rare beauty.

Miss Hester communicates effortlessly and derives maximum emotional impact from a well-rounded selection of sad-sweet songs that includes ballads and blues both old and new. Tunes on this outing are culled from her three Columbia LPs, new material picked up on her European jaunt and ditties attributed to contemporaries such as Bob Dylan, Pete Seeger and Tom Paxton.

Her down-home background from Dallas days shows only in her informal intros and comments, the unobtrusive and effective way she handles her own guitar accompaniment and her long hair that frames an attractive face. Miss Hester is not a big girl but packs a large amount of warmth and natural poise to go with her appealing pipes.

The Goldcoast Singers comprise Ed Rush and George Cromarty, making their last club stint before Cromarty heads for military draft service. Rush will brush up on collegiate work in the interim and the pair hopes to get together for weekend campus concerts when army leave permits.

Their routine is a slick blend of good-natured parody and sharp satire as they reprise a medley of well-worn folk tunes and refurbish the lyrics with new and humorous lines. High spot of their turn is a wildly outrageous number aimed directly at those practitioners who dabble commercially in the name of religion, and lands squarely on the mark. Musicianship is sound and pair presents a personable, professional performance. *Shaw.*

CURRENT BILLS

WEEK OF NOVEMBER 13

NEW YORK CITY

MUSIC HALL—Rockettes, Corps de Ballet, Raymond Paige Symphony Orch., Helen Wood, Maria Neglia, Nancy Leighton, Alan Cole.

AUSTRALIA

MELBOURNE (Tivoli)—Nelson Eddy, Gale Sherwood, Des O'Connor, The Dalrys, Chetney Clark, The Kempinskis, Theodore Paxson.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angelos, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkner.

BRITAIN

The Coventry Theatre—Bruce Forsyth, Matt Munro, Adele Leigh, Freddie Frinton, Rastelli, Johnny Hart, Chocolate & Co., Four Starlets, Derek Taverner Singers, Joan Davis Dancers.

LIVERPOOL (Empire)—Jimmy Edwards, Beryl Reid, Reg Varney, The Raindrops, Kuban Cossacks, Los Flamencos, Neil & Pat Delins, Jimmy Currie's Waltzing Waters, The Joan Davis Dancers.

MANCHESTER (Palace)—The Beverley Sisters, Eve Boswell, The Monarchs, Dailey & Wayne, Ted Rogers, 5 Olanders, Elaine & Rodolph, 4 Escorts, Derek Taverner Singers, Joan Davis Dancers.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy, BASIN ST. EAST—Shelley Berman.

BITTER END—Serendipity Singers, S. M. Handelman, Dan Elliott.

BON SOIR—Kean & Parker, Mae Barnes, Bobby King, Three Flames.

BLUE ANGEL—Rolf Harris, Siller & Meera, Mary Lynn Brown.

CHARDAS—Millie Fling, Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Allan Sherman, Shirley Harmer, Joseph Mele Orc., Frank Marti Orc.

CRYSTAL ROOM—Larry Storch, Jay Lawrence.

EMBERS—Harold Quinn Orc.

GRINING—Kaiman Banyak, Henry Butz.

HAWAIIAN ROOM—Des Marquez, Keolu Beamer, Auletta Orc.

HOTEL AMERICANA—Buddy Greco, Enrique Madriguera Orc.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Frank Dashi.

HOTEL PARK SHERATON—Irving Fields 3.

HOTEL PLAZA—Ethel Merman, Emil Coleman Orc., Mark Monte Orc. Plaza 9 Rooms: Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT—Hildegard, Milt Shaw Orc.

HOTEL ST. REGIS—Peter Duchin Orc., Nancy Manning, Quintero Orc., Walter Kay, Jani Sachal.

HOTEL SAVOY-HILTON—Arturo Arturo Orc.

HOTEL STATLER HILTON—Cecil Lloyd.

HOTEL WALDORF-ASTORIA—Alan King, Myer Davis Orc.

INTERCONTINENTAL—George White's Scandals, Mike Durso Orc.

LATIN QUARTER—Kim Sisters, Ven-Dryes, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIVING ROOM—Matt & Ginny Dennis, Dick Lynn, Brothers Cain, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Rankinson & De Malo, Frank Barber, Kathy Preston.

RAT FINK ROOM—Jackie Kannon, Jeanine Napoleon, Ocie Smith, Norm Geller 3.

RED UNION—Banjokers.

SANBROOK—Land of Milk & Honey, Leo Fuld, Bob Phillips Orc.

SQUARE EAST—When The Owl Screams, Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

TOWN & COUNTRY—Jackie Mason, Marilyn Michael, George Arnold, Singers and Dancers, Foster Edwards Orc.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richaro Liberti, Mary Louise Wilson.

VIENNESE LANTERN—Monica Boyar, Bes Arlene, Ernest Schoen Orc.

VILLAGE BARN—Violinaires, Vince Donato, Sid Kassimer, Lou Harold Orc.

VILLAGE GATE—Gloria Lynne, Flip Wilson, George Morel.

VILLAGE VANGUARD—Irene Reed, Jackie & Roy Kral, Ike Isaacs Trio.

CHICAGO

BLUE ANGEL—"International Calypso Revue," Mitsou, Maurishka, The Calypsonians, Al D'Arcy Orc.

COMRADE MILTON—"Hats Off!" Blackstone Jr., Helga Neff & Theo Ernst, Barclay Shaw, Sherry Stevens, Ernie McLean, Boulevard-Dears (5), Boulevard-Dons (5), Jimmy Palmer Orc.

CRYSTAL PALACE—Irwin Corey.

DEL MONTE HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Dorothy Sarnoff, Jimmy Blade Orc.

EDGEWATER BEACH—Dorothy Donegan, Edgewater Beach Guys & Dolls, Don Davis Orc.

GATE OF HORN—Gaslight Singers.

LE BISTRO—Anita O'Day, Connie Milano Trio, Larry Novak Trio.

LONDON HOUSE—Terry Gibbs Quartet, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Jackie Gayle, Jackie Cain & Roy Kral, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Keely Smith, The Half Brothers, Ben Arden Orc.

PLAYBOY—Joi Dori, Duke Hazlett, Billy Frisco, Gayle English, Billy Falbo, Stan Burns.

SECOND CITY—"13 Minotours" Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber, John Brent, Jack Burns, Del Close, Bill Mathieu, Omar Shapli.

SHERATON-BLACKSTONE—Denise Darcel, Franz Benteler Orc.

LOS ANGELES

COCONUT GROVE—Juliet Prowse, Sergio Franchi.

CRESCENDO—Wayne Newton, Bill Cosby.

DINO'S—Jack Elton, Carol Brent, Steve Laveer.

ICE HOUSE—Stan Wilson, Jaime Grifo, Bill Willoughby.

INTERLUDE—Woody Allen & Danny Meehan.

JERRY LEWIS—Jody Martin.

MELODY ROOM—Rita Moss.

PURPLE UNION—Bill Henderson & Phil Horn Quintet.

SLAY BROS.—Jack Jones, Russ Lewis.

STATLER HOTEL—George Liberace.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Sabicas, David Bernard.

Y LITTLE CLUB—Rudy Render, Jack Smalley duo.

LAS VEGAS

BOURBON STREET—Lyn Keith.

CASTAWAYS—Barry Ashton's "Playmates of '64," Pearl Williams, Peter Anthony, Don Randi 3.

DESERT INN—Jimmy Durante, Eddie Jackson, Sonny King, Kimchi Sisters, Donn Arden Dancers, Carlton Hayes Orc.

Lounge: Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Springs.

DUNES—Showroom closed for remodeling. Lounge: "Vive Les Girls!" January Jones.

FLAMINGO—Bobby Darin, Pat Cooper, Russ Black Orc. Lounge: Fats Domino, Cleopatra's Nymphs of Nile, Renee Paule 4, Bob Sims.

FREMONT—Joe King, Zaniels, 4 Fabes, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Olenn, Four Tunes, Kay Houston.

MINT—Pat Moreno's "Artists & Models of '63," Sheb Wooley.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Paree! Ooo La! La!" Lounge: Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Dinah Shore, Rola & Rola, Jack Cathcart Orc. Lounge: Lionel Hampton.

SAHARA—Jane Powell, Dave Barry, Maury Wills, Moro-Landia Dancers, Louis Basil Orc. Lounge: Tex Beneke, Ray Eberle, Modernaires, Paula Kelly, Roberta Linn, Freddie Bell, Senators, Peter & Hank, Russ Cantor.

SANDS—Diahann Carroll, Allan Sherman, Bill Carey, Copa Girls, Antonio Morelli Orc. Lounge: Jackie Heller, Yacubian Co., Red Norvo, Morry King, Strings, Ernie Stewart.

SHOWBOAT—Pat Collins, Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Lill St. Cyr, Vienna, Slipperettes, Redman Orc. Lounge: Funtastics, Beverly Marshall, Skeets Minton, Johnny La Monte.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. Lounge: Novelites, Bernard Bros., Nalani Kele, Esquivel, Andrius Bros.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orc. Lounge: Dinah Washington, Suzie & Nite Owls, Frank Moore 4, Ken Colman, Christine Chastman.

TROPICANA—Folies Bergere '63, Ray Sinatra Orc. Lounge: Jerry Colonna, Henny Youngman, Al DePaulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Paris Playmates, Dick Weston, Christine and Pirooska; Eddie Lawrence, Whelan.

HAROLD'S—Don Cornell, Del Ray, Don Conn Orc.

HARRAH'S (Reno)—Louis Prima, Gia Malone, Sam Butera, Witnesses, Nick Lucas, Big Tiny Little, George Rock, Twin Tunes.

HARRAH'S (Tahoe)—Harry Belafonte & Co. Lounge: Harry James, Billy Eckstine, Personalities: the Hi Hopes, Margaret Ann and the Mariani Trio.

HOLIDAY—Four Aces, George Young Revue, Harry (Woo Wool) Stevens, Charles Gould's Satia Strings.

MAJES—Marty Ford, Jack (Live) Schaffer, Enchanted Strings, Karner.

NEVADA LODGE (Tahoe)—Art Kaye Comedians, Joe Sante Quintet.

NEW CHINA CLUB—Skip O'Connell.

RIVERSIDE—Lancers, Corvairs, Little Red, Enola, Headliners.

SPARKS NUGGET—Andrews Sisters, Nipsey Russell, George Arnold, Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe)—Gaylord & Holiday, Ginny Greer and Gallions, Frankie Fanelli, Esquires, Pat Yankee and Sinners, Ted Fio Rito Orc.

SAN FRANCISCO

BIMBO'S 365—George Carl, Gail Gall, Yacoubian Co.

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Bobby Camp, Gary Gondow, Larry Hankin.

EARTHQUAKE MCCOON'S—Turk Murphy, Clancy Hayer.

FAIRMONT HOTEL—Ella Fitzgerald.

GALAXIE—The Characters.

HOLIDAY INN (Oakland)—Ray Hastings, Marian Montgomery.

HUNGRY 1—The Shytemen, Judy Henke, comic Simmy Bow.

JAZZ WORKSHOP—Cannonball Adderley.

LITTLE FOX—"Private Lives," John van Dreelen, Marian Walters.

PURPLE UNION—"Les Moppettes" rev. SHERATON-PALACE HOTEL—Garden Court Dinner-Theatre, "South Pacific," Dorothy Collins, Gene Hollman.

SUGAR HILL—Mose Allison Trio.

TRIDENT (Sausalito)—Jean Hoffman Trio, Joe Sullivan.

SAN JUAN

AMERICANA—The Treniers, Joe Val-lejo 5. Lounge: Humberto Morales 5.

CARIBE HILTON—Sando Scott, Los 3 Asea, Miguelito Miranda Orc., Luisito Benjamin 5. Lounge: Renee Barrios.

CONDADO BEACH—Tito Guizar, Pepito Torres Orc., Lopez Vidal 5. Lounge: Lolita Vargas, Paul Dillinger.

LA CONCHA—Serennia, Noro Morales Orc. Lounge: Nilda Terrace.

EL CONVENTO—Carmen Torres, Myrna Esteves, Pepito Arvelo 5.

EL SAN JUAN—Ada Cavallo, Pepe Miller, Damiron & Chapuave 3.

Lounge: Julio Gutierrez 5, Russ Mario 5.

LA CONCHA—Serennia, Noro Morales Orc. Lounge: Nilda Terrace.

SHERATON—Vi Velasco, Los Hispanos,

CANADA'S CULTURAL CIPHER

Gaslight Square Going Honky-Tonk; St. L. Revelers Sad as Prices Soar

By BOB GODDARD

St. Louis, Nov. 12. Gaslight Square, two blocks of concentrated hedonism, ain't what it used to be. Although still a lure for visiting firemen, this gaudy two-block strip has lost some of its magnetism for local bon vivants, who find drink prices cheaper elsewhere and are saddened by the encroachment of a carnival atmosphere in an area that used to represent quiet bohemianism.

Of the 32 or so bars, dining spots and entertainment havens in Gaslight, many cried the blues last summer, a season when conventioners are scarce and local night owls are away on vacation. Fall and winter, however, ought to be a different story. Gaslight has had considerable national publicity, and most out-of-town visitors head that way as soon as they check in.

As a straw in the wind concerning the summer doldrums, the Crystal Palace cabaret-theatre, one of Gaslight's pioneers, had to shutter for a couple of months because of lack of business. It has now reopened, currently spotlighting well known folk singers and assorted comedy acts.

Gaslight's "founders" are concerned about the way things are going, but are hopeful. The consensus is that the place will go on forever as a number one tourist attraction, especially when St. Louis' new riverfront development is completed and draws an estimated 2,000,000 extra visitors annually.

Philly Couple Acquires The Hartman, Columbus; Legit Future Uncertain

Columbus, Nov. 12.

The Hartman Theatre and the adjoining Hartman office building have been acquired by Nathan and Mrs. Lifson, of Philadelphia, from the Hartman heirs for a price of about \$900,000. The new owners say no film plans have been made for the future of the 52-year-old legit house, which has remained dark since the long-time lessee, Mrs. Lydia Boda, gave up the lease in September. Prospective lessees are being interviewed by Eugene V. Bishoff, of W. Lyman Case Co., local real estate agents.

The Lifsons say they believe there is enough interest locally in legit that guarantors would come forward to underwrite a stage season. Mrs. Lifson said she and her husband would become guarantors if sufficient interest is shown by others. Meantime, Loew's Ohio, a few doors west of the Hartman on E. State St., announced a week's run of the legit musical, "Camelot," opening Dec. 9. Jeanne Carson, Biff McGuire and Melville Cooper head the bus-and-truck company. This is the first stage booking for the Ohio in many years.

At least two local groups are interested in operating the Hartman. Bishoff says the future looks "very optimistic" for continuation of legit at the house. He asserts that the key to negotiations on leasing the house is whether it can be done profitably from both ends.

Richard Heer Oman, chairman of the Columbus Area Chamber of Commerce committee organized last summer to save legit for Columbus, observes, "The committee hopes a private individual or group will step forward to operate a legitimate theatre in the near future. If no such enterprise appears likely, then the committee will consider the possibility of a non-profit community-supported theatre."

Broadway producer Robert Whitehead is chairman of the theatrical division of the Muscular Dystrophy Association of America's business and professional campaign.

PLAN \$9-MIL ARTS SITE IN OTTAWA

Ottawa, Nov. 12.

A \$9,000,000 "national showcase of the arts" for this 275,000-population capital is recommended by a group of consultants for completion before 1967, centenary of Canada's confederation.

Montreal-born Broadway producer Robert Whitehead was associated with Dominion Consultants Associates Ltd. in making the \$20,000 study the report is based on. Others were playwright-producer Gratien Gelinas ("Fridolin"), Ettore Mazzoleni, head of Royal Conservatory of Music, and Antonio Tremblay, Ottawa impresario. Management and engineering consultants were also in on it.

Study was done for National Capital Arts Alliance, whose prexy is G. Hamilton Southam, ex-ambassador to Poland, now information chief, Dept. of External Affairs. Structure suggested would comprise a 2,200-seat opera house, 1,100-seat and 350-seat theatres and a 100-seat salon for recitals and visual arts. Also a roof garden that could be used for concerts.

Among 50 organizations financially supporting the Alliance is Theatre Foundation of Ottawa, whose secretary and sparkplug is Ottawa Citizen reporter Ronald Grantham. TFO is still raising money for its own theatre, in case another is ever needed. Meanwhile it brings in shows that might not get here commercially, and last year—despite two in the red—cleared \$9,000 on the six-show season and now has \$17,000 in its building fund, it was reported at the annual meeting (30).

"Ottawa is a cultural backwater by international standards," the consultants' report says, noting that Famous Players' 2,357-seat Capital Theatre is "large but not designed for performing arts." (Nonetheless it houses a lot of concerts and some touring plays these days—dropping films for the occasion.) Comparison was made with Helsinki, Berne, Ankara and Wellington, N.Z., as other capitals; but none with Washington, D.C., or (Continued on page 65)

'Rugantino': \$1,000-a-Week Telesync Virtuoso; Berlitzed Crash Lessons

Plan Philly Playwrights As Professional Outfit

Philadelphia, Nov. 12.

At Jordan is planning to reactivate the Philadelphia Playwrights' Co. on a professional basis with a production here early next year of "The Parasite," by R. Summers. The group was originally established in 1956 as an amateur operation.

Jordan intends moving the production, after a short local run, to either Broadway or off-Broadway. He contemplates starting rehearsals in New York shortly after Christmas.

B'way Producers Rap Road Critics

It's apparently open season on drama critics again—out of town critics this time. Leading the marksmen are Herman Levin, in behalf of his pre-Broadway musical, "The Girl Who Came to Supper," and the David Merrick-Seven Arts management, which is presenting tonight's (Wed.) opening of "One Flew Over the Cuckoo's Nest" at the Cort Theatre, N.Y.

Levin let fly at the Toronto critics during the recent tuneup engagement of "Girl" there. He particularly assailed Nathan Cohen, reviewer and entertainment editor of the Star, but also included swipes at Ron Evans, aisle-sitter for the Telegram. Cohen had given the musical a severe pan, while Evans was only mildly approving. Herbert Whitaker, of the Globe & Mail, wrote a favorable notice, though not as enthusiastic as the show had received in its break-in stand in Boston.

The Merrick-Seven Arts ire was directed at Elliot Norton, who rapped their production of "Cuckoo's Nest" in its Boston try- (Continued on page 64)

The logistics of Alexander H. Cohen's importation of the Italian legit musical, "Rugantino," shapes up like an international diplomatic parley with electronic overtones. A key man in the ultimate projection of the synchronized English titles, to coincide with the 100% Italian performance of this Pietro Garinei & Sandro Giovannini musical, will be musicomedy singer Jack Harrold, last featured in "The Unsinkable Molly Brown." He is of Italian extraction, and is being payrolled at \$1,000-a-week just to make sure that the Telesync technique will match the American titles with foreign language action.

An Italian-English crash language schooling is also part-and-parcel of this international undertaking. The "Rugantino" personnel of 80 (66 players and 14 technicians) are being Berlitzed with an hour-a-day in English while touring Italo provinces, and Cohen's homeoffice New York staff and crew, numbering 17, including Hildy Parks (Mrs. Cohen), are doing the Berlitz bit in Italian Tuesdays and Thursdays. (The 14 Italian technicians are okay with the IATSE since they are merely advisors.)

Musicomedy star Alfred Drake (who is also of Italian background) and Bob Swanson of Telesync journey to Toronto a week ahead of the scheduled Dec. 31 premiere there at the O'Keefe Centre.

At the same time, Cohen's overall stage manager, Jeanne Barrere (who has been with "South Pacific," "Fanny" and is now with "Tovarich") journeys to the Teatro Alfieri in Turin with the Telesync equipment. The theatre is being rewired for the dry run of the synchronization even before the North American premiere at the O'Keefe Centre on Jan. 15. It opens Feb. 8 at the Mark Hellinger on Broadway to an \$8.40-\$9.80 (Continued on page 64)

'Oh Dad' Clicks in Paris; Kopit Nixed Adaptation, Restaged Performance

Paris, Nov. 12.

"Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad" is apparently set as the first major hit of the Paris legit season. Under the title "Oh P'pa, Pauvre P'pa, Maman T'a Pendu dans le Placard et C'est ce Qui M'Fangue le Cafard," the Arthur Kopit comedy opened Oct. 18 and drew generally favorable reviews and, with a Marcel Ayme one-acter, "Le Minotature," as curtain-raiser, it should easily span the season at the Bouffes-Parisiens Theatre.

The local click of the off-Broadway hit appears to vindicate the author, who took over control of the production on his arrival here near the end of rehearsals, dropped the adaptor's script changes in favor of the original version, and after the scenery and costumes were redone to his satisfaction, restaged the performance. Kopit also went back to the longer title instead of the shortened "Le Placard" ("The Closet"), which had been substituted. The noted tragedienne, Edwige Feuillere, is starred in the play.

Ayme, who did the adaptation which Kopit discarded, withdrew his own name from the billing, but still gets program credit under the pseudonym Victor Dupont, and he will presumably get royalties. Jean Le Poulain, whom Kopit replaced as stager, took his name off the program. Jean Denis Malcles, who changed his designs for the scenery and costumes to suit Kopit, is still credited.

Ayme retains billing under his own name as the author of "Le Minotature," and Le Poulain, who staged the one-acter, is still credited and remains as leading player in the comedy about a bucolic politician who keeps a farm tractor in his living room for sentimental reasons.

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Show on Broadway

Arturo, UI

David Merrick presentation of drama in two acts (16 scenes), by Bertolt Brecht, adapted by George Tabori. Staged by Tony Richardson; scenery, costumes and lighting, Rouben Ter-Arutunian; incidental music, Jule Styne; orchestrations, Ray Ellis; associate producer, Neil Hartley. Stars Christopher Plummer; features Elisha Cook, Michael Constantine, Lionel Stander, Hugh Franklin, Henry Lascoe, Roger DeKoven, Murvyn Vye, Leonardo Cimino, James Coco, James Frawley, Harold Gary, Louis Guss, Dossie Hollingsworth, Paul Michael, Tom Padellaro, Richard Bradford, Lonnie Chapman, Olive Deering, Tim Everett, Don Fellows, Will Hare, Julie Harris, Robin Howard, Philip Kenneally, Adelaide Klein, Peke Masterson, Margaret O'Neill, Lucille Patton, Gordon Phillips, Pat Quinn, Logan Ramsey, Pat Randall, Doris Roberts, John Strasberg, Conrad Janis.

Girl to Remember: Tina Louise, Reuben Singer. Dylan: Jonathan Moore. Easy Does It: Tom Poston. OFF-BROADWAY Burn Me to Ashes: Brenda Lesley.

Thistle in My Bed: William Herndon, Michael Miller, David Margulies. Plot to Assassinate, the Chase Manhattan Bank: Nancy Haywood, Liz Otto, Brian Watson. Riverwind: Joleen Fodor (succeeded Nancy Tribush). Finner Plays: Michael Lombard.

There are colorful featured portrayals by Elisha Cook as the fawning, treacherous Goebbels character; Lionel Stander as the strutting, evil Goering figure; Michael Constantine as the vain, glib figurehead, Hindenberg; Murvyn Vye as the savage, devious Roehm; Warren Wade as a vengeful, demoralized Nazi judge; Hugh Franklin as a ruthlessly two-faced business man, and Madeleine Sherwood as a curiously ill-at-ease Mrs. Dollfuss. There is an unusually large supporting company, which generally seems competent.

"Arturo UI" may have a moderate run on Broadway, partly from the Brecht cultist trade and because of its comparatively reasonable operating hook and the fact that, as a non-profit project of the David Merrick Foundation, it will retain the 10% normally paid as admissions tax. But as entertainment, there's less to the show than strikes the eye or assails the ear. Hobe.

The show is volcanically staged by Tony Richardson. In fact, the whole production scheme is intentionally garish, blatant and exaggeratedly stylized in what is presumably a gesture toward the mode of Brecht's celebrated Berliner Ensemble company of East Berlin.

Rouben Ter-Arutunian's scenery is simple and hideously impressionistic, including an elaborate arrangement of proscenium lights that flash on and off semi-blindingly between the numerous scenes. A pit orchestra blares Jule Styne's background and punctuation music, which is reminiscent of that infamous Nazi march song recalled from the Hitler heyday newsreels. The whole effect is of a familiar, undersized idea blown up to gargantuan size—in short, obvious, loud and somewhat spurious.

The parallel between Hitler and Capone was commonplace even contemporarily, and it not only offers nothing new or revealing today, but may actually be a bit puzzling to a generation that doesn't remember the two notorious criminals. The idea strikes occasional sparks, however, in standard melodrama fashion, as for instance the mobster-type rabbling-out of the Nazi secret police chief, Ernst Roehm, in the pattern of the celebrated Valentine's Day massacre in Chicago.

Thus, "Arturo UI" tends to be a more forceful show in the straight-action sequences of gang warfare rather than in its slow and rather heavy scenes stressing the big business-big crime relationship underlying the rise of both the monstrous political adventurer and the pathologically vicious racketeer. It may be assumed that the theme of the unholy alliance between corrupt capitalism and political piracy was paramount in the pro-Communist Brecht's mind, but the expository scenes for propaganda purposes retard and weaken the show as entertainment.

For most of the second act, covering the undermining and murder of Chancellor Dollfuss and the seizure of Austria, the theatrical going becomes heavy, and the glaring lights and harsh musical exclamations points don't disguise the transparency or the juvenile flavor of the script. There is a

pickup of impact at the finale, as the brown-garbed arch-criminal rants his intentions of taking over the world, but by then the impression is inescapable that the audience is being had.

Under the deliberately extreme production scheme, not only the scenery, lighting and incidental music are flamboyant, but the actors wear frankly exaggerated makeup and costumes that combine the flashy suits of gangland fiction with the toy-soldier trappings of Fascist uniforms.

Even the playing is frequently in terms of laughable caricature. Under Richardson's almost frantically inventive direction, Christopher Plummer gives a flavorsome performance as the initially cringing, smirking hoodlum who, with success, becomes a swaggering tyrant.

There are colorful featured portrayals by Elisha Cook as the fawning, treacherous Goebbels character; Lionel Stander as the strutting, evil Goering figure; Michael Constantine as the vain, glib figurehead, Hindenberg; Murvyn Vye as the savage, devious Roehm; Warren Wade as a vengeful, demoralized Nazi judge; Hugh Franklin as a ruthlessly two-faced business man, and Madeleine Sherwood as a curiously ill-at-ease Mrs. Dollfuss. There is an unusually large supporting company, which generally seems competent.

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Touring Shows

(Figures cover Nov. 11-23)

Beyond the Fringe (2d Co.)—Studebaker, Chi (Nov. 11-23). Black Nativity—Ford's, Balto (Nov. 11-16); Shubert, New Haven (Nov. 18-23). Camelot—Nixon, Pitt (Nov. 11-23). Camelot (bus-truck)—Split-week stands (Nov. 11-23). Circle in the Square (bus-truck)—Split-week stands (Nov. 11-16, closes). Girl Who Came to Supper (tryout)—Shubert, Philly (Nov. 11-23). Hello, Dolly (tryout)—Fisher, Det. (Nov. 18-23). How to Succeed in Business Without Really Trying (3d Co.)—Shubert, Chi (Nov. 11-23). How to Succeed in Business Without Really Trying (3d Co.)—Auditorium, Jacksonville (Nov. 11-16); Auditorium, Memphis (Nov. 18-23). Love and Kisses (tryout)—Shubert, New Haven (Nov. 11-16); Wilbur, Boston (Nov. 18-23). Man for All Seasons—American, St. L. (Nov. 11-16); Brown, L'ville (Nov. 18-20); Clowes, Indpls. (Nov. 21-23). Men for All Seasons (bus-truck)—Split-week stands (Nov. 11-23). Mary, Mary (bus-truck)—Split-week stands (Nov. 11-16); Shubert, Cincy (Nov. 18-23). My Fair Lady (bus-truck)—Orpheum, N.Y. (Nov. 11-16); The Gardens, London, Ont. (Nov. 21-23). National Repertory Theatre—Locust, Philly (Nov. 11-23). Never Too Late (2d Co.)—Blackstone, Chi (Nov. 11-23). No Strings—Orpheum, L.A. (Nov. 11-23). Once for the Asking (tryout)—Wilbur, Boston (Nov. 11-16, moves to N.Y.). Pajama Tops—Geary, S.F. (Nov. 11-23). Soldier and Son—National, Wash. (Nov. 11-23). Sound of Music—O'Keefe, Toronto (Nov. 11-23). Step the World—I Want to Get Off (2d Co.)—Fisher, Det. (Nov. 11-23). Thousand Clowns—Royal, Alexandra, Toronto (Nov. 11-23). Thousand Clowns (bus-truck)—Split-week stands (Nov. 11-23). Time of the Barracudas (tryout)—Hartford, L.A. (Nov. 11-23). Who's Afraid of Virginia Woolf? (2d Co.)—Biltmore, L.A. (Nov. 11-23). Zenda (tryout)—Civic, Pasadena (Nov. 11-16, closes).

Off-Broadway Shows

(Figures denote opening dates) Bell-Ed Bimshire, Mayfair (10-15-63). Blacks, St. Marks (5-4-61). Boys Syracuse, Theatre 4 (4-15-63). Cages, York (6-13-63). Corruption, Cherry Lane (10-8-63). Cromwell Plays, East End (10-8-63). Desire Under the Elms, Circle (1-8-63). Fantastic, Sullivan St. (5-3-63). Gieger Man, Orpheum (11-21-63). In White America, Sher. Sq. (10-31-63). Journey to Day, de Lys (11-11-63). Pinner Plays, Pocket (11-25-63). Riverwind, Actors Playhouse (11-12-63). Six Characters, Martinique (3-8-63). Streets of N.Y., Maiman (10-29-63). Theatre of Frenz, Gate (11-8-63). Walk in Darkness, Mews (10-25-63).

CLOSED

Mr. Simian, Aster Pl. (10-31-63); closed last Saturday (9) after 22 performances.

SCHEDULED OPENINGS

Melba, 1 Sher. Sq. (11-14-63). Telemachus Clay, Writers (11-15-63). Burn Me to Ashes Jan. 10 (11-19-63). Thistle in Bed, Gramercy (11-19-63). Gieger Man, Orpheum (11-21-63). Next 'n' Sing, Phoenix (11-25-63). Chase Bank, Theatre East (11-27-63). Burning, York (12-3-63). Shakespeare, Carnegie Hall (12-4-63). Crime and Crime, Cirocco (12-11-63). Mother Courage, de Lys (12-15-63).

Legit Signings

BROADWAY

Nobody Loves an Albatross: Constance Ford, Barnard Hughes. Marathon '33: Lee Allen, Tom Avera, Joe Don Baker, Lane Bradbury, Richard Bradford, Lonnie Chapman, Olive Deering, Tim Everett, Don Fellows, Will Hare, Julie Harris, Robin Howard, Philip Kenneally, Adelaide Klein, Peke Masterson, Margaret O'Neill, Lucille Patton, Gordon Phillips, Pat Quinn, Logan Ramsey, Pat Randall, Doris Roberts, John Strasberg, Conrad Janis.

Girl to Remember: Tina Louise, Reuben Singer. Dylan: Jonathan Moore. Easy Does It: Tom Poston. OFF-BROADWAY Burn Me to Ashes: Brenda Lesley.

Thistle in My Bed: William Herndon, Michael Miller, David Margulies. Plot to Assassinate, the Chase Manhattan Bank: Nancy Haywood, Liz Otto, Brian Watson. Riverwind: Joleen Fodor (succeeded Nancy Tribush). Finner Plays: Michael Lombard.

Show Out of Town

Love and Kisses

New Haven, Nov. 11. Dore Schary presentation of comedy in three acts (six scenes) by Anita Rowe Block. Staged by Dore Schary; setting and lighting, Marvin Weiss, costumes, Helene Pons; associate producer, Walter Reilly. Stars Larry Farrow, Mary Fickett; features Dennis Cooney, Bert Convy, Susan Browning, Katherine Raht, Michael Currie, Alberta Grant. Opened Nov. 11, '63, at the Shubert Theatre, New Haven; \$4.80 top.

Jeff Pringle Larry Parks
Nancy Alberta Grant
Carol Pringle Katherine Raht
Elizabeth Pringle Mary Fickett
Buzzy Pringle Susan Browning
Freddie Winters Dennis Cooney
T. J. Jones Bert Convy
Michael Currie

Classification of "Love and Kisses" as a family comedy has double connotation in this instance. It is not only a chronicle of contemporary family life told in appealing but humorous terms, but also clean enough to warrant extensive family patronage. Whatever its Broadway outcome, and that looks decidedly favorable, there's potential film payoff here and definite stock acceptance.

Pleasurable reaction to this one is transitory, meaning that its theme is quickly dismissed on leaving the theatre. But its happy mixture of laughs and emotion and down-to-earth exposition is considerably relished while the curtain is up.

"Love and Kisses" is somewhat in the vein of the old Booth Tarkington comedy "Seventeen," and as such provides a welcome change from the barrage of juvenile delinquency material bombarding contemporary expression. Anita Rowe Block, in her initial try at playwriting, has indulged in a bit of literary legerdemain.

She has tossed the time-worn theme of youthful spouses having their first quarrel, the hackneyed thread of a father's bringing explanation of the facts of life to a teenage son and the familiar situation of offspring problems almost topping the parents own marital applicat. The playwright has combined these oldies to create something fresh in the form of rollicking laughter, heart-warming sympathies and a keen regard for the play's characters.

Heading the competent cast are Larry Parks and Mary Fickett as the hurried parents who find somewhat difficult the sudden family adjustment required when their high school graduating son announces he has taken a bride without consulting them. A skilled combination of acting and directing has held these roles to a status of underplaying that makes the interpretation highly credible.

Several personable youngsters give strong support, with good contributions by Dennis Cooney as the youthful bride, Alberta Grant as the teenage bride, Susan Browning as the daughter and Bert Convy as her fiancé. Also effective are Katherine Raht as the family servant and Michael Currie as a policeman.

One of the handsomest settings seen here in some time, a suburban Detroit living room, has been devised by Marvin Weiss, and the costuming of an upper middle-income group is attractively accounted for by Helene Pons.

Dore Schary rates double bows as producer-director of this quality product. Bone.

Shows Abroad

The Albatross

London, Nov. 5.

Giles Gibe & Richard Krakeur presentation of a two-act (eight scenes) drama by Howard Koch, based on the lives of Charles and Mary Lamb. Staged by Ilya Chamberlain; decor, Alan Tagg; lighting, Eric Baker; features Olive McFarland, Emrys James, Nigel Hawthorne. Opened Nov. 4, '63, at the Theatre Royal, Stratford, East, London; \$2.10 top.

Elizabeth Lamb Vivienne Burgess
Mary Lamb Olive McFarland
Charles Lamb Emrys James
Samuel Coleridge Nigel Hawthorne
Sarah Coleridge Maureen Beck
Fanny Kelly Pamela Lane
William Hazlitt Harry Lockart
Thomas Tapp Ian Wilson
Emma Isola Waveney Lee

A snag with most plays about literary figures is that the characters themselves are apt to be less interesting than their work, and that the authors presuppose that audiences have done as much research on their subjects as they have. The essential facts in his play are largely accurate, but the unknowing may have difficulty in swallowing some of them. That the gentle essays and poems of Lamb should have emerged from such a turbulent household seems incredible.

It shows the stammering Lamb both stimulated in his writing and yet crushed by his possessive sister, a frustrated neurotic who has a near incestuous feeling for her brother.

Occasionally they entertain such celebrities as Samuel Coleridge, a junkie, and William Hazlitt, a fanatical revolutionary. There is also much name dropping such as "How were the Wordsworths?" and references to Lord Byron's exile in Italy.

Ilya Chamberlain has directed with an uneven tempo, but commendable sense of period style, and Alan Tagg's settings are economical and sound. Emrys James plays Charles Lamb with insight, humor and pathos and Olive McFarland pulls out all stops in her portrayal of the thwarted, obsessed sister; Vivienne Burgess scores in the small but vital role of their vulgar, nagging, gin-swilling mother.

Nigel Hawthorne, Maureen Beck, Pamela Lane, Harry Lockart and Waveney Lee are adequate, but scarcely more, in supporting roles, but Ian Wilson registers vividly in the non-speaking role of a dedicated clerk. Rich.

Saint Joan

London, Oct. 31.

National Theatre of Great Britain revival of a drama in two acts (six scenes) by George Bernard Shaw. Staged by John Dexter, assisted by Sunny Amey; decor and costumes, Michael Annals; lighting, Leonard Tucker. Stars Joan Plowright; features Robert Stephens, John Stride, Anthony Nicholls, Frank Finlay, Robert Lang, Max Adrian. Opened Oct. 30, '63, at the National Theatre (Old Vic), London; \$3.50 top.

Jeanette Landis, Harry Lomax, Keith Marsh, Dan Meaden, Bruce Purchase, Louise Marshall, Lynn Redgrave, Jean Rogers, John Rogers, Michael Rothwell, Adam Rowntree, Robert Russell, Clive Runt.

Robert de Baudricourt Martin Boddey
Steward Keith Marsh
Joan Joan Plowright
Bertrand de Poulengy Richard Hampton
Archbishop of Rheims Trevor Martin
Monsieur de la Tremouille James Mellor
Gilles de Rais Terence Knapp
Dauphin Robert Stephens
Captain de Hure Michael Turner
Duchess de la Tremouille Anne Rye
Court Page Christopher Chittell
or Alan Ridgway
John Stride
John Riggs
Richard de Beauchamp Anthony Nicholls
His Page Raymond Clarke
Chaplain de Stogumber Frank Finlay
Peter Cauchon Robert Lang
Brother John Lemaitre Max Adrian
Canon John D'Estivet Roger Heathcote
Ganon de Courcelles Lewis Flander
Brother Martin Ladvener Derek Jacobi
Executioner Dan Meaden
English Soldier Colin Blakely
Gentleman Peter Celler
Others: Rod Beacham, Elizabeth Burger, Peter Cellier, Raymond Clarke, Mike Gambon, Reginald Green, Roger Heathcott, Jeanette Landis, William Hobbs, Jeanette Landis, Harry Lomax, Keith Marsh, Dan Meaden, Bruce Purchase, Louise Marshall, Lynn Redgrave, Jean Rogers, John Rogers, Michael Rothwell, Adam Rowntree, Robert Russell, Clive Runt.

The National Theatre's second production at the Old Vic falls just short of being magnificent. This "Saint Joan" rises to great dramatic heights, largely because of the outstanding title performance of Joan Plowright, though most of the featured cast and supporting players sustain a high quality. It ranks as one of the best productions of George Bernard Shaw's distinguished plays.

This version of the classic was first presented at the Chichester Festival Theatre last summer and

was later seen at the Edinburgh Festival. There have been a few cast changes subsequently, and the style of presentation has been adapted to meet the demands of the Old Vic apron stage. John Dexter, who directed the original version, again distinguishes himself as one of the masters of the craft. It is a powerful yet subtle production, with the cast giving its best.

However notable the contribution of the others, however, the revival represents a singular triumph for Miss Plowright. The vitality of her interpretation of the Maid is matched by her unquestioned intensity and persuasiveness. Her playing is a unique combination of authority and simplicity, one of the highlights of the current London scene. The role, brilliantly conceived, offers rich opportunities, one of the most moving being the renunciation of the confession of heresy at the prospect of a sentence of life imprisonment.

As in the case with the National Theatre's opening production of "Hamlet" a week earlier, the pick of acting talent has been recruited for supporting roles, and there are a number of distinguished players and performances to back the star. Max Adrian portrays the inquisitor with skill and polish, Robert Stephens is a suitably petulant Dauphin; John Stride makes an impressive Dunois, Anthony Nicholls a powerful Earl of Warwick, Robert Lang a sympathetic Bishop of Beauvais, and Frank Finlay a cold and vicious Chaplain. Among others who stand out are Derek Jacobi, Colin Blakely, Martin Boddey and Trevor Martin.

The least effective feature of the play is the epilog. This essay into theatrical contrivance was devised to enable Shaw to bring the episode into historical perspective, but it is far from satisfactory, apart from the fact that it underlines the vanity of Joan of Arc.

Notable features of the production, however, are the bold sets and superb costumes designed by Michael Annals. The priestly robes are particularly impressive. Myro.

The Roses Are Red

Dublin, Oct. 29.

Elliman-Edwards-MacLiammoir Productions presentation of three-act drama by Patrick Patterson. Staged by Hilary Edwards; setting, Robert Heade. Stars Michael MacLiammoir, Mary Kerridge, Thorley Walters. Opened Oct. 28, '63, at the Gaiety Theatre, Dublin; \$1.40 top.

Carl Schultz Hilton Edwards
Greta Rachel Herbert
Hilda Schultz Mary Kerridge
Johann Schneider Thorley Walters
Konrad Apfelbaum Michael MacLiammoir

Is Hitler dead or hiding? Playwright Patterson, hitherto known as film scriptwriter, sets the problem in a West German mental hospital with Konrad Apfelbaum as the inmate who claims to be Hitler and whose knowledge of things past gives reality to his claim. What must the doctor in charge do? The drama is presented as a flashback, with Dr. Carl Schultz on trial and the audience comprising the jury.

The work is well constructed and the characters are acceptable, ranging from the inmate-maid Gretel whose life stopped when her fiancée failed to return from a raid on London, to Schultz's wife, a former patient in another hospital and a true Nordic woman whose youth had been dedicated to the Fuehrer and the breeding of a child for the master race and whose mind fell with the Third Reich.

The Hitler figure of Apfelbaum brought a resumption of her breakdown and playwright Patterson suggests that what happens to the world, Johann Schneider acts the near-sane advertising copywriter who sought refuge in the hospital from the dishonesties of his profession, and represents the light relief figure of the piece.

"The Roses Are Red" holds up well, but a long disputation between the Doctor and Apfelbaum in the third act becomes wearisome, the Hitler character getting off the old stuff about his domestic Jewish problem and defending extermination camps as being no worse than the Hiroshima raid. Trimming here will tighten the impact of the anticipated climax.

Michael MacLiammoir is first rate as an aging Hitler figure (Continued on page 65)

'How To' 65 1/2 G, St. L.; 'Tops' 24G, S.F.; 'Girl' \$49,460 in 6, 'Nativity' \$26,161, NRT 14G, Philly; 'Once' \$7,000, Bost.

The road got a return entry last week with the opening in San Francisco of "Pajama Tops," which had a successful tour last season on two-for-ones. The twofer practice is being continued and the Frisco area has been flooded with 3,500,000 discount exchange tickets for the show's three-week local run. Business for the opening stanza was good.

For the other productions on the road, the situation was a repeat of the previous stanza, with receipts ranging from a meagre take for Broadway-bound "Once for the Asking" in Boston to another powerhouse tally for "Zenda" in the final frame of a seven-week Civic Light Opera Assn. engagement in Los Angeles.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Once for the Asking, Wilbur (C-T) (2d wk) (\$4.95-\$5.50; 1,241; \$36,699). (Jan Sterling, Scott McKay). Previous week, about \$5,000 for three performances.
Last week, about \$7,000.

One Flew Over the Cuckoo's Nest, Shubert (D-T) (2d wk) (\$4.95-\$5.50; 1,717; \$45,000) (Kirk Douglas). Previous week, \$33,826 with Theatre Guild-American Theatre Society subscription.
Last week, \$37,568 with TG-ATS subscription.

BUFFALO

Camelot, Century (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper). Previous week, unreported.
Last week, over \$46,300.

CHICAGO

Beyond the Fringe, Studebaker (R-RS) (5th wk) (\$5.50-\$6; 1,200; \$35,000). Previous week, \$24,023 with TG-ATS subscription.
Last week, \$17,578.

Never Too Late, Blackstone (C-RS) (\$5-\$5.50; 1,447; \$42,000) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, \$17,568, Nixon, Pittsburgh.
Opened here Nov. 4 to two pans (Cassidy, Tribune; Harris, Daily News) and two unfavorable reviews (Dettmer, American; Syse, Sun-Times).
Last week, \$26,580 with TG-ATS subscription.

Camelot, Taft (MC-RS) (3d wk) (\$6-\$6.50; 2,510; \$88,800) (Louis Hayward, Jan Moody, Arthur Treacher). Previous week, \$40,371.
Last week, \$36,913.

CLEVELAND

Seldman and Son, Hanna (C-RS) (\$5; 1,515; \$38,000) (Sam Levene). Previous week, \$27,069 with TG-ATS subscription, Shubert, Cincinnati.
Last week, \$29,676 with TG-ATS subscription.

DETROIT

Sound of Music, Fisher (MD-RS) (5th wk) (\$5; 2,081; \$61,000) (Barbara Meister, John Myers). Previous week, \$46,563.
Last week, \$50,661.

LOS ANGELES

No Strings, Orpheum (MC-RS) (4th wk) (\$6-\$6.50; 2,213; \$81,000) (Howard Keel, Barbara McNair). Previous week, \$33,667 with TG-ATS subscription.
Last week, \$30,199.

Time of the Barracudas, Hartford (C-T) (1st wk) (\$4.95-\$6; 1,032; \$32,000) (Laurence Harvey, Elaine Stritch). Previous week, \$30,240 with TG-ATS subscription, Curran, San Francisco.
Last week, \$27,923 with TG-ATS subscription.

Zenda, Philharmonic (MC-T)

(7th wk) (\$6.25-\$7; 2,670; \$85,000) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, about \$77,900 with Civic Light Opera Assn. subscription.
Last week, around \$76,200.

MILWAUKEE

Man for All Seasons, Pabst (D-RS) (William Roderick, George Rose, Bruce Gordon). Previous week, \$46,312, Blackstone, Chicago.
Last week, \$36,806 with TG-ATS subscription.

PHILADELPHIA

Black Nativity, Forrest (MD-RS) (2d wk) (\$4.80-\$5.40; 1,760; \$45,000). Previous week, \$17,058.
Last week, \$26,161.

Girl Who Came to Supper, Shubert (MC-T) (1st wk) (\$6.60-\$7.50; 1,907; \$70,000) (Jose Ferrer, Florence Henderson). Previous week, \$72,869 with TG-ATS and O'Keefe Centre subscription, O'Keefe, Toronto.
Opened here last Thursday (7) to three endorsements (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).
Last week, \$49,460 for four performances with TG-ATS subscription and two previews.

National Repertory Theatre, Locust (Rep-RS) (1st wk) (\$4.50-\$5; 1,418; \$41,648) (Eva Le Gallienne, Farley Granger, Denholm Elliot, Anne Meacham). Previous week, about \$14,500, Shubert, Detroit.
Last week, around \$14,000 for repertory of "The Seagull," "The Crucible" and "Ring Round the Moon."

ST. LOUIS

How to Succeed in Business Without Really Trying, American (MC-RS) (3d wk) (\$7; 1,863; \$73,697). Previous week, \$54,766 with TG-ATS subscription.
Last week, \$65,559.

SAN FRANCISCO

Pajama Tops, Geary (C-RS) (1st wk) (\$5.25-\$5.90; 1,483; \$50,000) (June Wilkinson).
Last week, \$24,096 with twofers. The potential capacity gross on a full discount sale is around \$26,100.

TORONTO

Thousand Clowns, Royal Alexandra (C-RS) (2d wk) (\$6; 1,497; \$38,748) (Dane Clark, Margaret O'Brien). Previous week, \$26,257 with TG-ATS and O'Keefe Centre subscription.
Last week, \$29,330 with TG-ATS and O'Keefe Centre subscription.

WASHINGTON

Stop the World—I Want to Get Off, National (MC-RS) (3d wk) (\$4.95-\$5.95; 1,673; \$53,895) (Kenneth Nelson, Lesley Stewart). Previous week, \$51,635 with TG-ATS subscription.
Last week, \$48,891.

SPLIT-WEEK STANDS

How to Succeed in Business Without Really Trying (MC-RS-3d Co.). Previous week, \$36,732, eight performance split.
Last week, \$43,201 for seven performances split between Auditorium, Knoxville, and Owen's, Charlotte.

Who's Afraid of Virginia Woolf? (D-RS) (Nancy Kelly, Sheppard Strudwick) (matinee company co-stars Michael Myers, Kendall Clark). Previous week, \$36,633 with TG-ATS subscription, Hanna, Cleveland.
Last week, \$21,172 for eight performances split between Music Hall, Omaha and Music Hall, Kansas City (TG-ATS subscription).

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured.)

Circle in the Square (D-BT), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neill), split-week.

Mary, Mary (C-BT) (Mindy Carson, Jeffrey Lynn, Pirlie MacDonald), split-week.

My Fair Lady (MC-BT) (Leland Howard, Gaylea Byrne), Auditorium, Winnipeg.

Thousand Clowns (C-BT) (John Ireland), split-week.

'Lady's Not for Burning' Only Lakewarm in Paris

Paris, Nov. 12.
Christopher Fry's "The Lady's Not for Burning" ("La Dame Ne Brulera Pas"), arrived here after the successes of such other English plays as "Sergeant Musgrave's Dance," "The Tempest," "Rattle of a Simple Man" and "The Potting Shed." It's unlikely to repeat their clicks.

The show, which drew mostly tepid reviews, is at the Theatre De L'Oeuvre and stars Jean-Pierre Cassel and Francine Berge.

Legit Bits

The Theatre Guild's first production of the season will be William Hanley's "Conversations in the Dark," which Daniel Petrie will direct for a Jan. 8 opening at an undesignated Broadway theatre, with Sandra Church and Jack Warden in starring roles. Don Herbert will be associate producer.

Jack Perry's "Easy Does It," which was tested last year at the Tulsa (Okla.) Little Theatre under the title, "The Whole Darn Shooting Match," is to be the initial Broadway managerial effort of Laurence Feldman and Jack Rollins, following tryout engagements at the Paper Mill Playhouse, Millburn, N.J., starting next Jan. 28, and the Mineola (L.I.) Playhouse, beginning Feb. 11. The Mineola and Millburn theatres are operated by Feldman. Rollins is a personal manager.

Costumes for "Hello, Dolly" are being designed by Freddy Witkop. Music for "Thistle in My Bed," opening off-Broadway next week, has been composed by Mark Buccell. William Walden's "Squirr," which won the Phoenix (Ariz.) Little Theatre's nationwide playwriting contest, opens at the spot next Friday night (15).

Eddie Oliver retired Nov. 2 as manager of the Biltmore Theatre, Los Angeles, after a 35-year tenure at the house. He began there as treasurer in a moveover from the Mason Theatre where he had been employed for 18 years. His successor at the Biltmore is Ralph Wonders.

"Cecily," a musical version of George Bernard Shaw's play, "Captain Brassbound's Conversion," is to be tested next Monday night (18) by the American Playwrights Forum at the Sheridan Square Playhouse, N.Y. Robert E. Allen, who wrote the book and music, was assisted on the lyrics by Al Bedell.

Barbara Cook enacted her co-starring role in "She Loves Me" last week with her arm in a cast. She pulled a muscle while digging up roots in her Port Washington (L.I.) garden.

Tom Newman has signed with David Hocker Associates for exclusive representation in all fields.

London Shows

(Figures denote opening dates)
Albatross, Theatre Royal E. (11-4-63).
Alfie, Duchess (7-22-63).
Angels Fear Trouble, St. Martins (4-8-63).
At Drop Hat, Haymarket (10-2-63).
Bed Sitting Room, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-30-63).
Boys Syracuse, Drury Lane (11-8-63).
Cider with Rosie, Garrick (10-17-63).
Four a Penny, New Arts (10-8-63).
Funny Thing Happened on the Way to the Forum, Strand (10-3-63).
Gentle Avalanche, Royal Court (11-13-63).
Half a Sixpence, Cambridge (3-31-63).
How to Succeed, Shaftesbury (3-28-63).
Kiss Kiss, Prince Charles (10-15-63).
Lock Daughters, Her Majesty's (5-17-63).
Let's Be Frank, Vaudeville (11-6-63).
Mary, Mary, Queens (2-27-63).
Masters, Piccadilly (5-9-63).
Minstrels, Vic. Palace (5-25-63).
Mousetrap, Ambassador (11-25-63).
Never Too Late, Prince Wales (9-24-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (5-30-60).
One for the Pot, Whitehall (5-2-61).
Out of Crocodile, Phoenix (10-29-63).
Peer Bites, New Arts (11-13-63).
Portrait of a Murderer, Savoy (10-24-63).
Pickwick, Saville (7-4-63).
Possessed, Mermaid (10-23-63).
Private Lives, Duke York's (7-3-63).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (12-6-61).
Swing Along, Palladium (5-17-63).

CLOSED

Cambridge Circus, Lyric (6-14-63); closed last Saturday (9) after 102 performances.
Cockade, New Arts (10-16-63); closed last Saturday (9) after limited engagement, 19 performances.
Exit the King, Royal Court (9-12-63); closed Saturday (2) after limited engagement, 60 performances.

SCHEDULED OPENINGS

Princess Pocahontas, Lyric (11-14-63).
Gentle Jack, Queens (11-27-63).
John G. Dumas, Lyric (12-4-63).
D'Ony Carlo, Savoy (12-16-63).
No Strings, Her Majesty's (12-30-63).

B'way Spotty; 'Succeed,' 'Park' SRO; 'Shade' \$57,371, 'Sad Cafe' \$34,252, 'Chips' \$25,793, 'Irregular' \$25,653

Business was uneven on Broadway last week. Of the 24 entries, 13 registered drops. However, the decline for 11 of those was under \$1,000 apiece. The addition of three shows this week, following the collapse of "Tovarich" last Saturday (9), brings the number of shows on the boards to 26. Slated to close next Saturday (16), however, is "Tambourines to Glory."

The only sellouts again last week were "Barefoot in the Park" and "How to Succeed in Business Without Really Trying." Edging capacity were "Never Too Late" and "110 in the Shade."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Ballad of the Sad Cafe, Beck (D) (2d wk; 13 p) (\$6.90-\$7.50; 1,280; \$50,898) (Coleen Dewhurst, William Prince). Previous week, \$34,430 for five performances and two previews.
Last week, \$34,252.

Barefoot in the Park, Biltmore (C) (3d wk; 21 p) (\$6.90-\$7.50; 994; \$38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, \$37,389 with parties.
Last week, \$37,494 with parties.

Beyond the Fringe, Golden (R) (55th wk; 437 p) (\$7.50; 799; \$34,874). Previous week, \$18,891.
Last week, \$18,675.

Case of Libel, Longacre (D) (5th wk; 36 p) (\$6.90-\$7.50; 1,101; \$40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, \$28,189 with parties.
Last week, \$30,295 with parties.

Chips With Everything, Plymouth (D) (6th wk; 47 p) (\$6.90-\$7.50; 1,084; \$43,865). Previous week, \$19,922.
Last week, \$25,793.

Enter Laughing, Miller's (C) (35th wk; 277 p) (\$6.90-\$7.50; 940; \$30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$18,560.
Last week, \$19,842.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (7th wk; 631 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$37,559 with Jerry Lester subbing for Mostel.
Last week, \$43,705.

Here's Love, Shubert (MC) (6th wk; 44 p) (\$9.60; 1,453; \$71,205). Previous week, \$65,520 with parties.
Last week, \$64,553 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (109th wk; 865 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,442.
Last week, \$66,708.

Irregular Verb to Love, Barrymore (C) (8th wk; 61 p) (\$6.90-\$7.50; 1,079; \$44,124) (Claudette Colbert, Cyril Ritchard). Previous week, \$25,756 with parties.
Last week, \$25,653.

Jennie, Majestic (MC) (4th wk; 28 p) (\$9.60; 1,655; \$91,714) (Mary Martin). Previous week, \$83,687 with parties.
Last week, \$83,087 with parties.

Luther, St. James (D) (7th wk; 53 p) (\$6.90-\$7.50; 1,609; \$61,095) (Albert Finney, Kenneth J. Warren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, \$49,827.
Last week, \$52,464.

Mary, Mary, Hayes (C) (140th wk; 1,116 p) (\$6.90-\$7.50; 1,164; \$43,380) (Patricia Bosworth, Mur-

ray Hamilton, Michael Evans). Previous week, \$18,557.
Last week, \$18,522.

Never Too Late, Playhouse (C) (50th wk; 399 p) (\$6.90-\$7.50; 994; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$36,930.
Last week, \$36,891.

Oliver, Imperial (MD) (44th wk; 353 p) (\$9.30; 1,450; \$71,977) (Clive Revill, Georgia Brown). Previous week, \$46,865.
Last week, \$47,672.

110 in the Shade, Broadhurst (MC) (3d wk; 20 p) (\$8.60-\$9.40; 1,186; \$58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, \$54,904 with parties.
Last week, \$57,371 with parties.

Private Ear and Public Eye, Morosco (D) (5th wk; 37 p) (\$6.90-\$7.50; 1,009; \$41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, \$26,703 with parties.
Last week, \$26,420 with parties.

Rehearsal, Royale (D) (7th wk; 56 p) (\$6.90-\$7.50; 1,050; \$43,909) (Keith Michell, Coral Browne, Alan Badel, Adrienne Cori, Jennifer Hilary). Previous week, \$28,201 with parties.
Last week, \$25,747.

She Loves Me, O'Neill (MC) (29th wk; 231 p) (\$8.60; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$35,072.
Last week, \$34,681. Standby Marlon Brash is subbing for the ailing Miss Baxley.

Spoon River, Booth (DR) (6th wk; 48 p) (\$6.90-\$7.50; 766; \$33,816) (Betty Garrett, Robert Elston, Joyce Van Patten, Charles Aidman). Moves following the evening performance next Saturday (16) to the Belasco Theatre where it opens Tuesday (19). Previous week, \$19,301.
Last week, \$21,409.

Stop the World—I Want to Get Off, Ambassador (MC) (58th wk; 461 p) (\$8.60; 1,121; \$51,795) (Joel Grey). Previous week, \$28,806 with Anthony Newley in the role now played by Grey.
Last week, \$26,962.

Tambourines to Glory, Little (D) (2d wk; 9 p) (\$7.50; 603; \$27,000). Previous week, \$5,469 for opening performance and five previews.
Last week, \$4,737. Closes next Saturday (16).

Who's Afraid of Virginia Woolf? Rose (D) (57th wk; 450 p) (\$6.90-\$7.50; 1,162; \$46,485) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company co-stars Hilla Stoddard, Donald Davis). Previous week, \$25,289.
Last week, \$26,868.

CLOSED LAST WEEK

Tovarich, Winter Garden (MC) (33d wk; 264 p) (\$9.20; 1,494; \$71,795) (Jean Pierre Aumont, Eva Gabor). Previous week, \$29,278.

Last week, \$32,034. Closed Saturday night (9) at an estimated loss of its entire \$450,000 investment.

OPENING THIS WEEK

Arturo Ui, Lunt-Fontanne (D) (\$6.90-\$7.50; 1,478; \$61,000) (Christopher Plummer). David Merrick presentation of play by Bertolt Brecht, adapted by George Tabori; opened Monday night (11) at a cost of around \$150,000 and can break even at about \$35,000 weekly. Last week, \$16,980 for five previews.

Man and Boy, Atkinson (D) (\$6.90-\$7.50; 1,088; \$40,318) (Charles Boyer). Alexander H. Cohen and H. M. Tennent Ltd. presentation of play by Terence Rattigan; opened last night (Tues.). Last week, \$16,081 for four previews.

One Flew Over the Cuckoo's Nest, Cort (D) (\$6.90-\$7.50; 1,100; \$41,482) (Kirk Douglas). David Merrick-Edward Lewis-Seven Arts-Joel Productions presentation of play by Dale Wasserman, adapted from Ken Kesey's novel; opens tonight (Wed.) at a cost of around \$120,000 on a capitalization of \$125,000 and can break even at around \$25,000 weekly. Last week, \$37,568, Shubert, Boston.

Off-Broadway Reviews

In White America

Judith Matherford Matherford presentation of a dramatic reading in two acts, by Martin B. Duberman. Staged by Harold Stone; sets, Robin Wagner; costumes, Patricia Quinn Stuart; musical direction, Oscar Brand. Opened Oct. 31, '63, at the Sheridan Square Playhouse, N.Y.C.; \$2.50 top weeknights, \$1.50 weekends.

"In White America" ranks as the most unusual and one of the most rewarding productions of the off-Broadway season. The program of excerpts from writings and speeches dealing with the American Negro from 1788 to the present is thoroughly engrossing, and as fervently performed by six fine actors, it is more dramatic and theatrical than most plays.

Martin B. Duberman, who selected and arranged the material, has eschewed the obvious, choosing instead lesser-known, fascinating accounts and reminiscences. Among the highlights are a letter by Thomas Jefferson calling Negroes an inferior race, and a notice warning French officers during World War I not to fraternize with Negro troops lest the white Americans be offended.

Moses Gunn is excellent as a Negro falsely accused of raping a white girl (an excerpt from the infamous Scottsboro case). But most memorable of all is the sequence based on the story of Daisy Bates, who made an abortive attempt to enter Central High School in Little Rock in 1957. Gloria Foster is nothing less than superb as Daisy, leaving an indelible impression.

Miss Foster is, in fact, the stand-out performer, proving herself an actress of range and depth. Gunn, James Greene, Claudette Nevins, Fred Pinkard and Michael O'Sullivan are all effective, however.

The staging, by Harold Stone, is fluid and imaginative. "In White America" may be a dubious venture commercially, but there is no doubt about its merit. **Kenn.**

The Immoralist

Bruce Becker presentation of a drama in three acts by Ruth and Augustus Goetz, based on a novel by Andre Gide. Staged by George Keathley; sets by Peter Harvey; lighting, Robert Brand; incidental music, Elliot Kaplan. Opened Nov. 7, '63, at the Bowery Lane Theatre, N.Y.C.; \$2.75 top weeknights, \$1.50 weekends.

Cast: Frank LaRocca, Marcie Hubert, Albert M. O'Connell, Richard Mammol, Tom Klunis, Marian Carr, David Metcalfe, Paul Gennel, Ric Fields, Cal Bellini.

An excellent cast, impeccably directed by George Keathley, make "The Immoralist" a gripping evening. First presented on Broadway in 1954, with Geraldine Page, James Dean and Louis Jourdan heading the cast, the Ruth and Augustus Goetz dramatization of Andre Gide's frank story of a homosexual and his unfortunate wife seems destined for a good run at the new Bowery Lane Theatre.

The play begins slowly, and its final scene is unconvincing. But for the most part "The Immoralist" is a taut and dramatic study of the anguish caused by sexual perversion. Marcie Hubert, as a young woman who learns after her marriage that her husband does not desire her physically, is quite moving. She performs intimate scenes believably and fervently, and handles a difficult drunk sequence skillfully. As her husband, who becomes aware of his true nature during a stay in North Africa, Frank Langella is expert, conveying fully the torment of the character.

Richard Manual plays a malevolent Arab houseboy effectively, and Cal Bellini and Marian Carr are particularly good in other roles. Keathley's staging gives the entire production the stamp of professionalism. The sets, by Peter Harvey, and the incidental music by Elliot Kaplan are just right.

The Bowery Lane, situated at the corner of the Bowery and Second St., is an attractive theatre, decorated in soft shades of purple. The seating, however, is troublesome. The rows are uncomfortably close together, and sharply angled, so that if a spectator sits straight in his chair, he looks at the wall and not the stage. Stiff necks are the result.

Comfort aside, the house appears to have a hit in "The Immoralist." **Kenn.**

Anthony Michaels has succeeded Bella Ikkin as director of "Burn Me to Ashes," opening off-Broadway next week.

Two By

George Bernard Shaw

(Donnell Library Center, N.Y.)

The N.Y. Public Library keeps its toes wet in show biz with a variety of musical, film and allied events, staged dramatic readings and poetry readings by legit names. The flagship house is the Donnell Library Center, in 53d St. near Fifth Ave., which has a modern auditorium seating about 300, with steep pitched floor and lights and sound system adequate for the type of event it presents. Different courses are spotted in about a dozen other libraries in Manhattan, the Bronx and Staten Island. (Brooklyn and Queens have separate library systems.)

Caught recently at the Donnell was a concert reading of two short Shaw plays, "The Dark Lady of the Sonnets" and "How He Lied to Her Husband," presented by Studio Stages and directed by Earl Sennett. The players are garnering experience before live audiences and must be judged accordingly. Audiences attend for free and appear to be mature book-borrowers who appreciate the Shavian wit, no matter how delivered. The house was over half filled.

In the first script Frank Murphy was the line-cadger and more deft than the others. As a boon from Queen Elizabeth he pitched for a national theatre, an institution opened 360 years later, as noted from the stage. In the second entry, Bob Gordon played an echo of Marchbanks in "Candida," while Ed Steadman, a last-minute replacement, was quite smooth as the husband who displays rancor only when his young rival rejects his wife, read by Helen Dayton.

Most of the players had done okay with their memorizing and moved well about the small stage and rudimentary props, but their weakness was in the reading of the Shaw lines.

Another group performing at Donnell is Leslie Barrett and Diana Barth duo, who host and perform with such players as Mildred Dunnock, Aline MacMahon, Nancy Marchand, Paul Sparrer, Michael Tolan, Perry Wilson, etc. in programs which each deal with one poet, i.e. T. S. Elliot, Wallace Stevens, Robert Lowell, Dylan Thomas. **Leve.**

The Theatre of Peretz

YAL Co. presentation of a program from the works of Isaac Loeb Peretz, adapted and staged by Isaiah Sheffer. Lighting by Don Summum. Opened Nov. 5, '63, at the Gate Theatre, N.Y.C.; \$4.50 top weeknights, \$1.95 weekends.

Cast: Zvee Scooler, Nancy Franklin, Isaiah Sheffer.

Issac Loeb Peretz, a Polish Jew who lived from 1851 to 1915, has been called "the father of modern Yiddish literature." But judging from the dramatized stories that make up "The Theatre of Peretz," his works are probably more effective on paper than on stage.

The tales are all softly ironic, satirizing the Jewish viewpoint with affection and humor. They have little momentum, however, and are essentially non-dramatic. They end so gently that the conclusions are anti-climactic.

The actors, directed by Isaiah Sheffer who also adapted the program and is a member of the cast, approach the material with reverence, but fail to make the Peretz characters believable or compelling. **Kenn.**

Eugene Ionesco's "Rhinoceros," presented by Frank Sognoe and Michael Murray and directed by Murray, begins a six-week engagement tonight (Wed.) at the Charles Playhouse, Boston, with Herbert Voland in the lead role.

'SEASONS' BOOKED FOR DATE AT CITY CENTER

"A Man for All Seasons" will be brought back to New York for a two-week engagement at the City Center. The major city touring production of the Robert Bolt drama has been booked for a Jan. 27-Feb. 9 engagement at the pop-price house. The Manhattan stand will be sandwiched between bookings at the Colonial Theatre, Boston, and the Walnut Theatre, Philadelphia.

The production, costarring William Roderick, George Rose and Bruce Gordon, is currently at the American Theatre, St. Louis.

Concert Review

Te Arohanui Maori

Hollywood, Oct. 31.

Polynesian Cultural Center presentation of two-act song-dance spectacle. Producer, Michel M. Grilikhes; cultural director, Albert Whanga; choreographic integration, Jack Regas; setting, William Craig Smith; choral director, Joan Pearce. One-night stand Oct. 30, '63, at the Hollywood Bowl; \$5.50 top.

The current U.S. tour of the Te Arohanui Maori (great love of the Maori) company of New Zealand should appeal to culture buffs and students. Less ethnic-minded Yank audiences are apt to find it a generally unspectacular affair, for all of its huffing and puffing, hemming and hawing, and Polynesian spectacle.

In a setting as crassly commercial as Hollywood Bowl, where incongruous jets roar overhead and even the high-priced boxes afford the spectator a view of the stage that has all the intimacy of a wrong-way peek through binoculars, the pageant seems dwarfed, second-hand and out of context. It loses a great deal of its primitive charm, flavor and impact.

The two-act program, presented by the Polynesian Cultural Center of Hawaii and produced by Michel M. Grilikhes, consists of some two dozen songs and dances tracing and illustrating the history of the sea-oriented Maori people and depicting some of their customs and rituals. Highlights are a rousing spear dance featuring the males and an interesting stick game.

The music is fine, but the lyrics leave something to be desired—in that they are chanted in the Maori tongue, a baffler to all but a very few customers. As for the dancing, it stresses expressive hand and arm movements. It is rather earthbound, the dancers rarely leaving their feet. As a spectacle, it often resembles something out of "Mutiny On The Bounty"—lavish and colorful, with a great deal of matched mass movement.

The troupe consists of 136 singers and dancers. Maori culture director is Albert Whanga and choreographic integration is by Jack Regas. **Tube.**

Dublin's Abbey Theatre Due to Open in Dec., '64

Dublin, Nov. 12.

The Abbey Theatre, under construction to replace the burned-out old building, will cost around \$1,000,000. The financing will be provided partly from the insurance on the old building and partly from a fund setup by the Irish government to use long-unclaimed funds. The new building is to be completed in 1964, with the first production set tentatively for December.

Managing director Ernest Blythe has named an Irish-born former Trans-Canada Airlines hostess, Colette Gribbin, as house manager for the Abbey. She will be the second woman to hold the post, her predecessor, Phyl Fleming, having bowed out for marriage.

Inside Stuff—Legit

When last season no tenor arrived in Vienna for "Meistersinger" and investigation disclosed that none had been contracted, affairs at the Stätorper under the artistic direction of the seldom-there Herbert von Karajan became a national scandal. This relates to the latent conviction that the opera house is a luxury for a nation of 7,000,000 and that, when so atrociously administered, the situation was intolerable. Resultantly, the government hired Egon Hilbert, with the title of co-director, but actually to restore business methods, to which von Karajan is allergic.

Hilbert had joined the Stätorper in 1946, direct from a German concentration camp, and almost literally slept on premises. His fanatic devotion to opera brought him into conflict with political realities and general poverty in Austria and ultimately Hilbert was ousted in the 1950s. His return to power is all the more eloquent of the desperation of despair in Vienna over Karajan's easygoing ways as an administrator.

Shubert Alley Shorts

Brooks Atkinson, N.Y. Times columnist and former drama critic, and his novelist-wife Oriana Atkinson, sailed last Friday (8) to Panama and then California, to remain until next spring. . . . Charles Meeker, Dallas hotel director and former managing director of the State Fair Musicals, staged the recent Miss Teenage Pageant there. A picture in the Dallas Times Herald, showing Meeker directing a rehearsal, makes him look like a well-fed Toscanini sans mustache.

There's a big catch to the play contest being conducted by the Milwaukee Drama Council. Although there's a \$500 prize announced, the author of the winning play must assign 60% of all rights to the sponsoring organization, which is supposed to try to arrange a professional production of the work. . . . Howard Lindsay is now sporting a luxurious beard—it's very impressive. . . . Life mag and the producers of "A Funny Thing Happened on the Way to the Forum" and "Never Too Late" are working with Random House on a publicity outburst in connection with George Abbott's 50th anniversary in the theatre, which occurs Nov. 25. That is the publication date of the noted stager's autobiog, "Mister Abbott."

Al Rosen, company manager of the touring "How to Succeed in Business Without Really Trying," was given a dinner last week at the Knoxville Civic Coliseum to honor his 71st birthday and 50th anniversary in show business. . . . David Merrick took ads in the Minneapolis Tribune recently to plug his Broadway productions of "Luther," "Oliver" and "Stop the World—I Want to Get Off," although the touring edition of the last-named show played there last season.

John Gielgud's new book, "Stage Directions," will be published next March 19 by Random House, to coincide with the Broadway opening of the Richard Burton revival of "Hamlet," which he will stage. . . . Samuel French has just published acting versions of "Harold," a comedy by Herman Raucher; and "Lord Pango," S. N. Behrman's dramatization of his biography, "Duveen." Both are paperback editions, \$1.25 each. . . . Albert Finney, currently starring on Broadway in "Luther" and in the recent film release, "Tom Jones," is the subject of a picture spread in the Nov. 19 issue of Look mag.

The weekend entertainment section of the Toronto Star recently carried an interesting piece under the by-line of David Merrick. It dealt with present conditions and future prospects of the Broadway theatre and was assembled by Star entertainment editor-drama critic Nathan Cohen from the producer's answers to questions submitted by mail. . . . The acting versions of "My Mother, My Father and Me," Lillian Hellman's dramatization of Burt Blechman's novel, "How Much?" and "Next I'll Sing to You," a London play by James Saunders, have been published by Random House in cloth cover, at \$3.95 each. An author's note indicates that the Hellman play is in the original text, not as with the revised second act as played on Broadway last season.

Cohen's 'Rugantino' Logistics

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scale. Show will need \$45,000 to break.

Cohen and Jack Hylton are co-producers of the American and London companies and, in turn, they will enlist a French and German coproducer when it's ready for those countries. Hylton is due in from London shortly and will return later for the Toronto opening. When the musical hits London it will play Hylton's Adelphi Theatre.

Jack Harrold's importance to the show is stressed by Cohen because he must know it so well that his cueing of the Telesync must anticipate the laughs, or know when to possibly retard the English titling in the event a laugh lasts longer, somebody ad libs, or there is any other unanticipated acceleration or retarding of the action.

The key to the Telesync projection is a newly developed 2,500-watt bulb and Zeiss lens which will afford ready visibility of the projected titles which will be on a traveller just over the footlights. Thus the words and the action will be in direct range. (When the American company of "West Side Story" essayed a titling technique in Paris, it was done on a scrim above the action on the stage, and apart from the awkward vantage point, it was out of line with balcony or other side-seat vision. Cohen says this technique circumvents any sight-line hurdles.)

"Rugantino" was eyed in Rome also by Leland Hayward and Feuer & Martin and Cohen states that, unlike his colleagues' ideas to adapt it into English, when he told authors-producers Garinei & Giovannini (they did the libretto; music is by Armando Trovajoli) that he was interested in bringing the entire production, intact as is, he closed the deal.

The show had the longest run in Rome legit musical history from Dec. 15 last to June and, by coincidence, is bucking "My Fair Lady" which opened in Milan last Thursday (7) at the same time that "Rugantino" opened, respectively at the Delia Scala and the Lirico Theatres. "Rugantino" tours Florence and Turin after Milan and thence to Toronto.

Drake will collect 1½% of the gross for his adaptation and supervision; Edward Eager, who wrote the American pop lyrics for

Music Publishers Holding Corp., gets ½%.

Even though the stage version will be 100% in Italian, for pop purposes there will be English lyrics to the Trovajoli melodies on the Harms editions. The authors graduate from 6-8% of the gross and they, as producers, share with Cohen in royalties after profit.

Rap Critics

Continued from page 61

out. The management withdrew permission for the show's star, Kirk Douglas, to be interviewed on a local television program conducted by the Record-American reviewer. It also pulled its ads from the paper. [A review of a previous video interview by Norton on Merrick is in Legit.]

As reported by Cohen in his daily Star column, Levin let go at Evans and him in a prepared talk at a regular monthly luncheon meeting of the Toronto Variety Club. The producer was quoted as rating "Girl" as "one of the best musicals ever produced" and described Evans as a "nitwit," advising him, "Quit your job. You're no good at it."

According to Cohen, the producer called on the publishers of the Star to get rid of the critic-editor. Levin reportedly continued, "I wonder at his ability to sling vituperation at his betters. . . . I know a damn sight more about the musical theatre than Cohen knows now, or ever will know." He was quoted as adding, "Broadway producers are not going to subject themselves to this sort of juvenile abuse much longer," and criticism of their shows could "likely destroy Toronto as a tryout town."

Cohen concluded his coverage of the episode with the following deadpan paragraph: "The Variety luncheon meeting always ends with a prayer. Yesterday's was given by Rabbi Stuart Rosenberg. It began, 'O Lord of the critics and the criticized, we thank you for the love of reproof. . . .'"

The tryout tour of "Girl" is continuing this week in Philadelphia, where musical drew enthusiastic notices from all three local critics. The production is due Dec. 5 at the Broadway Theatre, N.Y.

What Does a Producer Do?

David Merrick, always a good subject, was Boston critic Elliot Norton's guest on his regular WGBH-TV show, repeated on Channel 13, New York's educational outlet. The critic of the *Hub Record* & *American* and *Boston Sunday Advertiser*, and also lecturer at Boston U., evoked so much empathy with his subject that Merrick seemingly refrained from chiding the *Times* and *Trib*, only mentioning in passing that these two important Gotham sheets panned "Becket" which, however, went on to immediate boxoffice success despite them. (On P. 1 is a news story about Merrick's (and Herman Levin's) reversal of that press cordiality).

Merrick detailed that he has a Foundation bearing his name which gambles on plays he really likes to do—"Rhinoceros" was one and the current "Luther" is another—because he "does not want to burden N.Y. backers." As an exception, he detailed that he told them that "Becket" would probably wind up in the red but they went along regardless even though it was a costly production (\$190,000) but it did surprise all by tilting into the black via a film sale. When he gave a generous nod to Laurence Olivier, Norton reminded him that even the knighted star couldn't save "The Entertainer", or the film version thereof.

Merrick seemingly had "What does a producer do?" on his mind because he led Norton into it and stressed that most legit musicals start with the producer. It's invariably the producer's idea, and he reeled off a flock of his and several Rodgers & Hammerstein clicks (for which he gave "Terry" (Theresa) Helburn the credit) but he admitted that "Bells Are Ringing" was one which originated with the authors. He reprised how he put "Gypsy" together; how another set of librettists couldn't lick it; how Arthur Laurents, whom he called in, found the key and it took him only three weeks to complete the book; how he got the idea then of calling in Jerome Robbins. He cites again the integrated importance of choreographer-stager with the upcoming "Dolly" (Carol Channing) which Gower Champion will do, based on one of his (Merrick's) favorite plays, "The Matchmaker".

There is no doubt about it—in Merrick's eyes and experience the producer is the main contributor to any theatrical undertaking, whether he has the vision to scout Paris and London and elsewhere and ferret out plays already done which, as happened with some of the British product, were flops on their home-grounds and hits on Broadway, or with original concepts.

Merrick calls his Foundation the "answer to Lincoln Center." He stated that he hasn't too much hope for a repertory company because it's good only for existing plays and cannot attract new or established playwrights because of the limited number of performances. The Merrick Foundation, however, chances new plays—Bertolt Brecht's "Arturo Ui" for example—on Broadway, and because "I don't want to burden my backers" this is one which is underwritten by the MF.

He whimsically explored the idea that it may well be that his so-called "commercial" entries may not come off as well as his Foundation plays, citing Albert Finney in "Luther"; how unexpectedly well "Man for All Seasons" and kindred plays have done.

He credits this to an ever-widening audience whose thesping standards are increasingly higher; that they will patronize "literary subject material" he had pegged "Rhino" for six weeks and it ran a year, and he is heartened by these larger audiences for "offbeat subject matter". It was a well-done interview of substance and intellect and worthy of its WNDT (N. Y.) repeat. Abel.

Shows Abroad

Continued from page 62

The Roses Are Red
seemingly less mad as the play develops and close to the character projected to the German people, a dominant and vital leader easily accepted by the Nordic Hilda and Gretel.

The tragedies of the two women, Hilda weakened from the strength of her recovery through revived memories of "glories" and Gretel content in her never-never land of expectation are effectively played by Mary Kerridge and Rachel Herbert, the latter on the level line of the character, while the former ranges from the near happiness of a serene married life to the mad-happiness of a Hitler maiden.

Thorley Walters portrays the ingratiating ad-man with a conscience, contributing little to the play but relieving its tension in an acceptable characterization. Hilton Edwards is the conventional portrait of a medical superintendent, an earnest and honest psychiatrist with a strong protective instinct.

His direction, in the doctor's living room at the hospital, is imaginative and firm and he contrives plenty of unspectacular movement to relieve the essential talky character of the play. The pace slows during the third act, but should speed up and enhance the obvious chances of the piece for Broadway or London. Mac.

Out of the Crocodile

London, Oct. 30

Michael Codron presentation of comedy in two acts (four scenes) by Giles Cooper. Staged by Donald McWhinnie; decor, Reece Pemberton; lighting, Richard Pilbrow. Stars Kenneth More, Celia Johnson, Cyril Raymond; features Amanda Reiss, Katharine Barker. Opened Oct. 29, '63, at the Phoenix Theatre, London; \$3.55 top.

Henry Hampton Cyril Raymond
Eileen Hampton Celia Johnson
Peter Pounce Amanda Reiss
Monica Katharine Barker
Julia Amanda Reiss

Kenneth More, back on the West End stage after an absence of 11 years, provides marquee gloss for this Giles Cooper farcical comedy, brought into the West End by Michael Codron. His boxoffice strength should prove a major factor in determining the success of this lightweight yarn, which thereby could have a chance in

London, but looks dubious for Broadway.

Devotes of preposterous situations may find much pleasure in "Out of the Crocodile," the title of which is boys' school terminology for being out of line. The play is about a couple who live in London during the week and at Brighton on weekends, and an amusing situation arises when an unmarried man takes over their two premises on an alternating basis.

The yarn is at its best when it holds to a farcical note, but the mood changes from time to time, throwing it occasionally off-key. The brisk dialog mainly matches the basic preposterous situation, and Donald McWhinnie's authoritative direction derives maximum fun by sustaining the action at a slick pace.

There are top drawer performances by Cyril Raymond and Celia Johnson as the married pair and Kenneth More as the alternate tenant who straightens out their tangled affairs. Amanda Reiss and Katharine Barker, as influential secretaries, give lively support, but all are worth more substantial material. Reece Pemberton has designed an attractive living room set, skillfully lighted by Richard Pilbrow. Mayo.

Baal

Vienna, Oct. 30.

Atelier Theatre presentation of 1918 play by Bertolt Brecht. Directed by Veit Belin. Scenery by Jan Vencesbos. Costumes by Agnes Laurent. Incidental music, Paul Angerer. At Atelier Theatre, Vienna.

For those who expected a theatrical "scandal," the first performance of Bertolt Brecht's youthful drama, written in 1918 when he was barely 20, was a disappointment. Today's habits of experimental, offbeat or cellar theatres do not get enraged any more either by three-quarter naked girls or by words not admitted in the vocabulary of well-bred burglars. In 1918, the war-disillusioned youth of those days took to "Baal" at its world premiere in Leipzig. The play was soon forgotten or shelved, because Brecht himself was not interested any more in his highly individualistic, egocentric Baal. Oskar

Playwright
PHILIP DUNNING
evidences his perennial love affair with the theatre in a whimsy titled
**A Daring Idea:
Normal People**
* * *
another interesting feature in the upcoming
58th Anniversary Number of VARIETY
Plus other statistical and data-filled charts and articles

Homolka in 1926 offered six performances at Vienna's Josefstadt Theatre of this play. Since then neither in Germany nor Austria has the play been shown. Here Brecht seems under influence of poets like Villon and Rimbaud.

He named his hero, Baal the poet, who storms through the world like the angel of Death—after the God of fertility whose symbol is the steer. He needs a sea of naked female corpses. He does not only rape girls and women but also men and steps over the corpses of these to lie down on his lonely death-bed with the cry of "Mother" on his lips, in spite of having despised motherly fertility all his life. Everyone lies prone to him whom they call a beast—like his creator, Brecht himself.

Brecht tried to show and say at the time, what was generally not shown or said in public places and stages. But still next to Baal, the incarnation of everything Bad, stands also the Good. Even the pornography has the sound of poetry which made the play acceptable. Seen in the distance of 45 years it has perhaps a documentary value.

Director Veit Belin followed his line of experiment in putting on the play. He is himself as provocative as the young Brecht was and if the play is written for bigger stages and more professional actors than this company has—the conviction, earnestness and passion with which everyone applied himself was admirable. If Belin in the lead was somewhat more romantic than the text called for. He rubbed off the sharp edges. Only in the death scene did he reach the true grandeur the author must have wished for his hero. All other parts are played with display of personality and characterization, the scenery was excellent and solved all technical problems in the 22 changes and so was the speaking chorus as well as music and costumes. Goth.

\$56,400 Rockefeller Gift For Actors Studio Unit

The Rockefeller Foundation has awarded a \$56,400 grant to the Actors Studio, N.Y. The money is to be applied to the costs of the studio's Playwrights Unit and its various instructional programs. It's the first such grant awarded to the studio since its inception in 1947.

The Actors Studio Theatre, an autonomous producing affiliate of the Actors Studio, does not participate in the Rockefeller Foundations grant. The theatre operation was previously awarded a Ford Fund grant.

Australian Shows

(Week Ending Nov. 9)

ADELAIDE
Ages of Man, Her Majesty's.
MELBOURNE
Happy Invalids, Union.
How to Succeed, Her Majesty's.
Mary, Mary, Comedy.
Orphans in Underworld, Princess.
Physicists, St. Martins.
PERTH
King and I, Capitol.
SYDNEY
Annie Get Your Gun, Her Majesty's.
Goodnight, Mrs. Puffin, Royal.
Minstrels, Tivoli.
Opera Repertory, Elizabethan.
Physicists, Ensemble.
Sweet Bird of Youth, Independent.

SCHEDULED B'WAY PREEMS

Cuckoo's Nest, Cort (11-13-63).
Golden Age, Lyceum (11-18-63).
Once for All, Booth (11-26-63).
Got a Girl, Music Box (11-26-63).
Girl Came to Supper, B'way (12-8-63).
Love & Kisses, Music Box (12-18-63).
Albatross, Lyceum (12-18-63).
Marathon '33, ANTA (12-22-63).
Hello, Dolly, St. James (1-16-64).
Dylan, Plymouth (1-18-64).
Aye! Fall, ANTA-Wash. Sq. (1-23-64).
Milk and Honey, Little Theatre (2-1-64).
What Makes Sammy Suck, St. (2-4-64).
Regent, Wellinger (2-8-64).
Foxy, Ziegfeld (2-15-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Fanny Hill, Winter Garden (2-27-64).
Charlie, ANTA-Wash. Sq. (3-18-64).
Girl to Remember, Wellinger (3-24-64).

Severe Winter Sloughed English Provincial Theatres Last Season, But Arts Council Reports Upturn

London, Nov. 12.

BRIDGE'S 'DIFFERENCE' SKEDS LONDON PREEM

London, Nov. 12.

Peter Bridge's production of "Difference of Opinion" is to open Nov. 21 at the Garrick, replacing Michael Codron's "Cider With Risia," which folds next Saturday (16) after a four-week run.

The newcomer is the third George Ross-Campbell Singer drama dealing with the world of big business. Ross is an accountant with Associated Television, and Singer is an actor. Their previous plays were "Any Other Business" (presented last season on Broadway under the title, "Calculated Risk") and "Guilty Party," which had a hit run at the St. Martin's several seasons previously.

"Difference of Opinion," which has recently been on a successful road tryout, stars John Gregson, Raymond Huntley, Lally Bowers and Gillian Lewis, with Anthony Sharp directing.

'Eight... On the Go' Due For European USO Tour

M. J. Boyer has produced her fifth edition of the USO revue, "Eight... On the Go," for a 12-week tour of the European command beginning today (Wed.). The overseas trek will take in Italy, Germany, France and Scotland. The cast comprises Dale Phillips, Peg Wathen, Henrietta Valor, Al Valor, Ellen Tucker and Jeff Bolton, with accompaniment by pianist Bill Clemmer and drummer Cal Santo.

Miss Boyer is also associated currently with the upcoming Broadway production of "Any Wednesday."

Howard Bay Will Direct Tech's Strindberg Show

Pittsburgh, Nov. 12.

Broadway set designer Howard Bay, whose activities have also extended to films and television, will direct Strindberg's "Crimes and Crimes" for presentation here by the Carnegie Tech drama department. It's slated for a nine-performance campus run at the Carnegie Theatre in the College of Fine Arts beginning Nov. 26.

Bay, president of the United Scenic Artists union, is the Andrew W. Mellon Guest Director of the Carnegie Tech drama department for 1963.

Canada's Cipher

Continued from page 61

with U.S. cities of comparable size, which might be found in the same plight if not worse.

Ottawa's population should hit 1,000,000 by the year 2,000 (a ghostly thought to some residents), predicts the report, which plans for needs 40 years ahead. It also notes that since the National Art Gallery moved downtown attendance has increased tenfold, 363,000 in '62.

Report estimates 1,340 performances in the proposed Centre in 1967 (drama 138, music 111, opera 22, ballet 15, musicals and revues eight, etc. Proposed site overlooks Parliament Hill and is close to one of the three bridges connecting Ottawa with Hull, Que. (pop. 60,000).

Costs are broken down into \$2,460 per seat, \$46.25 per square foot floor space, \$1.60 per cubic foot over-all space. Report doesn't say who's to put up the \$9,000,000, but it's likely the federal government will be tapped—using money allotted for the '67 centenary. It has also several times said, "Come and get it—when you have concrete plans." (This capital, unlike Washington, D.C., is not a federal area, and residents have a vote; but a great deal of the land around both Ottawa and Hull is federally owned and administered by the National Capital Commission.)

The up-and-down status of Britain's widespread stock theatres is emphasized anew in the 18th annual report of the Arts Council of Great Britain.

During the autumn of 1962, the report observes most provincial repertory theatres had improved attendances and a generally satisfactory season, but the severe winter with prolonged ice and snow was particularly damaging to theatres in the south of England, less so far those in the north.

The main effect was that companies which normally profit by their Christmas shows made little or nothing at all, and the loss of audiences over the unusually long period has been serious for a number of managements whose reserves were already low.

The report adds, however, that by the end of March, most theatres had weathered the storm better than they had expected. In the early summer, though, a second recession occurred, and both London and provincial stock theatres were playing to poor houses. That trend has become more marked over the past few years.

In the face of weather, competition from film and tv and many other aspects of entertainment, the report urges that the problem of what the stock companies must do during the summer must be faced and planned. "Perhaps," says the Arts Council, "they should operate as... the Continental theatres and close for a longer summer recess."

Meantime, artistic standards in some provincial playhouses have improved considerably, says the report, largely because managements have extended the period of production (and of rehearsal) of each play. The Nottingham and Sheffield theatres, for instance, have experimented with two and three-week runs, which has led to a complete change to the longer rehearsal and longer run, a policy financially supported and generally endorsed by the Council.

The Council, which already offers limited guarantees against loss for the production of new drama, is now preparing a scheme whereby "neglected plays" can be revived with the aid of financial guarantees, provided the Council's Drama Panel is satisfied that they have "a reasonable chance" of b.o. success.

Arts Council backing of new drama totalled \$18,564 during the 1962-63 season, and \$84,000 was spent on various capital schemes. The Council welcomes what it describes as "the most important innovation of the current financial year"—the Treasury's decision to fix in advance the amount of the Council's grant for 1964-65 and 1965-66.

The report concludes, "This will deprive us of some of the speculative excitement of annual budgeting in an expanding economy—and it imposes certain limits on the exercise of creative imagination—but it means we can help our clients to plan for the future with more confidence... and it frees us from the crippling uncertainty that vitiated to some extent all our work on new developments in their most important formative stages."

Scot Rep Also Up

Edinburgh, Nov. 12.

Repertory theatres in Scotland are having a new boom in attendances. According to the British Arts Council, the improvement is attributed in the main to the "adventurous and enterprising policies" pursued by the theatres in their choice of plays, supported by increased grants.

The Citizens' Theatre in Glasgow reports upped attendances of over 25%, while an increase of 38% has been noted at the Edinburgh Gateway Theatre. An upward trend in receipts is also reported from the Dundee Repertory Theatre until its recent destruction by fire.

Another Yiddish theatre entry, "The Sage of Rottenberg," by H. Leivick, opens next Tuesday (19) at the Folksbiene Playhouse, N.Y. under the direction of David Licht. Sets and costumes for the presentation, which has incidentally music by Henech Kon, were designed in Israel by Lidia Pincus-Gani.

Stock Reviews

The Strangers

Westport, Conn., Nov. 6.
Country Playhouse Arts Council presentation of drama in three acts by Andrew Rosenthal. Staged by Carmen Capalbo; setting, Leo B. Meyer; costumes, Ruth Morley. Stars Cornelia Otis Skinner, Jane Wyatt, Constance Cummings, Peggy Conklin; features Laurence Hugo, Margaret Hamilton. Opened Nov. 5, '63, at the Country Playhouse, Westport, Conn.: \$4.40 top.
Louise Margaret Hamilton
Bert Gurnee Willard Swire
"M" (Emmie) Gurnee Peggy Conklin
"C" (Catherine) Gurnee Constance Cummings
Wynn Bonnard Jane Wyatt
Minnie Fallon Cornelia Otis Skinner
Hank Waldo Laurence Hugo
Angie Waldo Penny Fuller
Dr. Joe Barnes Jerome Collamore

An impressive cast has been assembled for the two-week tryout of Andrew Rosenthal's "The Strangers." It is an interesting play but appears to represent a challenge in the formidable revision required.

The titular characters are the women of a flour-rich midwestern family dominated by a stroke-crippled matriarch. One of the three daughters is wed to the manager of the mill, whose mistress is supported by the mother-in-law. Another husband drives her to attempted suicide. It is the return of the third daughter from expatriation in Europe that looses the pent-up secrets and hatreds of the women and their men. Four-letter words are popping like firecrackers as the gals go at each other in the second act.

Cornelia Otis Skinner turns in a commanding performance as the wheel-chair despot, although she has understandable difficulty in the final confrontation with the returned daughter. Jane Wyatt is first-rate in the latter role, benefiting from the play's surest writing. Constance Cummings, as the obscenity-tossing alcoholic, and Peggy Conklin as the other unhappy wife reflects the uncertainty of the writing.

Margaret Hamilton maintains her perennial high average as the servant, Laurence Hugo and Willard Swire portray husbands who don't seem worth bothering about, and Penny Fuller is helpful as the granddaughter.

Carmen Capalbo's staging makes effective use of the players. The budgetary restrictions are obvious in the scenery and costumes, but the Westport craftspeople have done well under the circumstances. *Elem.*

The Moments of Love

Westport, Conn., Oct. 29.
Producing Managers Guild presentation of drama in three acts by David Rogers. Staged by Herbert Machiz; setting, Leo B. Meyer; costumes, Irish Ayres; incidental music, Teiji Ito. Stars Ann Harding. Opened Oct. 28, '63, at the Country Playhouse, Westport, Conn.: \$4.40 top.
Mrs. Devere Ann Harding
Mrs. Visserthoof Dorothy Sands
Butler Leo Luckner
Guard Roy Shuman
Young Man Nicholas Pryor
Alison Ina Niemela

Although a program note by David Rogers espouses the form of his "frankly romantic play," he fails to justify his enthusiasm in "The Moments of Love." The romance doesn't radiate.

An attractive company headed by Ann Harding, plus the direction of Herbert Machiz, are not exploited in an uncertain work that is part fantasy and part comedy. When the latter is accented, "Moments" comes to occasional life.

The romance concerns the effort of a rich widow to bring back the love she lost years ago, actually through the device of engaging a young actor to play the late husband in the moments she seeks to recapture. With the disruption of the illusion, her dream world is shattered.

A number of production difficulties, including the loss of two principals because of physical casualties, clearly complicated Machiz' job, and he has his work cut out if a Broadway presentation is intended. The cool stature of Ann Harding suits the characterization of the recluse with the big secret, but in romantic moments she is wanting. Dorothy Sands is much happier as the old friend who realistically adds up the score.

Coming into the play overnight when the original actress took ill, Ina Niemela scores as the granddaughter who wins the actor-lover, competently played by Nicholas Pryor. Leo Luckner is properly stiff as a mute butler who operates under a number in-

stead of a name, and Roy Shuman is helpfully talkative as an estate guard.

The summer house set of Leo Meyer is romantically generating. *Elem.*

Mort Gottlieb to Coast For Gab on 3 Projects

Broadway producer Morton Gottlieb, currently represented on the Main Stem by "Enter Laughing" and "Chips With Everything," made the N.Y. to L.A. trek last week for discussions regarding those two entries and an upcoming presentation. His agenda included the ironing out of certain details concerning a "Laughing" tour scheduled to start next May 18 at the Geary Theatre, San Francisco.

Another matter involved talks in connection with the possible sale of the film rights to "Chips." Although J. Lee Thompson, director of Bowhall Productions Ltd., claims his firm has the picture rights to "Chips," this is denied by Gottlieb and Arnold Wesker, the play's author. "Chips," incidentally, was coproduced by Gottlieb for Broadway in partnership with Helen Bonfils.

The third project to get Gottlieb's attention on the Coast was "The White House Story," the tentative title of the A. E. Hotchner script, which is to be coproduced on Broadway by Gottlieb, Gilbert Miller and Miss Bonfils, with Helen Hayes starred. In connection with this venture, the purpose of Gottlieb's visit to L.A. was to scout other leads for the project.

Off-B'way Preems

Continued from page 61

emphasized, "We cannot, of course, force any production to comply with the terms of this service." His letter continued, "We would, nevertheless, like to make you aware that such a service exists and to ask your cooperation in helping us to prevent conflicts which are an annoyance to everyone concerned."

Anent the shuffling of preem dates, the three shows which make up this week's list of off-Broadway openings all had been scheduled for earlier unveilings. "Journey to the Day," which debuted at the Theatre de Lys last Monday night (11), was originally slated to bow last Wednesday (6), while Monday (11) previously designated as the debut date for the double-bill of "The Maids" and "Bedlam," which pushed back its opening at the Theatre de Lys to tomorrow night (Thurs.). The scheduled debut next Friday night (15) of "Tele-machus Clay" at the Writers Stage Theatre marks the third preem date change for that offering.

The opening date switch for "Journey" put it into conflict with the Broadway preem of "Arturo Ui," which had advanced its opening from tomorrow night (Thurs.). Besides the two Monday night preems on Broadway and off-Broadway and the scheduled Thursday and Friday openings off-Broadway at the de Lys and the Writers Stage, there's also the Broadway debuts this week of "Man and Boy" last night (Tues.) at the Atkinson Theatre and "One Flew Over the Cuckoo's Nest" tonight (Wed.) at the Cort Theatre.

This is therefore an exceptionally busy week for legit in Manhattan, with six openings covering five consecutive nights, besides the performance next Friday night (15) of "An Evening with Jake La Motta," at the Barbizon Plaza Theatre. The latter show will offer the ex-prizefighter in what's described as a "dramatic concert," playing nine roles with an Equity supporting company.

Tom Hughes in N.Y.

Tom Hughes, managing director and producer of Dallas Summer Musicals, is in New York for three weeks to line up shows and leading talent for his 12-week, six-show season. He's already set the touring "Camelot" for a fortnight next August, as the season's closer.

Hughes will host a cocktail party today (Wed.) at Sardi's restaurant, N.Y., for Charles S. Sharp, DSM president.

Publishing Stocks

(As of Nov. 12 closing)

Allyn & Bacon (OC)	23 1/4
American Book (AS)	41 1/2
Amer. Book Strat. (AS)	5 1/2
American Heritage (OC)	7 1/4
Book of Month (N.Y.)	20
Conde Nast (N.Y.)	13 1/2
Cowles (OC)	13 1/4
Crowell Collier (N.Y.)	19 1/2
Curtis Pub. (N.Y.)	6 1/2
Esquire Inc. (AS)	8 1/2
Ginn & Co. (N.Y.)	28 1/2
Grolier (OC)	54
Grosset & Dunlap (OC)	7 3/4
Harcourt Brace (N.Y.)	34
Hayden Pub. (OC)	2 1/4
Hearst (OC)	25
Holt R & W (N.Y.)	25 3/4
La Times-Mirror (OC)	33
Macfadden Bartel (AS)	6 1/2
McCall (N.Y.)	32
McGraw-Hill (N.Y.)	29 1/2
Meredith Pub. Co. (OC)	26 3/4
Nat'l Per. Pub. (OC)	10 1/2
New Yorker (OC)	111
Pocket Books (OC)	3 1/2
Popular Library (OC)	2 3/4
Prentice Hall (AS)	35 3/4
Random House (N.Y.)	9 1/2
Scott Foresman (OC)	26 3/4
H. W. Sams (OC)	32 1/4
Time Inc. (OC)	83 3/4
Universal Pub. Co. (OC)	4 1/4
Western Pub. Co. (OC)	20
World Pub.	16 1/2

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Bache & Co.)

Italian Prompter Creates Walkout At Vienna Opera

By EMIL MAASS

Vienna, Nov. 5.

Maestro Saverio M. Romano of La Scala in Milan was personally conducted to the prompt box of the state opera by general manager Egon Hilbert, but the curtain did not rise. The technical staff went on strike against bringing an Italian into Vienna's opera house.

Egon Hilbert (and Herbert van Karajan) appeared before the curtain at 7:07 p.m. The audience had scented crisis, because the curtain rises on the second of the opera. Hilbert read a communique, amidst hisses. It said:

"The public read in the newspapers, that the union protested against the presence of a prompter from Italy. The labor department is at present considering the application for a working permit. However, actually it is a Maestro Saverio M. Romano, who the state opera hired. This is a matter of art and not technical staff. This man is a necessity for the singers, he is used always in Italy."

The Workers Union sent out a few hours later its own communique, saying, that there is among others a prompter, who did his work satisfactorily in Italian operas in his 23 years here. Immediately after it became known, that Karajan had hired an Italian (\$1,000 for one month plus all expenses), the union protested, only to receive the reply, that he (Karajan) would resign if no permit is granted. Indeed, Karajan claims, that this is no competent matter for the Union.

Thus, "Boheme," in entirely new settings by Franco Zeffirelli, was called off.

This was second performance to be cancelled within a year after the audience was seated and waiting. Last May "Meistersinger" was called off when there was no tenor because, as it turned out, none had been contracted, an embarrassing discovery which could not be corrected but which left to appointment of Hilbert to assume the responsibilities of the artistic, but detail-ignoring, Karajan was not taking care of.

Both incidents, each with a different emphasis, make clear that a struggle for power is going on backstage at the opera house. Latest as previous incident was front page big headline news in the local papers.

Equity Library Theatre will present "Kismet," with Lonnie Sartin in the lead role, at the Master Theatre, N.Y., starting next Saturday (16).

Literati

Curtis Refinancing

Plans are set for a \$35,000,000 refinancing of Curtis Publishing Co., according to Serge Semenenko, vice chairman of the First National Bank of Boston which heads the group.

Semenenko says six commercial banks in different parts of the country have agreed to underwrite the funds. Group includes, besides the Boston bank, the First Pennsylvania Banking & Trust and Philadelphia National Bank, both of Philadelphia; Franklin National of New York; Bank of the Southwest N. A., Houston; and Union Bank in Los Angeles.

Plans calls for sufficient funds to retire all existing short term debts of Curtis and all the debt of New York & Pennsylvania Co. Inc., a wholly-owned subsidiary, while leaving funds available for additional working capital. Financing for Curtis will be on a five-year basis with seven years for the N.Y.-Penn subsidiary.

Dissident stockholder group at Curtis Publishing Co. has hit upon an appeasement note with Matthew J. Culligan, chairman-president of Curtis. William Rossmore, Newark attorney, who had headed the dissidents, now says his group is in complete agreement with the publishing company's new financing program.

A row had centered on the matter of dividends and capitalization. There hasn't yet been a complete solution, said Rossmore, but he adds that management is making a "substantial step" in the direction of making payments on prior preferred dividend arrears.

Clay Blair Jr., editor of the Satvepost, signed another set of quintuplets—the Prietos of Venezuela—to all literary and photographic rights.

Previously the Fischer quint (four girls and a boy) were signed in Aberdeen, South Dakota, and the Nov. 16 issue of the SEP and the December Ladies' Home Journal (both Curtis Pub. Co.) will give it the masculine and feminine versions of Mr. and Mrs. Andrew Fischer.

The Efrén Prietos of Maracaibo, Venezuela, are parents of five boys, and their story will appear in both SEP and L.H.J.

Hy Gardner's Quiz

N.Y. Herald Tribune syndicated columnist Hy Gardner, readying a series for his outlets as well as for his upcoming "Off-Beat Guide to New York," is quizzing VIPs on three broad categories: "when friends tell you they'll visit New York for the first time, what points of interest do you suggest as 'musts'?" "what do you enjoy doing most in New York, and where?" and "what are your favorite N.Y. restaurants and dishes?"

Book will be published by Grosset & Dunlap, keyed to the N.Y. World's Fair influx. Columnists Earl Wilson and Frank Farrell, co-incidentally, are likewise readying ditto guides, for the same potential markets.

ATV's Book

In the current vogue of publishing books about their prized and prestige-laden programs, the tv industry has produced several interesting publications stretching from educational followup material to background stories of getting a weekly series on the air. Latest comes from Associated TeleVision on "About Religion." (Macdonald & Co., \$3.50). ATV's six year old Sunday program which aims at making religion news.

Edited by Michael Redington, award-winning producer of the tv series, book presents 17 of the most interesting programs in the skein, each amply illustrated.

Esquire's Peak Earnings

Esquire Inc. reported record earnings for the six months ended Sept. 30, 1963. Net income advanced 36% to \$260,094 from \$191,122 for the preceding year's first half. This was equal to 44¢ a share compared with 32¢, based on 587,246 shares outstanding at the end of the current year's period. Operating revenues increased 2% to \$10,115,540 from \$9,922,645.

Earnings additionally benefited from a capital gain of \$304,178 (net of Federal taxes), equal to 52¢ a share. This resulted from

the sale of a 50% interest in the company's Data Processing division to A. C. Nielsen Co., with which Esquire has formed a new firm, Neodata Services Inc., to establish an expanded data processing business.

Total net income for the six months was \$564,272 or 96¢ a share.

Meredith Earnings Up

Earnings rose substantially for Meredith Publishing, publisher of Better Homes & Gardens and Successful Farming magazines, in the quarter ending September 30.

Revenue of \$19,273,174 for the quarter just ended produced net earnings per share of 91¢ compared to 64¢ for the corresponding quarter in '62.

Xmas Anthology

A breezy Pocket Book paperback special (\$1) is "My Most Memorable Christmas," edited by Gerald Walker, and in pithy manner, usually in a page or less, a galaxy of show biz names (dominantly), along with columnists and other personalities, have done a capital job in putting down their top recollection.

It's a good assortment because virtually every one has an authoritative ring and tells an intimate personal anecdote unique unto themselves. *Abel.*

CHATTER

Actress Corinne Griffith's "I Can't Boil Water" is an offbeat Messner cookbook listing recipes of famed gourmet fillings.

After Kenneth T. Hurst's pioneering work, Prentice-Hall of India Ltd. has been formally established, with hq in New Delhi, to issue "Eastern Economy Editions" to students at about 25-33% off the American editions' costs. Leo Albert is prez of P-H International Inc. which already has branches in Japan, Australia, Britain, France, Canada and Mexico.

Bennett Cerf interlarding his lecture touring with two CBS shows in Montreal, "Front Page Challenge" and an interview.

Christina Kirk (News) and Piersa Watkins (L.I. Star-Journal) handling details of the annual "Front Page" dinner-dance by the N.Y. Newspaper Women's Club Nov. 22 at the Hotel Astor, N.Y. Miss Kirk is prez of the club. Vincent Lopez's dansapation performs for the fifth annum. Claudette Colbert, Barbara Cook et al. to perform.

By one of those gremlins, Mrs. Aileen Mehle, doing the new "Suzy Knickerbocker" column (displacing Igor Casini's "Cholly Knickerbocker") was snafued in spelling of her name in last week's literati. "Suzy" is one of the top nine columnists which the N.Y. Journal-American acquired from its companion (Hearst) N.Y. Daily Mirror, when the latter folded.

Billion Dollar Newspaper Markets Inc., a Delaware company, has filed an application to conduct the business of soliciting of advertising and advertisements in New York State. Mid-American Newspaper Markets Inc., Delaware concern, has recorded a similar application, to carry on an advertising and advertisements business. Cabell, Medinger, Forsyth & Decker were the attorneys, filing both applications at Albany.

The nine-story Hotel Montclair on West 56th St., formerly the Phi Gamma Delta fraternity home, has been bought at the mid-Manhattan hq of America, national Catholic weekly, and will also house the America Press which publishes America, the Catholic Mind (monthly), along with the Catholic Book Club and America Record Society.

Screen Gems of Canada's tv personality Pierre Berton, author of "Klondike Fever" (on which the Ziv "Klondike series was based), has a new book out. "The Big Sell," published by McClelland & Stewart, Toronto, exposes methods of door-to-door salesmen and advises how to beat them.

Bollinger Foundation's final of the three-volume anthology of "Selected Plays and Libretti" of Hugo von Hofmannsthal will include three of each plus three serious works and three comic. Michael Hamburger edited and did the long introduction. He also translated, along with Christopher Holme, Christopher Middleton, Willa Muir, Alfred Schwarz, Vernon Watkins and Nora Wydenbruck.

"PEER GYNT"

Produced and Directed by

JOSEPH SCHILDKRAUT

(On the Anniversary of His 50th year in Showbusiness)

Tuesday, October 29, 1963

THE SACRAMENTO BEE

Page A14

THE SACRAMENTO BEE

Friday, October 25, 1963

Ibsen, Schildkraut And West Create Memorable Davis Evening

By William C. Glackin

There were shouts of "Bravo!" in the tiny Studio Theater in East Hall at the University of California at Davis last night, and tears on stage at the final curtain, and applause which refused to quit despite the fact it was after midnight.

There were many good reasons for all this, but three were of central importance: Ibsen's Peer Gynt, for all its rarity in our time and country, is indeed a masterpiece; Joseph Schildkraut has given it a really superlative production; and Donal West, a 26-year graduate student, is delivering in the title role a performance of absolutely astonishing authority, maturity, variety and power.

If you are one of the 1,000 or so people who have tickets for the remaining eight originally scheduled performances, you are lucky. If you are not, try to get one for the added night, November 3rd. In several ways, this production is a truly memorable theatrical experience.

Dramatic Poem

And one of the most remarkable things about it is that Peer Gynt is not a play at all. It is a long dramatic poem with some genuine stage opportunities for a director good enough to realize them and actors talented enough to help. Schildkraut has made it work brilliantly; play or not, it not only holds you but often grips you.

As you may know, it traces the progress of a Norwegian Everyman who, with a ruthless, resourceful attention to his own desire and profit, runs through life hewing to a single motto: Man, be thyself—only to find at the end, as so many of us do, that he does not know who he is.

As a youth, quick of mind and tongue, Peer eases the ache of his dissatisfaction with brags and lies; chases after girls and finds one, Sol-

veig, whom he knows immediately as the love of his life; but he cannot take his arms from around himself and so runs away—to woo the Troll King's daughter and narrowly escape her peoples' retribution; to make a fortune running slaves to America and idols to China; to impersonate an Arab emperor and be crowned king of a madhouse; to return at last to Norway, old and empty, no wiser or richer than when he left.

Crushing Lesson

There he finds, in a gentle, smilingly implacable fellow who calls himself a Button Moulder and has been sent by The Master to scoop Peer up in his ladle "with the other spoiled goods," that he has never been himself at all. "To be one's self," the Button Moulder explains, "is to slay one's self—to stand forth everywhere with the Master's intention displayed on him like a signboard."

But if Peer at last has to face his failure, he also finds his salvation in the patient Solveig. Where was his own true self all this wasted time? Her answer has a transcendent beauty: "In my faith, in my hope, and in my love."

The first thing Schildkraut has done for this long and exceedingly difficult dramatic piece is to fashion a workable acting version and then see to it that his extremely large cast speaks it with an absolute clarity, which is rare in college productions. You can hear and understand every last word everybody says, and every word is spoken with a firm sense of its meaning.

Snuffling Monsters

Secondly, he has drawn on the theatrical wisdom of a lifetime to fill his T-shaped stage with all the action, excitement and humor the material can legitimately support. The show is full of brilliantly imaginative examples of this, but none quite so spectacular as the scene in the Troll King's cave, full of snoring,

snuffling, menacing monsters who have just jumped out of a nightmare. (The extraordinary masks and costumes of William Barbe, who has also lit the show wonderfully well, are among the finest, and most frightening, I have ever seen on any stage.)

Finally, Schildkraut has infused in almost all his people—and there are scores of them—a pulsing vitality which lights up everything they do and say, even in the quietest moments.

And here, of course, the director must bow to his actors, too. There are a great many vividly outstanding performances in this show.

Inside Peer

West must be seen to be believed. The detail, the clarity, the perfect physical verisimilitude with which he creates the three drastically

different Peers we see—the brash, eager, athletic youth; the hard-eyed, pot-bellied, smooth talking middle-aged man; the slowed, embittered oldster—are the work of a born and greatly gifted actor. But even finer are the suggestions of the Peer inside—the pathetic bravado; the sudden dejection; the world of sadness when he walks away from Solveig. It is a magnificent performance.

Alas, space is running out. Perhaps three other performances may stand up for a great many fine ones—the wild, funny, richly colorful Troll King and Dr. Beggriffenfeldt of Alan Stambusky; the warm, touching, comical and eminently human Mother Gynt of Patricia Shank; and the Button Moulder of Eugene Carlson, so agreeable and yet so fatal.

'Peer Gynt' at Davis

By Patterson Greene

Pleasant deviation from the usual course of my duties took me to the Davis Campus last Thursday night for a production of Ibsen's "Peer Gynt," a magnificent but impractical work for the theater.

Ignition of the production came from the presence, as guest director, of Joseph Schildkraut, whose history-making career included the triumphant portrayal of Peer just 40 years ago. As a lecturer at Davis a year ago, Schildkraut discovered an impressive acting talent in a boy from Oklahoma—Donal West.

In a role ranging from irresponsible youth to remorseful old age, West justified his sponsor's hopes. An enormous cast of drama students entered into the performance as though each one were responsible for its outcome, and the ensemble was an interpretation of the play that the commercial theater would have difficulty in duplicating.

PEER GYNT (Studio Theatre)

Davis, Calif. — "Peer Gynt" at an agricultural college? The most difficult of Ibsen's plays, one of the most difficult to stage of any play ever written, done by college students at an obscure branch of University of California? Indeed, and not only without losing Ibsen's poetry, bitterness, lyricism and irony, but making it a pulsating, crystalline experience. The key words to this miracle are two: Joseph Schildkraut.

Schildkraut, whose 50-year career as an actor must have at times landed him in exotic surroundings, must nonetheless have marveled at finding himself staging this formidable classic at, in the vernacular, a cow college. UC-Davis has been expanded beyond that original concept so it now has other departments. But that was its status until very recently, and thinking of it in those terms underlines a point made before in these columns. Less and less can American Theatre be equated with Broadway. It is all over and everywhere, and the fact could not be more eloquently demonstrated than with Schildkraut's superb production of "Peer Gynt" amid the dusty rice fields west of Sacramento.

Schildkraut, whose performance in the title role 40 years ago remains the definitive American interpretation, uses a huge cast, most of the Greek music, and allows the play to run nearly four hours. Despite this, and the elusive nature of the work itself, "Peer" has been a sellout in this tiny campus town for the 10 performances it is allowed by time and other factors. It demonstrates that no work is unplayable given the intelligence, determination and—probably—genius to play it. As a bonus gift to the production, Schildkraut has put together an "acting version," based on the William Archer translation and his own re-translations from French and German sources.

With a cast of 72—all except two or three in their late teens or early 20's—Schildkraut has conceded nothing to his limitations in technical facilities or actors' inexperience. He is blessed with a remarkable young actor in the title role, Donal West: West, an instructor at the college but now determined to plunge into professional theatre—with Schildkraut's sponsorship—seizes the demanding, exhausting role and makes a bravura triumph of it. He plays the young Peer with boyish enthusiasm, the middle-aged Peer with unctuous humor, the aged Peer with gaunt despair. Others outstanding in the cast include Patricia Shank, Mary Offermann, Joan Oettinger, Alan Stambusky, James Haynie, David Mason, Eugene Carlson. The settings by Clifford C. Fellage and William Barbe, and costumes and lighting by Barbe, are excellent and contribute a great deal to the total effect. Technical director is Lawrence C. Hendrick. Isabelle Linder did the useful choreography.

It is significant that Schildkraut, in observance of his 50th anniversary as an actor, has not chosen to note the occasion with a display piece in which he is starred. He is busy enough anyway, in films, TV and perhaps soon again on the Broadway stage. But his important gesture, as he sees it, is to pass the torch to these young people. It is a gesture that glows with achievement and promise.—James Powers.

10 SAN FRANCISCO CHRONICLE

Sunday, October 27, 1963

'Peer Gynt' Well Done By Davis Players

By RALPH ROSE

The greatly anticipated production of Henrik Ibsen's dramatic poem, "Peer Gynt," directed by Joseph Schildkraut for the UC-Davis Department of Dramatic Art and speech in cooperation with The Regalers, opened at East Hall Theater on the Davis campus Thursday evening.

Produced in tiny East Hall with college students, local amateurs and a few players with some professional or semi-professional experience using a combination of proscenium-arena stage and ramp-like platforms, expending a mere monetary pittance, the result is almost unbelievable in its dramatic impact and effectiveness.

Not everyone in the audience

on opening night seemed to completely agree with some of the interpretations, but it must be agreed that they are original, if especially "earthy" at times.

In the second part, "The African Act," as it is called, "Schildkraut has 'Peer' assume a half-Southern, half-Texas dialect which, to us, serves to heighten and point up the comedy and satire inherent in the piece.

In the same act, sultry, sexy "Anitra" turns out to have a Brooklynese accent.

Schildkraut has taken a conglomerate cross-section of human beings and temperaments, almost as varied as the actual characters they portray, and in six short weeks melded them into a company of cohesive players.

Most of the people doubled in two or even three roles.

They accomplished these changes and transitions with remarkable believability and with the invaluable aid of Charles F. Slater and his crew of makeup artists.

The heads of the other technical departments and their crews deserve an equal accolade—David Sales, lighting; Mary Wallis, costume-making (over 250 in all); Charles A. Grover, set construction and painting; Lawrence C. Hendrick, technical director; Jerome Rosen, musical adviser; Leonora Rogers, assistant director; Jerry Sutherland and Dora Farr, stage managers; Isabelle King and "Dr. Beggriffenfeldt," Carolyn Crowder as "Solveig"; and the extremely talented William Barbe, who designed the splendid over-all set concept together with Clifford C. Fellage and also created the costume designs and light patterns.

"Mother Ase" was beautifully played by Patricia Shank. It is an ungrateful role. She dies at the end of Part One. The strength of her performance, her moments of tenderness, fury and pathos were not forgotten as evidenced by the reception she received at the end of the play, some two hours later.

Alan Stambusky, a faculty member and present acting-head of the department in the absence of Theodore Shank on a Sabbath, played two roles, "The Troll King" and "Dr. Beggriffenfeldt." Carolyn Crowder as "Solveig" is perhaps the most remarkable person in the entire cast of remarkable people, for she is not an actress at all.

She is a veterinary major in animal husbandry, as Schildkraut told us in another "post-play" curtain speech.

He cast her "to type" and she has had no previous acting experience. Her completely honest effort, devoid of excessive histrionics, was a joy.

To us, Joan Oettinger is one of the most naturally gifted young actresses we have ever seen. We were highly enthusiastic about her performance in "Electra" last year, and she is equally effective as "The Green-Glad One" or "Troll King's Daughter" in "Peer Gynt."

Finally, we come to Donal West—"Peer Gynt—Himself!" We feel Schildkraut will agree that West is the finest "Peer Gynt" since Schildkraut himself.

with all due respect to those who may have played it in this country.

Under Schildkraut's guidance Donal West should have a long and illustrious career rivaling even Schildkraut's 50 years in the theatre.

It is no secret that we claim Donal West, with pardonable pride and pre-Schildkraut, as our own personal "discovery," dating back to our first exposure to his work in "Mam And Superman" two summers ago.

There have only been two other or professional productions of "Peer Gynt" in this country during the 44-year lapse since Schildkraut played it. After seeing the play the reason is clear.

If our evaluation of Donal West nearly two years ago needed substantiating, that proof was forthcoming Thursday evening with the impact of a dramatic bomb.

He went off like a skyrocket from the opening lines and played every transition from rogue to troll to lover to merchant to prophet to Emperor to broken old man crying out in the wilderness for his true "self" with force, dynamism, gentleness, bravado and inner introspection of this complex role, which can only be accomplished through innate gifts so large that sometimes even the individual himself is not aware of their extent.

For "Peer Gynt," bravo Mr. Schildkraut! Bravo Mr. West! Bravo, the entire company!

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

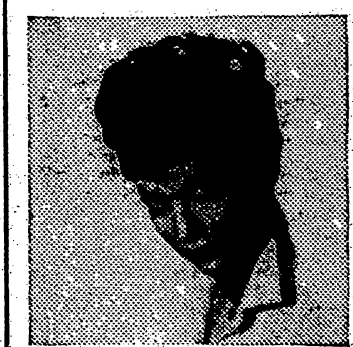
BROADWAY

"Baker Street" (M). Producer, Alexander H. Cohen (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme lead, 26-36, glamorous, intelligent, soprano, must sing well; male, middle-age, Dr. Watson; male, villain, Professor Moriarty; male, 26-36, handsome, light baritone or tenor; boys, 8-17, sing and dance, be able to do cockney accent. Mail photos and resumes c/o above address. Do not phone or visit.



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ARLENE FONTANA

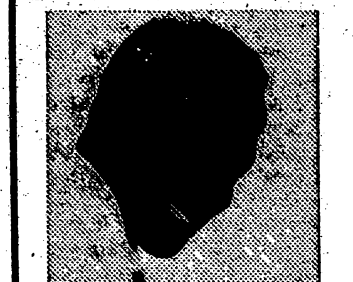
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ROBERT GUILLAUME

A HIT in
"TAMBOURINES TO GLORY"

"Robert Guillaume... Ironically provides the choral-chant entertainment with its most attractive number, as he sings, alone and ever so easily, a ballad called 'Moon Outside My Window'."

—WALTER KERR, N.Y. Herald Tribune

"There is Robert Guillaume, who has the best leading man voice on Broadway and there is no argument about that."

"Mr. Guillaume has a song, 'The Moon Outside My Window', that is going to be a vast hit, a great hit, and I trust the disc-makers have the wit to engage him to make the recording."

—WHITNEY BOLTON, The Morning Tele.

"Robert Guillaume is adept with spirituals and ballads."

—NORMAN MADEL, N.Y. W-T & Sun

"... a lovely ballad called 'Moon Outside My Window', magnificently sung by Mr. Guillaume."

—JOHN MCCLAIN, N.Y. Journal-Amer.

"... the fine singing voice of Robert Guillaume... Mr. Guillaume, in addition to his valuable singing, is likable as the juvenile in the story."

—RICHARD WATTS, JR., N.Y. Post

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BR 3-3122

dignified; male, 50ish, head of bank; male, 22-28, earnest, respectable; male, leading man type must dance. Mail photos and resumes to George Thorn (119 W. 57th St., N.Y.).

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Male, 30s, tall, gangling, who can sing, dance, move well. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

OFF-BROADWAY

"Androcles and the Lion" (Kid Show). Producer, Star Raiff and Explore Inc. (331 Madison Avenue, N.Y.). Available parts: male and femme romantic leads; braggin' captain; miser; Androcles. Some classic acting training preferred. Mail photos and resumes to Explore, Inc., c/o above address. Do not phone or visit.

"Circle of Sparrows" (D). Producers, Parard Productions (24 W. 76th St., N.Y.). Available parts: Equity only. Boys, 12-16; femme, 15, attractive; male, early 30s, social worker, femme, late 20s, attractive; character male, 35-43; male, early 50s, Ed Begley type; male, early 50s, legit German accent; male, mid-20s, brotherly, energetic. Mail photos and resumes c/o above address. Do not phone or visit.

"Lady be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlers, (161 W. 54th St., N.Y.). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; femme, must sing and dance; femme, 20's, sing and dance; femme dancer-singer, chorus girls and boys, 20's. Mail resume and photos to Jack Levin c/o above address. Do not write or visit.

"Ride the Cockhorse" (C). Producer, Frank Roma Productions (105 W. 55th St., N.Y., c/o Singer Associates). Available parts: all characters are Irish-American, male, 60, short, stocky; male, 40s, huge, strong, aggressive; femme, 50s, small, wily, determined; male, mid-40s, thin, haggard, bright; male, early 20s, male, 40s, thin, must be Irish tenor; male, late 30s, outgoing, vital, "peacemaker" type; male, 40s, "sits on his brains"; male, 30s, ex-fighter, not-too-bright; male, 40s, beer belly, wheezy robust laugh; male, late 40s, small, comic; male, middle-aged, handsome; boy, nine years old, tough, rough kid. Mail photos and resumes c/o above address. Do not phone or visit.

"The Trojan Women" (D). Producer, Maxwell Production Co. (250 Riverside Drive, N.Y.). Available parts: femme, 25-35, good dramatic range, sexy; femme, 40-60, good vocal quality, thin; male, 40-60, good stature, good vocal quality; boy, 8-12, small. Mail photos and resumes to Hazel Hayman, c/o above address.

"You the People" (MC). Producers, S.S.A. Productions (c/o Harvey Flaxman, 498 West End Ave., N.Y.). Available parts: femme, 30, Nancy Walker type; male, early 30s, Buddy Hackett type; male, early 30s, second Banana type; femme, early 20s, soprano; male, middle 50s, successful business man; femme, about 45, contralto or Mezzo; male, early 20s; male, late 20s, comic lead; male and femme oriental types, with comic ability. Mail photos and resumes to Harvey Flaxman, c/o above address. Do not phone or visit.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for fall and winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

Hartford Stage Company. Executive Director, Jacques Cartier (65 Kinsley St., Hartford, Conn.). This Equity resident company is accepting photos and resumes from male and femme dramatic talent for its 12-week season, beginning in Feb. Auditions will be held in New York later this month. Mail to Jacques Cartier c/o above address.

"The Wall" (D). Arena Stage, Washington, D.C., Producer, Zelda Fichandler (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available part: male lead, 30s, rugged. Mail photo and resume to

Casting Consultants c/o above address.

TOURING

"Hootenanny in Revue" (MR). Producer M. J. Boyer (445 E. 58th St., N.Y.). Available parts: young male and femme revue types who sing and move well. Also young male and femme folk singers with or without instrumental group. Mail photos and resumes c/o above address for audition appointments.

Theatre In Education. Executive producer, Lyn Ely (527 Lexington Ave., N.Y.). Available parts: male, 30-35, to play Henry V and double as Petruchio; male, 25-30, to play Hamlet; femme, to play Ophelia and double as the French Princess in Henry V. Must have authentic French accent; femme, to play Katherine in "Taming of the Shrew." Classical acting experience a must. Send photos and resumes to Theatre In Education, Room 303, c/o above address.

"The Song of the American Jew" (M). Producer Sioma Glaser (143 W. 49th St., N.Y.). Audition tomorrow (Wed.) for male singer with cantorial background or familiar with Jewish songs, femme pop singer familiar with Jewish and Hebrew songs, at the Variety Arts Studio (225 W. 46th St., N.Y.). Bring photos and resumes.

Television

"Adventures in English" (educational series). Available part: male, 25-35, Latin American appearance, handsome, good speech, no accent, for continuing role in this series. Mail photo and resumes to Gordon Kelly, c/o USIA-ITV (1776 Pennsylvania Ave., N.W., Washington 25, D.C.).

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent; c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent; c/o above address. No duplicates.

Films

"A Frog Croaks at Twilight" (C). Audition this Sat. (16) at 11 a.m. for young Equity actors and actresses, with good comic sense, capable of playing 40 year olds; at New York University, East Building, 8th Floor (22 Washington Square, N.Y.).

Bits of London

London, Nov. 12. Beverly Todd and Art Lund, both Americans, will be the leads for "No Strings," due Dec. 30 at Her Majesty's.

The New Arts Club Theatre has started a special Children's Theatre. As well as specially written shows for the moppets, there are story telling seshes by w.k. actors and actresses and also backstage visits to see the wheels turning.

Stephen Mitchell will present Dec. 5 a new version by Carmel Eban of Henrik Ibsen's "John Gabriel Borkman" at the Duchess, with Donald Wolfitt, Flora Robson and Margaret Rawlings, with David Ross set to direct.

Leonard Samson's new play, "The Yes, Yes, Yes Man," with George Cole and Charles Heslop, is touring prior to London. The producer is Warner-Pathe's London publicity chief.

John Neville, as Coriolanus, opens the season Dec. 11 at the new Nottingham Playhouse. Princess Margaret and the Earl of Snowdon will attend.

The Golden Jubilee dinner of the Critics' Circle is due Nov. 16. The Earl of Harewood, Dorothy Tutin, Jimmy Edwards and Lord Cobbold, the stage censor, will speak.

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Actors Studio Theatre Lines Up 3 B'way Shows

The Actors Studio Theatre, which has scheduled a Dec. 22 opening at the ANTA Theatre, N.Y., for its production of June Havoc's "Marathon '33," intends following that with three other presentations this season. They are James Baldwin's "Blues for Mr. Charlie" in January; James Costigan's "Baby Want a Kiss," a program of short plays slated for March with Paul Newman and his wife, Joanne Woodward, as costars, and a new version by Randall Jarrell of Anton Chekov's "The Three Sisters," due in April with Geraldine Page, Kim Stanley and Susan Strasberg announced as leads.

Miss Havoc is directing her own play, with an assist from Tim Everett. The entire production, which begins previews Dec. 9 at the ANTA, is under the supervision of Lee Strasberg. Fred Stewart, an actor member of the production board of the Actors Studio Theatre, is production coordinator for "Marathon" and Peter Larkin, Sharon Musser and Noel Taylor are the designers, respectively of the play's sets, lighting and costumes.



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Broadway

Stanley Kubrick off to Europe tomorrow. (Thurs.) on the S.S. France.

Joy Carole Gitlin engaged to Harvey L. Schein, v.p. and g.m. of Columbia Records International.

Leo Jaffe, Columbia Pictures exec v.p., back at the homeoffice after business huddles in Europe.

Col's Mo Rothman back from the Far East and off to London (Sat.) for "The Victors" preem there.

Fawcett editor William C. Lengel recuperating at The Lambs following hospitalization because of a back injury.

Jack ("Huckleberry Fink") Perlis has a new title for a psychiatric musical, "The Ouch Couch! Or, Id. Can Happen Here." (O-u-t!)

Hal Wallis, actor Alan Webb and St. Louis Symph conductor Vladimir Golschmann back from Europe today (Wed.) on the S.S. France.

N. Y. Variety Club's current drive is to outfit a playroom in memory of William J. German in the Pediatrics Ward at Flower 5th Ave. Hospital.

New comptroller of the Waldorf is Edward S. Douglass, long with the Statler and Hilton chains, and most recently auditor of the Statler Hilton, L.A.

The Hotel Plaza Palm Court being preemed tonight (Wed.) as a new after-theatre dessert-and-coffeehouse, with moka brands from around the world to be served there.

Benjamin Sonnenberg will reduce his staff and operations when he vacates 270 Park, now being razed for a new gigantic office structure, after 35 years at that address.

Maurice Chevalier due in from Paris next week. Gets the Players' "pipe night" salute Sunday (23). May also essay another one-man show under Alexander H. Cohen's auspices.

Quite a pall on the Friars' luncheon for Steve Lawrence at the Astor yesterday (Tues.) because many left to attend the services for William Morris' George Wood at Campbell's.

The Troupers, femme organization which aids the children of the theatrical needy, holds its 16th annual cocktail party Sunday (17) at the Empire Room of the Waldorf-Astoria.

Samson R. Field, treasurer of the N.Y. Philharmonic and president of Publishers Printing-Rogers Kellogg Corp. of L.I. City, which publishes the Police Dept. manual, heisted for \$30,000 from his Hotel Drake suite.

Leslie Macdonnell, the London showman, marks his 59th round trip when he returns to England this weekend after a quickie o.o. of the new Broadway plays, including a detour to Philly to catch the new Herman Levin musical by Noel Coward and Harry Kurnitz, "The Girl Who Came to Supper."

Philharmonic Hall, plus the AB-PT headquarters are crowding the few restaurants with standards in the Lincoln Center zone. Only French cafe there, Fleur de Lis, has a nightly mob scene. Zone also has a new motel and is within two blocks of an enormous housing project. This may be the best overlooked bet for restaurateurs in city.

Agent Fred Harris, who is booking the U.S. tour for Rolf Harris, comedian current at the Blue Angel, is getting the feeling that they may be cousins. Fred, born in England, notes that Australian-born Rolf resembles many of his kin, and they both had grandfathers who were in the photographic supply in Liverpool around the same time. They still aren't sure.

Paris

By Gene Moskowitz
(80 Ave Neuilly; SAB. 0712)

Dirk Sanders now creating a dance group for a ballet show for the Theatre Recamier early next year.

Theatre classics, both local and foreign, now getting a big play at regular theatres as well as state-run houses.

Yves Montand beginning to rehearse his first stage role in seven years via the French version of Herb Gardner's "A Thousand Clowns," due at the Gymnase in late December.

French film star Michele Morgan's son, Michael Marshall, here from Hollywood. Father is Yank actor and director William Mar-

shall. Michael plans to study here and try his hand at acting.

Dancer Jacques Chazot has penned a first play "Les Pourris" (The Spoiled Ones) which dancer Ludmilla Tcherina and opera singer Jane Rhodes would like to do here as a change of pace.

Sock reviews for Madeleine Renaud's performance in Samuel Beckett's "Oh, Les Beaux Jours" (Happy Days) at the state-subsidized Theatre De France. Play appears a hit addition to the repertoire of this company. Roger Blin directed.

Jerry Lewis being likened to Charles Chaplin by local high-brow crits as well as getting sock reviews from regular appraisers for his "Nutty Professor" (Par). Lewis' pix are invariably draws here and he is now cherished by the egghead crowd, too.

John Berry, U.S. stage and screen director and actor, preparing to direct two pix here after four years of stage activity in London. He will do "Le Tueur" (The Killer) in February, with Gerard Blain, and then "Persecution Mania," with Hardy Kruger.

Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway; 374-4015)
Johnny Mathis one-nighter with Si Zentner's band upcoming at the Minneapolis Auditorium Friday (15).

Old Log Theatre, suburban Equity stock company, offering "The Golden Fleece" for next fortnight.

Radisson Hotel Flame Room's "Golden Strings," a socko niter hit here, have waxed an LP on Decca label.

World preem of St. Paul composer Gene Gutche's Raquel Opus 38 will be given by Tulsa Philharmonic on Dec. 2.

Norman Luboff choir's concert at University of Minnesota last chapter was a sellout in 3,600-seat Northrop Auditorium. It was the group's first local outing.

In a neat bit of timing, St. Paul's Prom Centre booked Jimmy Gilmer for one-nighter Nov. 12. Gilmer's "Sugar Shack" currently heads disk bestseller lists.

Theatre St. Paul and Minneapolis Symphony Orch's joint production of "Threepenny Opera," a h.o. smash at Guthrie Theatre, being brought back for four more performances this weekend. Show's 11 scheduled performances were sold out.

Minneapolis Orpheum has roadshow "My Fair Lady" this stanza. It's the third Twin Cities visit for the Lerner-Loewe musical. Opening night performance of "How to Succeed in Business" at same showhouse Jan. 20 will be benefit for Boys' Club of Minneapolis.

Cleveland

By Glenn C. Pullen
(Main 14500)

Howard Pearl, Columbia press rep for "McClintock," making first visit here in five years.

National Repertory Theatre troupe doing three shows at Hanna during current one-weeker.

Roy Liberto's jazz crew brought back by Theatrical Restaurant to pinch-hit for ill Deep River Boys.

Carl E. Stahley re-elected prez of Lakewood Community Theatre, now in 34th year, for his fifth term.

John Davis Jr., 12-year-old acting actor from Karamu Theatre, won auditions on Jackie Gleason TV show.

Three auditoriums of Cleveland Play House put into full-time operation by "Riverwind," "Night of Iguana" and "Rivalry."

W. Ward Marsh, vet film critic for Cleveland Plain Dealer, returned from Hollywood after three-week writing junket.

Thomas Hill, a fave character actor-director at Play House here, resigned to become straight actor at Seattle Repertory Theatre.

Arthur Lithgow, producer-director of summer Great Lakes Shakespearean festival, got commission to stage a 1964 edition in Lakewood Civic Aud.

Herman Pirschner, former Alpine Village club owner, guiding 60 Ohioans on jet flight tour to winter Olympic games in Austria's Tyrolean mountains.

Michael Charry returned to Cleveland Symphony as apprentice conductor, studying under George Szell, after being assistant batonier-pianist with Jose Limon dance troupe on tour.

London

(Hyde Park 4561/2/3)

Asha Ray, in Columbia's publicity department, returns to her native India this week to wed.

John Davis, chairman of the Rank Organization, to New York on the first leg of a trip to the Far East.

James Carreras hosting a dinner tonight (Wed.) in honor of producer Tony Hinds, who has just completed his 50th film.

Edward J. Danziger in N.Y. on his quarterly looksee of the Broadway scene and to seek possible new plays for his May Fair Theatre.

Dick Haymes will be appearing in cabaret before Princess Margaret and Lord Snowdon at the Docklands Settlement Ball next Monday (18).

Google Withers planned back to her home in Australia last week at the end of the run of "Exit the King," in which she appeared with Sir Alec Guinness.

A charity preem for "The Leopard" (20th), with proceeds going to the British Italian Society and the League of Friends of the Italian Hospital in London, set for Dec. 5 at the Carlton.

Ronald Waldman, managing director of British Commonwealth International Newfilm Agency, on a quickie to N.Y. for confab with Bill McAndrew of NBC, and to plot further developments.

Comedienne Libby Morris, just back from tele dates in New York, returns to Manhattan at the end of the month for a further appearance on the Tonight show, and then heads for Hollywood.

Warner-Pathe, Hammer Films and Columbia Pictures were joint hosts at a Savoy luncheon in honor of the directors and personnel of Associated British Cinemas, when prizes were handed out to winning showmen in the promotional contest for "Scarlet Blade" and "Son of Captain Blood."

Three press receptions on the same day for visiting Yanks. Getting the treatment last Wednesday (6) were Buddy Greco, who came in for the Royal Command variety gala, Anita Gillette, who will star in "Princess Pocahontas," opening tomorrow (Thurs.) and Ann-Margret, in town for the Royal preem of "Bye Bye Birdie."

Chicago

(DElaware 7-4984)

Troy Donahue due in on Monday (18) to make press rounds on behalf of "Palm Springs Weekend."

Balaban & Katz's refurbished Maryland Theatre on south side reopens Nov. 18 in time for nabe run of "Lawrence of Arabia."

Manny Gotthelf tapped for entertainment director spot with the Pick Hotels nationally. He'll head quarter at Pick-Congress here.

After screening some 20 candidates, the Ravinia Festival Assn. picked Helen Ticken Geraghty as managing director for annual North Shore all fresco music fest.

On the Chi sick list are Sun-Times amusement ad manager Phil Moses at St. Francis Hospital in Evanston with knee surgery, and MGM Midwest adpubber Phil Brockstein who is bedded with pneumonia at Michael Reese Hospital.

Don McNeill, host of ABC-Radio's "Breakfast Club" presented an honorary membership card in the Chicago Federation of Musicians. He's one of only five persons so honored in the last 50 years.

Rome

By Robert F. Hawkins

(Via Sardegna, 43; Tel. 479316)
Sylva Koscina to London for Ralph Thomas' "Hot Enough for June."

Raf Vallone skied to Paris to dub his "Cardinal" role into French.

Sean Flynn in to star in "Temple of White Elephants," opposite Marie Versini.

Rita Pavone set for RAI-TV show, "Gianburrasca," to run as series next summer.

Nicoletta Rangoni signed by Dino DeLaurentis, will test for Eve role in "The Bible."

Brian Aherne expected in to start prepping stint in "The Cavern" for Martin Melcher.

Mario Fratti play, "La Gabbia" (The Cage), opening in Milan this month, reportedly optioned for

Broadway and French productions.

Francoise Prevost expects to star in new Italo film late this month on her return from German stint in "A Man in the Prime of Life."

Ingrid Bergman visited Milan rehearsals for "My Fair Lady," which husband Lars Schmidt stages there, in between work on her own 20th-Fox release, "The Visit."

In-and-out: Stewart Granger skied to Arizona; Linda Christian to Nice; Misha Auer in town visiting friends; Vittorio Gassman back from Beirut Festival; Charlie Beal here from Spanish pic, "Blind Man's Buff"; Joe Faletta moved from CBS to ABC coverage here; Hilton Hotel managers from all over the world gathered here for global confab.

Palm Springs

By A. P. Scully
(Tel 324-1828)

Charlie Farrell's 30th opening of the Racquet Club nearly got rained out for a novelty.

Private Key club, which folded after six months, planning to open as an all-comers nitery.

Mrs. Robert Kenaston (Billie Dove) back for the glamor sweepstakes where she is usually a winner.

Frank Sinatra's charity golf tourney had a hassle with new civic licensing bureau, but got cleared in the end.

Frederick Loewe bivouacking at the Racquet Club, till his house is done over, says he's through writing Broadway musicals.

ASCAPer Henry Fink in with first Xmas greetings—from Cuernavaca, Mexico—reporting he has sold his hotel and is now out of biz—show biz included.

Las Vegas

By Forrest Duke
(DUDley 4-4141)

Redd Foxx doing brisk biz for Castaways.

Johnny Long orch opened in Fremont Sky Room.

Rusty Hines now chirping at Bourbon Street lounge.

Frederic Apar, producer of the Dunes' "Vive Les Girls!" hit, back from Paris.

Owners of "Holiday Inn" name in Nevada released it, paving way for 10-story hotel on Strip here.

Desert Inn star Jimmy Durante did guest role in Phil Silvers' tele program filmed here at Tropicana.

Robert Goulet trades Flamingo dates with bride Carol Lawrence; he was skedded to open Dec. 27 and she on Feb. 21.

"Gunsmoke's" Milburn Stone pulled one of the tickets for the Sahara Hotel in its big birthday raffle, but the winner didn't show.

Bermuda

By Chummy Zuill
(P. O. Box 601, Hamilton)

The Supremes, a femme trio, are top of the bill at Clay House Inn.

Don Gibson's Holiday Island Revue is in its fifth edition, and doing well.

Dick Lord is at Inverurie, following Bob Charles, who subbed for Karen Anders and Peggy Hadley.

Garry Moore at Mermaid Beach but not seeing anyone; probably will make another trip late this month.

Belmont Manor, having been sold, is closed for rebuilding. When reopened, it will be operated by proprietors of the Bermudiana and Harmony Hall.

Almost concluded here is an investigation which probably will determine whether or not a second tele channel will be allowed. Contest is between established Bermuda Broadcasting and newcomer Capital Broadcasting, which has radio and wants to enter the tv field. Bermuda Broadcasting wants a second channel.

Boston

By Guy Livingston
(508 Little Bldg.; LI 2-5095)

Phylliss Diller opened at Monticello, Nov. 10.

Fred Waring in for one nighter at Symphony Hall.

Jerry Vale booked into Frolic, Revere, opening on Nov. 24.

New Christy Minstrels playing New England dates in Boston and Portland, Me.

Al Golden bringing in "Funny Girl" to open at Shubert Jan. 13, with rehearsals week before.

Hollywood

Roddy McDowall off to London. Glenda Farrell sprained a muscle in a fall.

Olivia de Havilland returned to Paris manse.

Martin Melcher back from quickie trip to Yugoslavia.

Stanley L. Brown joined directorate of Herts-Lion International. John Tackaberry, writer with Jack Benny for 15 years, joined Jackie Gleason's staff.

Audrey Meadows optioned film rights to Clyde Ware's, original drama, "Only the Good."

Bill Collier inked as producer-director for National General's Theatre Color-Vision Corp.

Keenan Wynn returns to Metro for first time in several years for "His and His" and "Americanization of Emily."

Herb Tannen, formerly with William Morris office in Chi and Gotham, joined Abrams-Rubaloff & Associates agency.

Helen Ferguson and Jewel Smith, longtime partners in Hollywood publicity office, now operating own pubberies.

Rod Taylor, like many other thespis, bought a yarn for filming, Australian (he's one, too) novelist Elizabeth Kata's "Someone Will Conquer Them."

Rex Harrison will be honored by National Film Theatre in London with screening Nov. 19 of highlights of actor's career, first living actor ever to be so repped.

Foster Blake, former western division sales chief for Universal until 1958, switched to exhibition and bought Liberty Theatre in Astoria, Ore., from Parker circuit.

Edward Schellhorn, Paramount Studio International Dept. head, succeeds Roy Metzler (20th) as chairman of Assn. of Motion Picture Producers' International Committee.

Romy Schneider replaces Sophia Loren — who bowed out due to illness — in cosar role opposite Peter Sellers in Blake Edwards-Mirisch production, "A Shot in the Dark."

Gordon Douglas up to direct three pix: French producer Alexander Salkin's "The Ray Charles Story" in Paris; Cubby Broccoli and Harry Saltzman's "Prince of Thieves" in England; and Carlo Ponti's "The Seventh Victim" in Rome.

Philadelphia

By Jerry Gaghan

(319 N. 18th St.; Locust 4-4848)
Dee Lloyd McKay takes over at the new piano bar in the Capri.

Clarinetist Billy Kretschmer celebrates 25th anni of his jazz spot this week.

"It's a Mad, Mad, Mad, Mad, World" set for gala preem at Boyd Theatre (Dec. 19).

Exhibitor and trade journal publisher Jay Emanuel info Temple University Hospital for surgery.

Paul Klieman will spend \$100,000 on the Leader Theatre, which he recently acquired from Stanley Warner chain, to restore the West Philly film house.

Philadelphia Orch, under conductor Eugene Ormandy, to present a series of five concerts at the National Music Camp, Interlochen, Mich., next August.

Hamburg

"Stage Coach," John Ford's classic oldie, has been running five weeks at an art cinema here.

A new intimate cabaret opened in a small nitery, the Spundloch, owned by ex-actor Jens Suhr.

Chris Howland recorded a German-language version of "Lydia, the Tattooed Lady," for Electrola.

North German Radio Network here has started broadcasting its first experimental stereo music programs.

Bert Kaempfer's yuletide album recorded for American Decca, "Christmas Wonderland," is to be released internationally.

Thomas Fritsch, teenage star, recorded his first disk for Polydor. Titles are: "If Moonlight Were Not So Romantic" and "Yokohama Baby."

The American Folk Blues Fest, featuring Memphis Slim, Muddy Waters, Willie Dixon, Otis Spann and Victoria Spivey played to a packed house in Hamburg's Auditorium.

Dr. Thomas-Martin Langner appointed new head of the musical program department of the Hamburg radio station. Dr. Langner formerly was with RIAS radio station, Berlin.

TV Just A 'Four J' Jinx

Continued from page 1

joining in the nettled 19th floor office of CBS-TV prexy Jim Aubrey who watched the CBS overall evening average drop to a 19.3, while second place NBC moved closer to the forerunner with a 17.9 Nielsen composite. But while the Four J jinx jolted ABC and jarred CBS, at NBC Bob Kintner & Co. were examining improved Nielsen figures.

For NBC's anchor shows—"Bonanza" with a 31.9; Bob Hope with a 29.0; "Kildare" with a 24.0 and "Hazel" with a 22.5, were pulling larger audiences and the average NBC ratings to a level which, in Madison Ave.'s opinion, would seem to assure the Kintner network second place "consolation" Nielsen honors.

How They Break Down

In the competitive network sweepstakes, CBS led on Monday, Tuesday, Wednesday, Thursday and Sunday (the latter night by virtue of inclusion of the 7 o'clock "Lassie" win), placing second on Friday and Saturday.

NBC was first on Friday and Saturday, second on every other night of the week except Tuesday.

ABC was third each night of the week except on Tuesday, when it placed second.

Of the 50 half-hours (7:30 to 11 p.m. and 7 to 11 on Sunday), CBS was No. 1 in 25 of them. NBC took 15 and ABC 10.

Despite the CBS slippage and the NBC gain in this particular report, Madison Ave. research experts believe that CBS will defeat the NBC challenge as the popular viewing choice this season. While NBC's continued momentum will—as they see it—keep that network's Nielsen ahead of ABC, the NBC program schedule is regarded as "too safe" with anthologies to pierce the average Nielsen 20 mark. Thus far this season, even CBS has crossed the 20 average line in only one report. But CBS is figured to resume its sole status in the 20 plus Nielsen zone when the first November national Nielsen, reflecting standard time throughout the U.S., is released two weeks hence. At least that is the reading of the broadcast research and Wall St. network stock market experts who hover over the 30-market Nielsen when it's released each Friday afternoon.

The 30-market Nielsen barometer, for the first full week of standard time ending Nov. 3, showed CBS with an evening average of 20.2, ABC with 17.9 and NBC with 17.5.

National Vs. 30-Market

When the research men apply the national vs. 30-market correction factors which raise the CBS and NBC ratings and reduce ABC's (because of the latter's inferior program clearances in the more than 200 one and two-channel markets), CBS is seen—with the Nov. national report—an odds-on bet to resume its proportionate leads over NBC and ABC.

This reasoning reflects the consistent discrepancy between the Nationals and the 30-market. For example, in the four weeks ending Oct. 27, the 30-market averages were 18.3 for CBS, 17.0 for NBC and 16.9 for ABC. But the definitive National Nielsen averages for the same four-week October intervals showed CBS averaging a 19.7, NBC a 17.5 and ABC a 16.2.

It appears to research men, therefore, that CBS increases its national rating, as compared to the 30-market, by nearly a point and a half and NBC by half a point, while ABC loses 0.7.

Such differences, it's pointed out, can hardly be dismissed as mere statistical fluctuations. Certainly not this year when rating interest has reached fever pitch in Wall St., where there's a new awareness that in tv the dollar pursues the audience.

Dollar Values

In this connection one key financial analyst recently concluded a thorough study of tv network economics with the finding that each annual average evening national point above a 17.0 is worth an additional \$5,000,000 profit after taxes per year to the network in question.

The study found that the past season's CBS vs. ABC Nielsen

spread is the fundamental determinant of an anticipated 1963 CBS profit of about \$40,000,000 and the expected AB-PT profit of around \$10,000,000.

With Nielsen ratings thus determining the network profit dollar, the Four J's—Judy, Jerry, Jimmy & Jamie—may well not last the season.

Mason & Finch

Continued from page 2

co-scripted, coproduced and played leads in pix. "Bigger Than Life," which he produced and starred in, was made for 20th-Fox in 1956.

Mason is concluding negotiations with 20th for the rights to a contemporary screen version of "Jane Eyre," which was developed during his tenure at the studio. He plans to direct, with Susannah York in the title role, in association with James Woolf, who is producing "The Pumpkin Eater." Mason also wants to direct "Bishop's Move."

Both projects will be filmed under the banner of a new company being set up in connection with Mason's recently formalized Swiss residency by his agent, Al Parker.

Third Project in Talking Stage

A third Mason project in the discussion stage is a coproduction of Robert Louis Stevenson's "Beach of Salessa," with Richard Burton, who owns a screen version done by the late Dylan Thomas. The problem of finding a role in this one for Liz Taylor is seen as the only hitch.

Finch's reason for eyeing indie production is general dissatisfaction with the kind of roles which have come his way over the past few years. "I'd rather get lost in a good film."

Finch is planning his directorial debut to coincide with the entry of his wife, actress Yolande Turner, into the ranks of screen writers. First project, to be made by Peter Finch Enterprises which teams the actor with agent Olive Harding, is an as-yet untitled subject.

Top o' The Fair

Continued from page 2

night, and the show didn't break up until 1:30 a.m.

Ballerina Maria Gambarelli who femceed had Giovanni Martinelli, Salvatore Baccaloni and Licia Albanese as the evening's stars. Mrs. Joseph P. (Rose) Kennedy, mother of the President, Elizabeth Arden, Mrs. Lytle Hull were among the patronesses. Decorator Pini di San Miniato did the special decor.

The Top of the Fair in the Transportation Bldg. (there is a heliport just above it) has been the scene of many press and advance VIP parties along with socialite charity fetes. Despite the junketing to Flushing Meadows and the general unpreparedness of the still far-from-completed Fair, the Gotham hotels and restaurants have made no bones about resenting this new "competition." Novelty of the sight and its preview auspices has cut out the posh hostilities which normally booked such shindigs.

Dick Gregory

Continued from page 1

that not a day passed that he did not get communiques from advertisers urging the network to use Negroes in all walks of life. Gregory, on other hand, said after watching "Ben Casey" for two years he's under the impression that Negroes never become ill in America.

Westinghouse prexy Don McGannon keynoted the seminar sessions with a manifesto for broadcasting responsibility and against government interference in industry. He said the length and frequency of commercials requires understanding of the medium, and "not the heavy hand of government for solution." He said broadcasters are able to find their own

solution to such practices as piggybacks and clutter.

Opening day's panelists, who kicked around such questions as role and responsibility of news media in an age of mass communications and emerging patterns of television news, had difficulty communicating with each other and focussing on definable issues. A. J. Liebling, veteran critic of the press, extended his criticism to television and intimated that he favored intervention of government to reverse monopolization of the communications industry. He was a man alone in this crowd of commercial broadcasters.

NBC news exec producer Reuven Frank, off on another tack, said the issue of "managed news" was completely phony. The real question was "not who manages news, but who agrees to be managed." Frank conceded, however, that broadcasters "resist news management the least."

Other issues touched upon in hit-and-run style were tv's right to cover court cases, the role of local documentary coverage and cooperation between print and electronic media.

Tonight's (Tues.) concert by the Cleveland orch was made available as one-hour video and audio tape to over 300 participating stations at group W conference.

Merrick Tops

Continued from page 1

treasurers, ushers, etc., and Merrick's own office staff.

Besides the nine productions, Merrick has three others upcoming. They're "The Milk Train Doesn't Stop Here Anymore" and "Foxy," as well as "Funny Girl," which he's coproducing with Ray Stark. He is thus in position to have 11 shows concurrent on Broadway this season. It's figured that no other management in Broadway history has ever had so many shows on the local boards at one time.

Carib Casinos

Continued from page 1

with talent buyers in the area in an effort to buy cooperatively with the bookers there so that transportation costs can be shared.

The Kozloff operation in Aruba is part of a chain that includes casinos in Quito, Ecuador; Paramaribo, Dutch Guiana; and St. Martin, V.I.

The jets will start in direct flights from New York on April 1, says Kozloff. KLM and Trans Caribbean Airlines will service the island. Runways on the field are now being completed. Much of the draw in Aruba is based on its status as a free port as well as the adjacency of oil fields in other parts of the island.

Of the casino's building project, 120 rooms will be finished in May and work on additional 160 will start in July or August.

Carl Dreyer

Continued from page 1

ed to be the only film she wanted to appear in again.

Dreyer has had his script ready for some time. It is based on Swedish dramatist Hjalmar Soderberg's turn-of-the-century play "Gertrud." Audience reaction was good when the play was tv-adapted by the Swedes six months ago and shown over Eurovision.

"Gertrud" is the story of a woman who always gets the wrong kind of love from the right man or vice versa. Her insistence on her right to enjoy love on love's own terms made the something of a scandal on its original appearance.

Today, the play has survived as pretty clean melodrama, but particularly as a vehicle for actors of particular distinction. Dreyer has chosen his actors accordingly. He has wanted actors for the roles rather than actors that would help him reshape the roles.

Miss Kjer is currently appearing in the female lead in Ernst Brunen Olsen musical "Teenager Love" at the Royal Theatre. The men in her life in the Dreyer film will be opera singer Frans Andersson and Ebbe Rode. (Latter was her first husband.) Andersson will play his first role as a dramatic player.

Brazil's Threat to U.S. Films

Continued from page 1

all film biz in Brazil and symbolizes the temper of the times.

The inquiry into the conduct of the Brazilian-based Yank film firms is also, according to Stone, largely left-wing inspired. It's the result, he says, of an incident which occurred about two months ago when a Metro-owned theatre in Rio refused to hold a Brazilian pic, "Vidas Secas" (Dry Land), for a second, first-run week.

The picture was booked by Metro as one of its Brazilian screen quota pix (for every eight foreign pix a theatre shows, it must show one Brazilian). Described by Stone as a very sincere but dreary pic about life in Brazil's poverty-ridden northeast, the film opened to great reviews and promptly laid a dud at the boxoffice. When the theatre refused to hold the pic over for a second, even more unprofitable week, the pic became something of a cause celebre in the Brazilian press, where it was suggested that the yanking of the film was part of a Yank drive to suppress screen truth.

As everywhere else, suggests the MPEA exec, in Brazil anything pertaining to American films can be expected to earn headlines, and thus the reason for the upcoming hearings.

Of more specific and immediate concern to Stone is the matter of Yank remittances to the States, not only complicated by the ever-decreasing value of the cruzeiro, but also (as of last week) by a new decree which requires the

Yanks to deposit in the government account a sum equal to 200% of any dollars remitted to the States. That means the Yank firm has to have—say—the equivalent of \$3,000 on hand just to remit \$1,000. Problem is that although the money is held for only 180 days, the cruzeiros are constantly decreasing in value.

The meaning of Brazil's current inflationary trend is dramatized by Stone in noting that the Yank firms in 1955 were able to remit approximately \$10,000,000, whereas last year, they were able to remit only about \$5,000,000, despite the fact that business was booming, not only in terms of cruzeiros, but also in terms of number of patrons. The 1962 dollar remittance total in fact was somewhat ahead of 1961, meaning that despite inflation, actual business done had offset the cruzeiro devaluation.

Such, however, will not be the case this year, according to Stone, who estimates that remittances will decline to between \$4,000,000 and \$4,500,000.

In his estimate, inflation of between 35% and 40% a year "appears to serve" as a business stimulus. However, this year it's gotten out of hand. The cost of living has gone up 70% in the first nine months of 1963, and there are expectations that it will hit 100% before the year end. Such economic factors, coupled with the political uncertainties, make the outlook grim. What's to be done? Stone quotes a Brazilian saying:

"God is a Brazilian, and everything will be all right."

Tome on Las Vegas 'Jungle'

Continued from page 2

Riviera, and undoubtedly the estate of Gus Greenbaum, listed for 12-1/2% in '62, has since beefed up some other shareholders' "points".

But separate and apart from this conjecture, although it is basic, since some of the key stockholders have known criminal records; have had the Kefauver and McClellan committee spotlight on them, along with equally lurid newspaper headlines, the bulk of the book pulls no punches.

Politicians for hire, sex for sale, kingmakers and tax dodgers, the LV brand of jungle warfare, the Mafia code of the jungle, "Hoffa's Fountain of Pension Juice", temples of Mammon, and a discourse on how to make friends and stay out of jail are the chapter headings.

The Vegas visitor who takes some of this information literally could be discouraged from forever enjoying the euphoria of this never-never land of Lady Luck not only because of the hidden persuaders but the gimmicks that would appear to stack the odds too much even for the devil-may-care tourists.

Reid and Demaris are reputable newspapermen and writers. Ed Reid's expose on the Harry Gross

bookmaking syndicate in Brooklyn won him a Pulitzer prize. Ovid Demaris, former AP correspondent and longtime newspaperman, is also an established reporter. They write with authority and conviction.

Their foreword poses a serious rhetorical question. Their book is the result of two years of exhaustive research among officials, reporters and informants in Seattle, Frisco, L.A., San Diego, Tucson, Phoenix, Dallas, Houston, New Orleans, Minneapolis, Cleveland, Reno, Carson City, Detroit, Chi., N.Y., Newark and Miami, they state.

"It might seem odd," they note, "that we should have had to range so far afield for material on a book on Las Vegas, which, after all, is more than 2,000 miles from New York and almost as far from Miami and Detroit. What, you may wonder, ties Las Vegas to these distant cities, besides airline connections? That is a question of reverberating implications—a question which is answered for the first time in the following pages." It sure is. It may raise some embarrassing questions up and down the line if pursued.

Reid and Demaris surely make "The Green Felt Jungle" sound like a very chancey game for tourist and impresario alike.

Two Legit Shows on Sunday

Continued from page 1

afternoon or evening, hence we have the same admission scale whether it is for the midday or the evening performance," he said.

The idea of the little woman taking the kiddies to the midweek matinee is obsolescent, Cohen feels, and there is no reason why admissions should not be uniform matinee or evening. All this, of course, with an eye to coping with pyramiding costs. (The British defer to students with a five-shilling—70c—rebate for shows like "Becket," otherwise the admish is the same).

This is true in Italy and France, he noted, and wonders at the now lost-in-logic why the prices should be less on matinees. The only concession of matinee vis-a-vis night prices will be acknowledgement that Friday-Saturday evening prices exceed the Tuesday-through-Thursday scale, hence the mats will be geared to the forepart-of-the-week prices.

Cohen will launch his policy with "Rugantino," the Italian legit

musical import, and goes into Sunday matinees with Boyer's American reproduction of Terence Rattigan's "Man and Boy," which opened last night—Tuesday—at the Atkinson. It's only because of the fact that Boyer is on almost throughout in a strenuous role that the Sunday schedule will be limited to one matinee performance in lieu of Monday night.

"Hamlet" (Richard Burton) next March will follow the same single Sunday performance, but "Ringdango" will have two Sunday shows. Cohen plans shifting his "Beyond the Fringe" pronto into two Sundays and elimination of Monday night and Wednesday mat.—on both of which we don't do any business anyway." He opines, "Sunday matinee is bound to be better than Wednesday mat, and Sunday night should certainly be better than Monday night. Furthermore, just to make it easier for the man-of-the-house I'll probably ring up the Sunday night curtain at 7:30 and they can have their Chinese food or even Luchow's after the show."

OBITUARIES

GEORGE WOOD

George Wood, 63, died Nov. 9 in New York of an embolism, shortly after admittance to Mt. Sinai Hospital. Survived by wife, actress Lois O'Brien, two daughters, mother and sister.

Details in vaude.

YUJI ITO

Yuji Ito, 66, theatrical designer and former concert artist, died Nov. 1 in New York after a long illness. A native of Tokyo, he studied at the Tokyo Conservatory of Music and in 1917 came to New York where he later appeared in opera and concert.

Ito was named director of prop and scenery construction at the

producers Max Reinhardt and Vinton Freedley. In addition, he acted as trustee for the Federation of Jewish Philanthropies and the Beth Israel Hospital.

Survived by wife, son, daughter and brother.

LAURENCE S. BOLOGNINO

Laurence S. Bolognino, 80, pioneer organizer of the Consolidated Amusements Enterprises and its chain of 22 cinemas in Manhattan and The Bronx, died Nov. 8 at his New York apartment.

He and his brother Andrew began acquiring film houses in 1910 and operated them until 1941 when they leased off their holdings and withdrew from active participa-

had been hospitalized since July 26.

A native of Brooklyn, he began a long career in the film industry with the Fox office in Washington in 1926. Two years later he joined the Metro branch in Detroit and in 1929 transferred to Cincy as office manager. He was a Metro salesman in West Virginia and Columbus in 1937-39 prior to relocating in Cincinnati.

Surviving are his wife and two brothers.

HAROLD SIMONDS

Harold Simonds, 72, pioneer radio announcer, died Nov. 5 in Philadelphia. He retired from radio station WFIL this year after 41 years' service.

Simonds took part in the first singing program broadcast in Philadelphia in 1922 over what was then station WFL in the Strawbridge & Clothier department store. Later he served as a script writer, program supervisor, sports commentator and sales manager.

Surviving are his wife and two sons.

HARRIET V. FIELDS

Mrs. Harriet V. Fields, 85, widow of comedian W.C. Fields and for whom she acted as stage assistant for two years prior to their marriage in 1900, died Nov. 7 in Beverly Hills.

Separating in 1907, the Fields were never divorced. Upon Fields' death in 1946, she was left only \$10,000 of her husband's \$800,000

afterwards became a booking agent and dancing school operator, died Oct. 29 in Worcester, Mass. Before starting in show biz, he was prominent in amateur sports.

Surviving are his wife and four sisters.

TONY BARREN

Tony Barren, 43, Chi. band-leader, died Nov. 4 in that city. He played trumpet and sang in Chi. bands since 1935. For the last 15 years he headed his own group.

Wife, son and three daughters survive.

James Campbell, 59, Allied Artists film Atlanta film salesman died in that city Nov. 3. He's survived by his wife, a son and daughter.

David Seth-Smith, 88, former London Zoo curator and, for several years, Zoo Man on BBC Children's Hour, died Oct. 31 in Guildford, Eng.

Henry Salkin, 71, a motion picture projectionist in Chicago for more than 50 years, died Nov. 2 in that city. Wife, sister and two brothers survive.

Jimmy Russell, 77, retired comedian who was contemporary with Charlie Chaplin in "The Mummie Bird," died Oct. 27 at Bogor Regis, Eng. Survived by wife and daughter.

Mrs. Rayna Krassner Wasserman, 53, owner and operator of a dramatic and singing school founded by her late parents 60 years ago, died Oct. 31 in Chicago.

Owen Davies, 25, tv program director, died Oct. 23 in an automobile crash at Cullen, Scotland. He was a member of the BBC-TV "Tonight" team.

Don Bolla, 25, a film editor for WTAE, Pittsburgh, died Nov. 5 in that city, of complications following open heart surgery. Survived by wife and one child.

Emmett A. Hamlin, 78, longtime musician who had played in many theatre orchestras in the New Hampshire area, died in Nashua, N. H., Oct. 27.

Avron Greenbaum, 60, artistic director of Glasgow Jewish Institute Players, died Oct. 4 in Glasgow.

John Bratkiwicz, 80, manager of The Castle Cinema, Egremont, Cumberland, Eng., died there recently.

Mother, 73, of Salvatore Billiteri, American International Pictures' east coast production head, died Oct. 27 in Manhasset, L.I.

Father, 68, of Donald Johanos, Dallas Symphony Orchestra director, died Oct. 22 in Cedar Rapids, Iowa.

Mother, 80, of Robert J. Burton, exec veepee of Broadcast Music Inc., and Ed Burton, veepee of T.M. Music, died Nov. 7 in New Rochelle, N.Y.

Tommy Tanner, 45, pianist and organist in Chicago nightclubs for 20 years, died Nov. 5 in that city.

Mother, 86, of Studs Terkel, WFMT radio personality, died Oct. 22 in Chicago.

Sister of Jane Broder, theatrical agent, died Oct. 11 in New York.

Eddie Fisher

Continued from page 1

he made jointly if "mutually agreeable." Otherwise Fisher will proceed solo.

Fisher stated that Blackstone has been busy with his own projects which include the operation of an advertising agency which has Grossingers among its clients. He has been prevented by his own business interests from giving the necessary time to Fisher, and besides, Fisher has garnered sufficient experience to act in his own behalf. His bookings are still being handled by the William Morris Agency.

MARRIAGES

Dolores (Dodi) Lloyd to Barry Brooks, Hollywood, Nov. 10. Bride is sec at Universal-Revue and daughter of agent Albert Lloyd; he is a film actor and scripter.

Annette M. Driesens to Paul Lukas, Nov. 7, New York. He is the actor; bride, nonpro, hails from Groningen, Holland.

Mrs. Arwin Fletcher Bashaw to Jack Garellick, Richford, Vt., recently. Bride's an editor, poet and monologist; he's a composer-musician.

Sylvia Langley to John Howell, Rocky Mount, N.C., Oct. 26. He is with radio station WRMT, Rocky Mount.

Stella Anderson to Donald Trapp, West Jefferson, N.C., Nov. 3. Bride's a writer; he is production director of WAIL-TV, Atlanta, state of Georgia educational tv.

Sai Springwell to Paul Thomas Lally, Nov. 2, New York. Bride's an actress-singer; groom's an actor-playwright.

Elna Domingo to Lee Fisher, Las Vegas, Nov. 8. Bride is dancer in Tropicana Hotel's Folies Bergere; he's the Dunes Hotel publicist.

Doris Roberts to William Goyen, New York, Nov. 10. Bride is an actress; he's a playwright in residence with the Lincoln Center Repertory Co.

BIRTHS

Mr. and Mrs. David Lane, daughter, Manchester, Eng., Oct. 31. Father and mother both used to sing with The Mudlarks vocal group; now he is a solo nitery singer.

Mr. and Mrs. Kenneth Hume, daughter, Nov. 7, London. Mother is Shirley Bassey, pop singer; he's a British film director.

Mr. and Mrs. Ryan O'Neal, daughter, Hollywood, Nov. 5. Mother is actress Joanna Moore; father's an actor.

Mr. and Mrs. Bob Romm, daughter, New York, Nov. 8. Father is talent coordinator for the cerebral palsy telethons, and son of Leonard Romm of General Artists Corp.

Mr. and Mrs. George Fuchs, daughter, Montclair, N. J., Nov. 6. Father is veepee of personnel at NBC.

Mr. and Mrs. Jim Henson, son, New York, Nov. 3. Father is a puppeteer on the ABC-TV "Jimmy Dean Show."

Mr. and Mrs. Desmond Leslie, daughter, London, Nov. 2. Mother is actress Agnes Bernelle, father is an author-composer.

Mr. and Mrs. Howard Caine, son, Hollywood, Nov. 1. Father's an actor.

Mr. and Mrs. Charles Blackman, son, Hollywood, Nov. 5. Mother is actress Gloria Moore; father's makeup man for Don Feddersen Productions.

Mr. and Mrs. Allan Hersholt, son, Santa Monica, Calif., Nov. 7. Father's a publicist; son of late Jean Hersholt.

Mr. and Mrs. Herbert Gross, daughter, New York, Nov. 4. Father is manager of sales development for CBS-TV.

Banjo Boom

Continued from page 2

Jacoby, ex-Blue Angel, is planning a Red Garter of his own in New York's Greenwich Village on the site of the site of the now defunct Nick's but Sproull's Red Onion is in first and has already caught on.

It's a small saloon, seating about 100 people and the banjo pull fills it up practically every night. It's packed nightly and virtually impossible to get in after 11 p.m. unless you're willing to wait out the crush at the bar in front for a table in back.

Hard liquor is served but the predominate college-age crowd mainly keeps the beer taps flowing. The grocery list spotlights hamburgers at 75c, onion rings at 35c and cuffo patters of peanuts to go with the drinks. A night at The Red Onion therefore becomes a comparatively cheap date for the youngsters and the banjos make it lots of fun.

On Red Onion podium is a group called The Banjokers (Frank Wood, Jim McManus and Dan McCall). They do about 40 minutes on and 20 minutes off continuously from about 9:30 p.m. until closing. It's mainly old stuff ("Margie," "Waiting For The Robert E. Lee," "Somebody Stole My Gal," "I'm Sitting On Top Of The World," "If You Knew Suzie Like I Know Suzie" and the like) and the aud digs it with a tap-along, sing-along passion.

In Memoriam

JOHN SHUBERT

November 17, 1962

Radio City Music Hall in 1934. During the same year he wed Japanese dancer Teido Ito. They toured the Far East until World War II and resumed their appearances after the war.

As a designer, Ito was particularly noted for such Broadway chores as devising Ingrid Bergman's armor for her role as Joan of Arc as well as the headdresses and masks for "The King and I." He also created a number of costumes for "Holiday on Ice" and the Ringling Bros. circus.

Surviving are a sister and two brothers, Kisaku and Senda Korea, Kisaku, a designer and art director, worked on such films as "Gate of Hell" and "Chushingura." Senda Korea is a noted Japanese actor-director. Ito's sister, Nobuko Nakanawa, is the wife of a top Japanese painter. Two sons also survive. His wife died in 1958.

VERNON DENT

Vernon Dent, 68, early-day film comedian who appeared with

tion. Consolidated was one of the largest independent theatre chains in Gotham and includes the Tivoli, Times, Arena and Bryant in the Times Sq. environs. After 1941 he confined his activities to real estate ownership and management.

Besides his widow and brother, three sisters survive, two of them residing in Italy.

VERA S. STERNE

Mrs. Vera Segal Sterne, 59, former ballet dancer and widow of sculptor Maurice Sterne, died Oct. 31 in Provincetown, Mass. She studied dancing at the Elisabeth Duncan School in Salzburg, Austria, and later was a ballet student in Paris.

Prior to making her professional dancing debut in Rome, she wed Sterne in Vienna in 1923. She also posed for a number of her husband's works including "The Awakening."

Surviving are two sisters, one of whom is actress Vivienne Segal.

SIGMUND ROMBERG

(Nov. 9, 1951)

ALWAYS IN OUR HEARTS

Sylvia and Irving Squires

Mack Sennett, Mermaid and Educational Comedies before entering features in featured roles, died Nov. 5 in Hollywood. In the '30s, he turned to screen writing, continuing in this field for years. His wife survives.

CHARLES P. SCHEUER

Charles P. Scheuer, 48, writer for Screen Gems, the Columbia Pictures subsidiary which produces television shows, died of a cerebral ailment Nov. 7 in New York. Survived by mother and brother.

HERMAN LEVY

Herman Levy, 53, Allied Artists' ad manager; died of cancer Nov. 6 in Hollywood after a year's illness. He joined AA April 1, 1959 after previously serving in ad

Mrs. Sterne's husband died six years ago.

CLYDE D. WAGONER

Clyde D. Wagoner, 74, pioneer in radio and industrial publicity, died Nov. 8 in Schenectady, N.Y. He founded the General Electric News Bureau in 1920 and was employed by the company for 34 years until retiring at 65. He was credited with arranging the first World Series broadcast in 1922 by the late W. O. (Bill) McGeehan and Graham McNamee.

Wagoner organized the radio mail service that linked Admiral Richard E. Byrd's Antarctic expeditions with the U.S. via GE's shortwave stations WGEA and WGOE, Schenectady. He also helped publicize the late Charles

KEITH SANDY

Keith Sandy, 38, whose "Make-Believe Ballroom" was a fave for 15 years over CKEY, Toronto, died Nov. 5 in that city. He was deejay on the five-hour, six-days a week series until 1959 when he resigned.

More recently he had been presenting "Musical Charades" as a freelance over CFRB, Toronto, and had been making commercials for General Foods Ltd.

Survived by wife and son.

JOHN COATMAN

Prof. John Coatman, 73, BBC administrator, died Nov. 3, in

Our Deepest Sympathy to the family of

MRS. NATALIE BERNSTOCK

On the loss of our beloved friend, devoted member and treasurer—

The Stage Mothers Club

Manchester, Eng. Formerly in the Indian Police and then in politics, he became chief news editor of BBC in 1934.

From 1937 until 1949, he served as BBC's North Regional Controller. When he retired, he became director of research in the social services at St. Andrews U., with special reference to broadcasting.

GEORGE REYNOLDS

George Reynolds, v.p. and technical director of WSM Inc., Nashville, died of a heart attack Nov. 1 the night before the station's celebration of "Grand Ole Opry's" 38th anniversary. He had been with WSM since 1928 and was a member of the corporation's board of directors.

Wife, son and daughter survive.

LEO RICE

Leo Rice, 55, program manager for WWRL, New York indie station, for the past 15 years, died Nov. 7 in New York. Survived by widow.

DANIEL J. DUGGAN

Daniel J. Duggan, 69, vaude dancer during the 1920s, who

Marie Saxon

dept. of Universal-International. He had been in Hollywood for 15 years, going to Coast from the Midwest, where he was a theatre adman.

Surviving are his wife and two sons.

WALTER H. LIEBMAN

Walter H. Liebman, 57, attorney and vicepresident of Liebmann Breweries, died Nov. 6 in New York. He was a former general counsel and trustee for the American National Theatre and Academy and represented it in the purchase of the Guild Theatre in 1950. Liebman was also counsel for

P. Steinmetz, GE's electrical wizard.

At various times he also worked as sports editor of the Schenectady Gazette, managing editor of the Schenectady Union Star as well as toiling for the old New York Press, The Journal and The World. In recent years he had been a freelance writer.

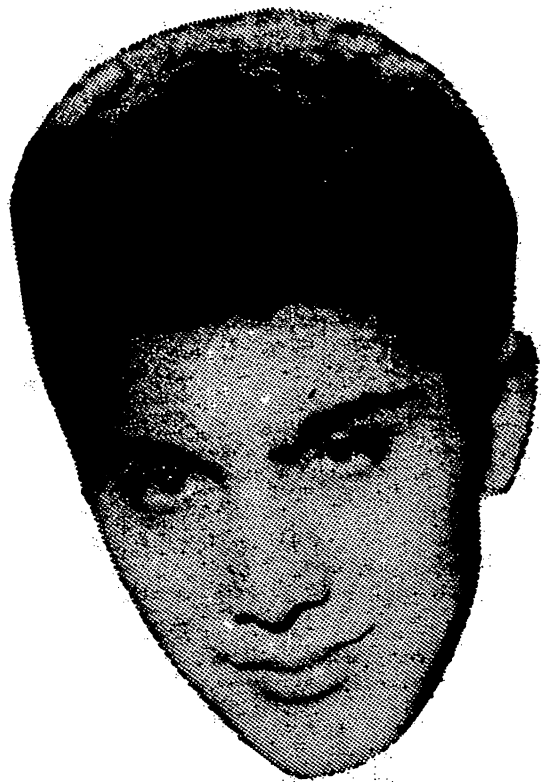
Surviving are his wife, son and daughter.

HARRY J. SHEERAN

Harry J. Sheeran, 64, assistant manager of Metro's Cincinnati branch, died Nov. 7 in that city. In failing health for 18 months, he

EUROPEAN CAMPAIGN REPORT: S R O

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80 PAGES

RICHEST ACTOR: CARY GRANT

New Theatre Color-Vision Augurs Acme of Closed-Circuit Programming

By THOMAS M. FRYOR

Hollywood, Nov. 19. Theatre - sized color television has finally arrived, opening up a new, exciting era in programming which promises boxoffice rewards limited only by the calibre of entertainment presented.

The electronic Talaria Projector, developed by General Electric in conjunction with National General Corp. and its subsidiary Theatre color-vision, as the new process is named, is the tool exhibitors have been waiting for to compete on even ground with television.

That Talaria can do the job was evidenced beyond doubt with the first demonstration for press and exhibitors this afternoon (19) at the Village Theatre in Westwood. The quality of the color projected under normal operating conditions on a full-sized theatre screen, measuring 25 by 33 feet, compared favorably with similar film projected by a standard theatre projector and is far superior to anything yet seen on the 24-inch home color tv screen.

To appreciate fully the impact of theatre color vision without actually seeing it, it is necessary to blot out any memory of theatre televising of championship fights, so far experienced, because there just isn't any comparison. Or, for sake of further comparison, the difference is as marked as the photographic quality of early Technicolor, such as "Becky Sharp" and today's "The Cardinal." This is

(Continued on page 19)

175G Pic Tells Story Of G.I.s' 11,000 Kids Born Out of Wedlock in Reich

Hollywood, Nov. 19. Allan Buckhantz has partnered with Robert H. Oliver for U.S. release of "Willy," feature produced and directed in Hamburg, Germany, under Buckhantz's ABA Productions banner.

Pair are readying mid-December indie release on the film, which depicts actual story of one of the 11,000 illegitimate children born to German women and fathered by U.S. military occupational servicemen in Germany.

Buckhantz, who filmed "Willy" with title role done by Hubert Persicke, one of the actual youths involved, has sold release to German television, where it has run three times. Producer currently is converting film from German to English at cost of \$50,000, added to \$175,000 original budget. He also has sold 16m rights to German government for 200,000 marks. Children depicted by the film are referred to as illegitimate children of occupational forces—of German citizenry—and labeled as "Mischlinge" in Germany. Nicholas Carras has scored American.

(Continued on page 18)

Toujours 'Farewell'

Paris, Nov. 19.

Having finished five weeks of sellout biz at the Theatre des Champs-Elysees with his one-man "farewell" show, Maurice Chevalier told the management, "This is a fine farewell appearance. All went well. Let's sign up now for my next farewell appearance at this same theatre."

So it's set for 1965, in December.

Senior Bowl May Also Be Bumped Over Race Issue

NBC-TV's telecast of the Senior Bowl from Mobile was in doubt early this week after the network queried the game's officials for a "clarification" on their rules concerning the eligibility of Negro players. At the same time, the Blue-Gray annual, previously cancelled by NBC, will be seen regionally in three states via WFSA-TV, Montgomery.

Report is that Senior Bowl association was raising the argument that the network was overlooking the charity benefits of the game in insisting on eligibility of Negro players. Hassle had not been resolved early this week.

The Blue-Gray regional telecast will go to three states, Alabama, Georgia and Mississippi, with WFSA-TV paying the network \$100 per state to protect the legality of NBC's contract for the game, which has three more years to go. NBC paid off on the \$17,000 pact for this year's game.

ABC'S DICK BROWN NOW A BRIDGEPORT CANTOR

Bridgeport, Nov. 19.

H. Richard Brown, who will be installed Friday night (22) as cantor of Congregation B'nai Israel Temple here, is the Dick Brown of ABC-radio's whilom success, "Stop the Music."

Formerly also on his own show as well as other radio and TV programs, Brown decided subsequent to his marriage in 1957 to follow in his father's cantorial tradition and went to Hebrew Union College. He served at Temple Judea in Coral Gables, Fla., before getting call to Bridgeport.

At Friday's installation Dick's brother Jack, a soloist with the Mitch Miller NBC troupe, will sing a portion of the service.

MOST AMAZING: HIS OWN AGENT

By EDDIE KALISH

Among the greasepaint capitalists of U.S. films there seems to be no limit to what the traffic will bear as far as salaries, participations and other production deal benefits are concerned. But, as times goes by, one king dealer emerges and he's Cary Grant. Against Frank Sinatra, Liz Taylor, William Holden, Gregory Peck, Doris Day, Marlon Brando, Jimmy Stewart, the late Tyrone Power and others, Grant still comes up the winner.

The actor's recent big-time wheeling has mostly involved Universal. He has made his millions out of earned profits and not via hefty cash-in-advance, the less adventurous route most often chosen by actors. Projecting into the future, Grant has the potential of making close to \$12,000,000 by 1966 since his association with U alone, which began in 1958 with "Operation Petticoat."

"Petticoat" has grossed nearly
(Continued on page 14)

'Cleo' Cut Hour; Policy Unsure

Twentieth-Fox, it's just been learned, has reedited "Cleopatra" down to a version running three hours and four minutes. This compares to the premiere running time of four hours and five minutes, which, shortly after the opening last June, was cut to three hours and 39 minutes.

According to a 20th exec, no decision has yet been made on putting the new version into release, though it's expected to be tested in several domestic and overseas locations in the near future. If it plays as well as the 20th toppers anticipate, it may be that existing 70m prints, now being used in all domestic dates, will be changed to conform with the new version. It's emphasized that no further lab work is needed to make the new cuts, but that, instead, they can be made on existing prints.

New version was previewed for company executives last week at the New York homeoffice. Director Joe Mankiewicz, who worked with 20th prez Darryl Zanuck on the first post-preem shortening, did not participate in shaping this latest version.

One of the principal considerations in making the new version, in addition to deleting those moments when pace seemed to lag, has been to obtain a version which, when pic goes into grind release will be able to play an extra performance each day. Certain exhibits have taken privilege of "cutting" film themselves. 20th shudders at such a prospect.

Jerry Lewis Exit Costing ABC-TV \$2,000,000; New Sat. Nite 'Plot'

Cashier, Age 96

Glencoe, Minn., Nov. 19.

In this town of 3,500 population's only film theatre, the Crystal, claims its boxoffice cashier the oldest in biz. She's Mrs. Kate Gould who just marked her 96th birthday. Her son owns the theatre which has been in the family ever since it was built more than 50 years ago.

Goulds are a family of show people. In addition to operating the film stand, they've toured various kinds of theatrical attractions around the small towns of this area.

B'ham Show Biz Looks Up With Biracial Amity

By EMMETT WEAVER

Birmingham, Nov. 19.

This Deep South steel city, which has been beset by its racial woes, may be coming into brighter days entertainment-wise.

It's no secret that downtown clubs, cinemas and even legits suffered as result of the turbulent climate surrounding the racial question here.

Still, there are hopeful indications, such as the recent first integrated performance by the Birmingham Music Club which annually sponsors an outstanding artist concert series in the 5,200-seat Municipal Auditorium.

Up until the Ballet Folklorico presentation this past month, the downtown Auditorium had been virtually "boarded up" with only a minimum of attractions, most of

(Continued on page 16)

DUKE'S STATE DEPT. TOUR AS VIDEO SHOW

Duke Ellington's tour of the Middle East, under the auspices of the U.S. State Department, will be covered by "The 20th Century" series for a documentary, to be titled "The Duke," which will be presented on CBS-TV next spring.

Wade Bingham, director and photographer; James Jackson, in charge of production, and a film crew will cover Ellington and his 16-man orchestra as they play to audiences and perform other duties connected with the tour. Unit leaves N.Y. tomorrow (Thurs.) and is due to return mid-December.

Tour includes performances in Ankara and Istanbul, Turkey, Cairo and Alexandria, in the United Arab Republic, Cyprus and Greece.

ABC-TV chieftains Leonard H. Goldenson and Tom Moore maneuvered the bowout of Jerry Lewis from his rating-hungry Saturday night, two-hour marathon, but it cost the network \$2,000,000 in settlement. Cutoff date for Lewis is Dec. 14, after completing a third of the season. Original deal was for 40 weeks with options for another year.

(Question mark at the moment is what happens to the elaborately refurbished theatre (the former El Capitan) for which Lewis' own company reportedly shelled out \$1,000,000.)

With the demise of the Lewis show, Goldenson-Moore & Co. were in the throes this week of resolving the Saturday night situation, which may cut across other nights of the week as well.

William Morris agency had pitched up a George Burns-helmed variety show as a replacement but this has been rejected by the web. Initially, too, when it became apparent that the Lewis show "wasn't for long," ABC had mulled a shiftover of Jimmy Dean from Thursday to create a back-to-back musical continuity, but apparently this too has been bypassed in favor of a new "plot."

Reportedly ABC is now talking about shifting "Price Is Right" (now in the pre-"Ben Casey" Wed. period at 8:30) and "Channing" (in the post-"Ben Casey" Wed.-at-10 period) into the Sat. 9:30 to 11 Lewis time. This would release 11 to 11:30, which would go back to the affiliates. In turn "Casey" would be moved up a half hour into Wed. at 8:30. This would leave 9:30 to 11 on Wednesday open.

And what would go in? ABC has reportedly been making inquiries about feature film availabilities.

Acts Should Trim Costs Rather Than Price Clubs Out of Biz: Eartha Kitt

Tokyo, Nov. 19.

Eartha Kitt believes talent should trim expenses and maintain a flexible frame of mind toward salaries to aid promoters and cabaret operators who cannot pay stratospheric sums.

"I'm always working and I can stay in one place a long time because I have never outpriced myself," Miss Kitt said at the conclusion of a Pacific tour that lasted about 10 weeks, taking her through New Zealand, Australia, Manila, Hong Kong and Taipei as well as Japan.

"I think it's wonderful to be able to receive so much salary, but it can get out of hand," Miss Kitt added. "Many artists have so much expenses that it forces their price up. This ultimately results in fewer jobs. There are very few places that can afford expensive artists and stay open. How often

(Continued on page 64)

20th Feeds No Grist to Crist Award; Cancels Table at Newshens' Fete

Twentieth-Fox, which had earlier reserved a \$250 table for the New York Newspaperwomen's Club annual Front Page dinner dance, last week cancelled the reservation on learning that Judith Crist, N.Y. Herald-Tribune film critic, is to be given an award for her review of "Cleopatra." The Crist review, something of a conversation piece last June, tore the picture to bits and is generally credited with having put the femme reporter "on the map" for the first time with the film companies.

Miss Crist gets the award for best individual column of criticism, and the fact that the citation specifically mentions "Cleo" was apparently too much for 20th to swallow, especially at a \$250 tab. Dinner will be held at the Hotel Astor on Friday (22).

In his letter to the organization asking out from dinner, 20th veeep Jonas Rosenfield Jr. called the Crist review "a full-page abortive assassination" of the film. Addressed to Loretta King (known as Kate Cameron on the N.Y. Daily News), the club's first vice-president, the letter went on to describe the Crist review as "a minority report of one, among all the metropolitan papers."

It said that 20th had never (Continued on page 18)

BOLSHOI 'RETIRE' PROF. ULANOVA TO SUCCEED

Moscow, Nov. 19. Galina Ulanova, who retired as the Bolshoi Ballet's No. 1 ballerina a couple of years ago, will probably be named to head the Bolshoi's choreographic department, replacing Prof. Leonid Lavrosky, who has "retired." Bolshoi's recently appointed new general manager, Mikhail Chulaki, is not talking, but admits that "changes of importance" are being considered. Lavrosky has been the target of a lot of criticism here of late to the effect that he stuck too closely to "the old school" and didn't encourage new or young choreographers.

Ulanova Teaching Seals

Milan, Nov. 19. La Scala of Milan and Bolshoi Theatre of Moscow have come to an agreement about cultural exchange of the two companies. Director Antonio Ghiringhelli in a press conference on his return from Moscow declared that the Bolshoi Ballet will play in Milan next season at the same time when the opera will be performing in Moscow. The program has not been set.

Another agreement was reached with the Ex-Prima-Ballerina Galina Ulanova who will teach extensive courses and master-classes at the Ballet School of La Scala.

KENNEDY'S COMPO TRAILER

But It's 'Civil Rights' With Nothing About Dixie

President John F. Kennedy has made a theatrical trailer for the Council of Motion Picture Organizations plugging the outfit's campaign to stimulate public awareness in the Bill of Rights. Nearly 1,000 prints are being distributed free of charge to exhibitors by National Screen Service.

The President's message is tied with Bill of Rights Day, which is Dec. 15. In the film, the chief executive discusses the origin of the document and what it means and has meant to Americans since its writing. No reference to civil rights or COMPO's censorship and classification drives is made. It is in connection with the classification campaign that the organization began its Bill of Rights push, in the hope of alerting the public to its provisions as an anti-classification factor.

At COMPO's request, Eastman Kodak contributed 200,000 feet of raw stock. News of the Day filmed the President in the White House last week. Movielab donated the printing and National Screen is handling distribution. Charles E. McCarthy, COMPO exec v.p., emphasized, in a statement about the project, that it will constitute a public service which should enhance the film industry's reputation, which is in line with the organization's public relations program. He urged exhibitor support, pointing out, for the benefit of those concerned, that the message had nothing to do with the Kennedy administration's civil rights stand.

NASSAU'S DELAYED ('57) INTERRACIAL 'SUN' PIC

Nassau, Nov. 20. "Island in the Sun" had its first showing in the Bahamas last week at Nassau's Shirley St. Theatre. Dealing with political intrigue and governmental skulduggery in a British Caribbean island and including an interracial romance, the 20th Century-Fox feature was considered somewhat controversial when first released in 1957. Although shown in other West Indian islands, such as Barbados, Jamaica and Trinidad, it has been banned in the Bahamas, believed by many to be the implied locale of events detailed in the novel and film.

Previous bookings for Nassau have been announced from time to time through the years but none has materialized until now. It would appear that the local fathers, including members of the clergy, who comprise a censorship committee of sorts, are acknowledging the trend of the times with their present reluctance.



DANNY THOMAS

Many Faceted Comedy Star, says: "PAUL ANKA with unique accomplishments has acquired round-the-world acceptance."

"So young and yet so gifted his universal appeal rates PAUL ANKA truly phenomenal at 22."

"I wish I had started in show business with as much talent as PAUL. I might have made it big... too."

'Mister Abbott' Has Another Hit In His Autobiog

By ROBERT DOWNING

"Mister Abbott" by George Abbott (Random House; \$4.95) is the autobiography of the doyen of the American theatre. It will be published Nov. 25—the 50th anniversary of the author's debut on the Broadway stage in a play called, "The Misleading Lady."

Abbott is noted for seldom misleading audiences. Chronology in this tome cites his half-century achievements in show biz as actor, director, author, coauthor, playwright, producer and coproducer. From thesping in "Lightnin'" "Daddies," "Hell-bent for Heaven," and "Processional," Abbott lit up the Broadway skies as director and coauthor with Philip Dunning of "Broadway" (1926), "Coquette" (1927), as director and coproducer of "20th Century" (1932), director (Continued on page 72)

William Holden Plans To Continue Producing Pix in Overseas Spots

Tokyo, Nov. 12.

Globetrotting William Holden said here that he'll continue to make pictures in Overseas locations. Holden hasn't been before the cameras in the U. S. since 1958. He's been making his pictures in Asia, Africa and Europe.

"I have a reputation for going to various parts of the world to take advantage of the backgrounds," Holden told VARIETY. "There's always new stories and old backgrounds. This is an ever-changing world."

During a break in promoting the reissued "Bridge on the River Kwai" Holden was asked if the effect of his picturemaking in remote locations might not be taking him too far astray for ready audience identification.

"It's possible," Holden said, "but (Continued on page 79)

Land of Milk & Hoey

"With a Cast of Thousands" by Jill Schary Zimmer (Stein & Day; \$4.95) is an account of what it was like to be the daughter of Dore Schary, growing up in Hollywood (well, actually, Beverly Hills, since Mrs. Zimmer makes it clear that nobody who was anybody lived in Hollywood—although the subtitle on her tome is "A Hollywood Childhood").

Mrs. Zimmer has written a recap of family life in Schary Manor West, which might be the life of any American family of similar components were it not possible (Continued on page 74)

Israel Plots Own 'Riviera'

Natanya, Israel, Nov. 19.

Natanya, a seaside resort not far from the city of Tel-Aviv, will be turned into an Israeli "Riviera" at the cost of 10,000,000 Israeli pounds. The city with spotless beaches, shaded walks and parks has long been an attraction for the local population but now it is intended to draw more overseas visitors. There are to be 22 hotels, all airconditioned. The planned improvements are a large picnic area for 10,000 people and the rebuilding of an 800-seat amphitheatre up to now unusable because of bad acoustics.

A 16-story, 120-room luxury hotel is under construction. Natanya will have a week-long music festival in the 450-seat Beil Hayal Theatre.

Judson, 82, Starts New Concert Bureau

Made Symphony, Concert and Radio History—Partner With Miss O'Neill, Harry Beall, Fred Steinway

TOUJOURS SHOWMANSHIP

MGM Seeks Le Thuy Nhu For Fu Manchu's Daughter.

Hollywood, Nov. 19.

Mme. Ngo Dinh Nhu's 18-year-old daughter, Le Thuy, will appear in an American picture if Metro producer Lawrence Weingarten can wangle a deal. He's trying to sign the Viet Nam beauty, now in Rome with her mother but who electrified Hollywood when she was here recently, for his upcoming film, "The Mask of Dr. Fu Manchu."

Producer has asked GAC agent Bill Joseph to "investigate the possibilities" of taking the slim looker for film which rolls in February. She would play the role of Dr. Fu Manchu's daughter.

TY HARDIN'S ANGER AT HOLLYWOOD BRUSH

Madrid, Nov. 19.

Ty Hardin has secured his release from Warner Bros. and is embarking on a series of productions and coproductions in association with Richard Meyer. Differences between Hardin and Warner arose over accruals to the ex-video star. Hardin decided to blow the disputed sum as well as a major role in Warner's upcoming "The Undeclared" to play a lone hand in the future.

Hardin recently terminated his first venture, "Boudine," as star, director and coproducer. He announced his separation from the Hollywood major before his departure for London, where he will screen his 95-minute western feature and try to sew up individual or conglomerate distrib deals.

Soured by what he terms "Hollywood's neglect in building new-young-gutty stars," he pointed to his own six solid years of television stardom only to end up in "PT 109" when, he said, "Important roles like the ones in 'The Carpetbaggers' Nevada Smith' were offered thet old-time veterans." Continued disappointment to encounter career growth on the West Coast, where studios offer no future, influenced his decision to strike out on his own in Spain.

By ROBERT J. LANDRY

Arthur Judson, pioneer concert, radio program and symphony orchestra showman, is establishing a new management office in New York at age 82. He will join Ruth O'Neill, like himself a longtime associate of Columbia Artists Management Inc. in the new office. Judson is president, Miss O'Neill secretary-treasurer, and two partner-vice presidents are Harry Beall, of the Boston Symphony, and Frederick Steinway of the piano-manufacturing family.

Establishment of Judson, O'Neill, Beall & Steinway comes a matter of weeks after the withdrawal of Judson and Miss O'Neill from CAMI. Details of exit transaction are not known, but both former principals sold their stock, presumably to Kurt Weinholt, new CAMI chief. Last summer the former CAMI board chairman, Andre Mertens, died in Europe.

Judson will handle a selective list of musical clients, starting with Leonard Bernstein, whom he has managed since the conductor was a 16-year old virtuoso. Other talent is under cloak at moment.

Career of Judson over 50 years touches many organizations and personages. Originally a violinist, Judson headed the conservatory at his alma mater university, Denison, at Grandville, O. In 1907 he became editor of Musical America, where his writings impressed Leopold Stokowski, resulting in (Continued on page 73)

TROY DONAHUE EYES OWN PRODUCTION CO.

Troy Donahue states he's planning to start his own film producing company when his current contract expires. He comments, "I'll admit I couldn't have made the top without Warner Bros. I was also an asset to them. Let's not kid ourselves; we benefited mutually."

Recalling the tv series in which he appeared, Donahue said "Surfside 6" was "an abortion of the arts if there ever was one" and "Hawaiian Eye" was not much better. "It was only right that better shows take over," he opined.

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ONE MAN HOLD THE DOUGH? NO!

Tailor 'Shot In Dark' for Sellers

Play by Kurnitz Radically Altered—Shifts Thought Explaining Several Exits

Harry Kurnitz may not readily recognize his Broadway play "A Shot in the Dark" in its screen version, presently being made in London by Blake Edwards for the Mirisch Co. and United Artists. The property is being greatly changed and shaped as a vehicle for Peter Sellers to follow up his Edwards-Mirisch-UA pic "Pink Panther."

All concerned are very high on "Panther," which won't be released until July. In it Sellers plays a bumbling French cop called Inspector Clouseau and it has even been considered to subtitle "Shot" something to the effect of "The Further Adventures of Inspector Clouseau," possibly even changing the title to that.

Several changes have taken place in the "Shot" program prior to the start of shooting last week, many of which built to this decision. For one thing, Edwards replaced Anatol Litvak as director of the project a while back, the latter withdrawing due to reported illness. Then Walter Matthau, who was in the Broadway original, dropped out after what was understood to be a conflict over script changes. Recently, Sophia Loren left the cast, supposedly also due to illness, but took on her first musical film role immediately thereafter. She has been succeeded by Romy Schneider.

Further evidence of the change from the Broadway original, which was planned under the Litvak helm, is the trend in UA publicity to bill Sellers as a "bumbling French police inspector," as he was called in "Panther" and the reference to the British actor and Edwards as having worked together in the film.

Sellers is a busy fellow these days. With "Panther" in the can for UA and "Dr. Strangelove" made for Columbia, he recently finished "The World of Henry Orient" for UA and is now making "Shot." "Orient" is planned for a March release and "Panther" for July. Columbia hasn't set a date for "Strangelove" yet. He has several projects upcoming, including a "Sherlock Holmes" yarn for Billy Wilder, Mirisch and UA.

Kurnitz adapted his Broadway play from Marcel Achard's French original called "L'Idiot." On the main stem, it was more a vehicle for femme lead Julie Harris but Miss Schneider will play second fiddle in Sellers on film.

Lad-and-Pet-Fish Happy Surprise; May Hit \$3-Mil

Metro, is getting good mileage with the aquatic "Flipper."

This story of a boy (Luke Halpin) and a dolphin, produced by Ivan Tors, was brought in at \$550,000. The b.o. performance so far indicates a minimum \$2,500,000 and possibly up to \$3,000,000 in rentals from the domestic market alone. Adds up to substantial profit, with more to come from foreign.

Producer Tors, mightily encouraged, is wasting no time in making with a sequel, also to star Halpin and the dolphin. It's now shooting around Jamaica and the Virgin Islands.

This kind of situation has been a part of the history of the film business over the years. There are high hopes (at the start) for a picture say, like "Mutiny" and, against that, unexpected happy surprises, as with a short-priced feature about a lad and his pet fish, with which the revenue pours in.

Humorist
ART BUCHWALD
discusses on the newest cultural addition to the Gotham scene in
Save Lincoln Center!
...
another Amazing Feature in the upcoming
58th Anniversary Number
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Columbia Pictures Hopes Spain Lifts Ban During 1964

Madrid, Nov. 19.

In an effort to reverse the Spanish Government freeze on Columbia Pictures' distribution and production activities in this city, Mike Frankovich huddled last week with Information Minister Fraga Iribarne. No statements were issued after the talks, but reliable reports in Madrid film circles are that the unspoken-unwritten injunction will remain in full vigor until the Minister can view a finished print of the Fred Zinnemann production "Behold a Pale Horse" to determine whether the Gregory Peck-Anthony Quinn-Omar Sharif vehicle contains footage that might be considered offensive to the Spanish regime or its historical position with regard to the Civil War in the 1930s.

Columbia freeze-out will be one year old next month. During that period the Yank major has been quietly stalled in getting clearance either to release films against licenses already received or to receive a license quota for the current season. Film sources here (Continued on page 14)

JACK LINDER WARNING ON 'CHATTERLEY' FILM

Jack Linder, longtime legit promoter-producer, has set legal wheels in motion in an attempt to halt Metro from making its proposed film version of D. H. Lawrence's novel "Lady Chatterley's Lover," projected as a Liz Taylor-Richard Burton vehicle.

Linder claims that he owns the rights to the property and has owned them since 1937 when he produced a stage version of the story. He successfully sued Columbia a while back when it attempted to market a French film version of "Chatterley," made in 1956 by Regie-Orsay Productions for Col. He had brought legal action against Columbia seeking \$350,000 but settled out of court for an undisclosed sum, permitting Col to keep distributing the film which is currently playing in New York.

It is understood that Metro purchased the screen rights from the producers of the French version, which stars Danielle Darrieux and Erno Crisa in the title roles and Leo Genn as the husband. Lawrence G. Bachmann, head of the Metro British studios outside London, is supposed to produce the vehicle. Irving Ravetch & Mrs. Harriet Frank Jr., who penned "Hud" for Martin Poll and Paramount, are scripting.

Linder has sent lawyer's letters to the producer, writers and various Metro execs. He plans to seek an injunction to halt the making of the version on the grounds that he and no one else owns the rights to the Lawrence tome.

OHIOANS WARY OF 'SUPER-BOOKER'

By FRED OESTREICHER

Columbus, Nov. 19.

Independent Theatre Owners of Ohio in convention here at the Deshler Hotel last week divided as to the practicality of a "giant buyers' pool" as proposed recently in New York City by Wilbur Snapper during the Allied States Assn. national convention. Another issue that drew special attention here in Columbus was the growing competition offered commercial theatresmen by schools, churches, lodges and other groups showing narrow-gauge print (16 m.) film for paid admissions.

Objections to giving one buyer authority to negotiate terms with distributors were voiced by several delegates from the floor at the trade practices session. Jack Armstrong, Allied president, said that the Allied buying setup would not displace any other buying group. Milton London, Allied executive director from Detroit stated, "It is absolutely essential that the buyer be given written authority to negotiate terms." He said "we can't wait until we know what the picture is and then seek permission from exhibitors to negotiate."

Owner Knows Best

One delegate said "no one buys better for his own theatre than the owner himself." Another said the one-buyer plan might be good for the majority of situations but not for the minority.

Another said it might be simpler to have one buyer for each state. London said "a tremendous amount of money is being lost to both distributors and exhibitors because under present release policies not enough theatres can show the big pictures." A small-town exhibitor said it would help his prestige as well as boxoffice if he could play the big pictures simultaneously with nearby big-city theatres. An opinion was voiced that the high cost of roadshow prints is prohibitive and negates likelihood of wide availability of such pix for smaller situations. Setting up a statewide clearing house for information on terms of roadshows was suggested from the floor.

Locals Will 'Resent'?

Marshall Fine, Ohio group's president, and Ken Prickett, its executive secretary, disputed suggestion advocated by Gale Livengood, director of distribution of Films Inc. (16 mm), that exhibitors faced with 16 mm competition first try to settle the matter on the local level before going to the trade association or the distributor. Instead, Fine and Prickett urged exhibitors to go first and pronto to ITO. (Continued on page 18)

Beyond Bath Towels

"His and His" has been scrapped as title for the new Pandro S. Berman-Metro production starring Robert Goulet, Nancy Kwan, Robert Morse and Jill St. John.

Romantic comedy with music is now nomenclatured "Honeymoon Hotel."

Will Take Breather on 'Longest Day'; Second Booking Wave on D-Day Anniversary

Twentieth-Fox is withdrawing "The Longest Day" from domestic release as of Dec. 31 in order to prepare it for a new wave of national launchings next June 6, the 20th anniversary of the D-Day landings in Normandy.

Joe Sugar, veep in charge of domestic sales, estimates that by the end of this year, the pic will have earned in excess of \$12,500,000 domestically in just about 3,700 bookings. By the time the picture finishes its domestic playoff, he predicts it will have played 14,000 dates, including a number of repeat dates.

The first two situations to be booked for the June 6, 1964 launch-

Dept. of Justice Scouts Chicago; May Open Jackson Park (1954) Case

Chicago, Nov. 19.

Civil Libertarian
MORRIS L. ERNST
who has been militant about freedom of literary expression expresses himself in a bright piece
Or, as Jimmy Walker Once Phrased It, Nobody Has Ever Been Ruined by a Book
...
one of the many Editorial Features in the upcoming
58th Anniversary Number
of
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Plus other statistical and data-filled charts and articles

U. S. Justice Dept. attorney has just completed two weeks of interviews of Chi-area motion picture theatre owners, and it is the impression of the operators, based on the line of questioning, that the Government is planning a full-scale review of the benchmark 1954 Jackson Park Theatre antitrust case, which in effect ruled against the Balaban & Katz theatre chain.

There is also evidence that the investigation is national. It could well be that the Justice Dept. is looking into the results of the more than 100 exhibition-distribution antitrust suits of the early 50's and is checking on the compliance with the 30 major consent decrees which have determined subrun distribution patterns since that time.

In the Jackson Park Theatre (now shuttered) case, the owners of the house protested the then-current B&K practice of enforcing six weeks clearance between downtown and outlying theatres. In the final consent decree, B&K agreed not to intervene in any way in open and competitive bidding for pix between all outlying houses, B&K included.

The Government investigator showed particular interest in the recent batch of "selected theatre" first outlying runs. Many of the bigger pictures, particularly those roadshown downtown, have gone into about 20 preferred houses for two to four weeks before going into the rest of the nabe and outlying houses. It appears that the Justice Dept. wants to know if B&K had a proportional number of theatres in the selected group and if the entire plan discriminates against the smaller houses.

While B&K may be the pivotal chain at issue in the investigation, in reality the company has a diminishing stake in nabe subruns. The company has in recent months closed its Terminal, Marbro and Tivoli theatres.

Oaters Profitable Overseas, So Par Gives Lyles Reins

Television hasn't dampened the public's hankerin' after westerns, at least overseas anyway. Accordingly, Paramount has made a multi-pic deal with A. C. Lyles to make several oaters which the company will distribute both domestically and abroad.

Charles Boasberg, Par sales chief, had relayed his opinion that westerns still had lotsa sales potential abroad to the company's production brass after a trip to various foreign marts during which he was often asked what had happened to the Yank western. This encouragement has now set in motion at least five oaters from Par.

Lyles made one a few months back called "Law of the Lawless." After it was over, Paramount signed him to make another four. He has completed the first of these this week, titled "Stagecoach to Hell." Latter stars Barry Sullivan and has several others of some name value in the cast. Lyle has been in the film biz for several years and corals these people to make the pix for nominal fees.

The projects take about 10 days to film and are made for under \$500,000 each. Lyle uses his own money, backed by guarantees from Paramount. His act, which is non-exclusive, calls for three more to be made in 1964. Although the idea is mainly to cater to the foreign market with these items, they also come in handy in the States as second features and even top features in smaller rural areas. If nothing else domestically, they give exhibs more product, something they are always yelling for.

British Unions To Tory Party: We Need Magic

London, Nov. 19.

A demand for legislative action to deal with the mounting British film industry crisis was backed last week by the entire labor force through the Federation of Film Unions. It supported the plea by the Federation of British Film Makers that the Film Quota should immediately be hiked to 50%. But it went one stage further, and demanded legislation to create a third circuit, equal in booking power to the two existing major chains.

Drawing attention to the growing unemployment in British studios, with the virtual closure of Beaconsfield and Twickenham, and redundancy at Associated British, Elstree, the unions declare that the situation has become so serious that immediate action is called for by the Board of Trade. Otherwise, it would continue to grow worse and by the time solutions were found and operated, it might be too late to restore the position.

The unions, which have for long been on the receiving end of allegations of restrictive practices, now turned the tables and charge the two majors, Rank and Associated British, with being guilty of operating widespread restrictive practices. At a time when many old American films are being brought out for reissue, nearly 20 British pictures are gathering dust on the shelves, awaiting their turn in the queue for circuit bookings, the FFU declares. The 20 films referred to represent a capital investment of over \$6,000,000, which is frozen, and the continuation of booking holdups would, they protest, inevitably lead to the elimination of most independent production.

Claim Major Chains Slow Prod.
The unions charge the major circuits with restricting British production. In their opinion, there are not too many British films of (Continued on page 18)

Yanks Second-In-A-Row Impasse As Mexico Demands Laboratory Monopoly

By CHARLES LUCAS

Mexico City, Nov. 19. Unless Motion Picture Export Assn. veep Robert Corkery can persuade the Mexican government to agree to a suspension of the decree requiring the making of all prints in Mexico, U.S. pix may face another dry spell here—even longer than the just-settled 85-day-old strike against the U.S. exchanges.

At the moment, it's estimated that there are enough U.S. films on hand—cleared through Customs and booked prior to the recent strike and enactment of the printing decree—to keep Mex theatres busy for about six months. There are reportedly another 55 U.S. films in the Customs House, where they will remain until there is a "satisfactory" solution to the printing decree.

This decree, designed to create prosperity in local lab work by requiring that all extra prints for Mex use to be made in Mexico, was formulated by the Dept. of Commerce and Industry and, having since been ratified by Congress, has the effect of a Federal law.

In operation, the decree requires that a U.S. distrib get a second import permit from Commerce & Industry, which permit is granted along with a contract to have the printing done locally. Administratively, this is redundant since foreign distrib already have an import permit from the Secretary of the Interior.

Mexican Chamber of Cinematografía, consisting of 25 indie distrib, has been joined by the U.S. distrib in asking for an injunction to overthrow the law. But, as yet, no action has been taken.

The U.S. distrib regard the decree as both "unbearable" and "ridiculous." It's felt that should the precedent be established here, similar decrees in other countries would be used to hypo existing lab industries and, perhaps, to estab-

lish ones where none presently exists.

The decree also can be seen by Stateside labs (and their unions) as a blatant attempt to take work away from U.S. workers. Decree is felt to be essentially "ridiculous" because there are at present no facilities here for printing color pictures in the quantity that would be needed.

London Ticket Libraries in 15% 'Mad World' Buy

London, Nov. 19.

A guarantee worth \$280,000, spread over 12 months, has been made by the Combined Theatre Libraries for United Artists' "It's a Mad, Mad, Mad, Mad World" which opens with a charity preem at the Coliseum on Dec. 2. The figure represents 15% of the theatre's capacity, and the advance could be hiked before the end of the first year if ticket sales justify such a step.

The advance of \$280,000 equals the biggest guarantee given by the ticket brokers for a motion picture since they moved into backing motion pictures with "Lawrence of Arabia" just over a year ago. Since that time they've staked over \$1,400,000 on five films.

The "Mad World" advance equals the guarantee given a year back for another Cinerama pic, "How the West Was Won," but another \$112,000 was advanced a month ago, to make a record total of \$392,000.

After its London opening, "Mad World" will spread to key provincial cities and its first out-of-town date is set for Birmingham, where it is due on Dec. 26.

Hang Milestone on Freed

Hollywood, Nov. 19.

Arthur Freed, prexy of Academy of Motion Picture Arts & Sciences and past prexy of Screen Producers Guild, is named to receive SPG's 12th annual Milestone Award, to be presented at annual awards dinner next March 1 at Beverly Hilton Hotel.

Freed, one of the veteran film producers of the industry, was chosen for honor for his "historic contribution to the world of motion picture entertainment," according to Guild prexy Lawrence Weingarten.

Producer previously has been recipient of the Irving G. Thalberg Memorial Award (1951) and two "best film" awards—"An American in Paris" (1951) and "Gigi" (1958).

Warner Details 'Lady' Marketing

At today's (Wed.) unprecedented press conference which Jack L. Warner is hosting at "21," in New York, he will detail sales plan for "My Fair Lady" on a cash-in-advance booking basis, a la the "Cleopatra" formula. Understood that the Broadway Criterion has laid \$1,250,000 on the line for the Lerner & Loewe musical which was a champ Broadway longrunning legituner. Criterion preem has been set for Oct. 21, 1964.

"MFL," which has been Col. Warner's personal film production—a first in a long time—will have other unique selling plans which he, exec veepee Ben Kalmenson, and other WB executives, will outline today.

Warner has a regular WB board meeting later in the week and may stay over until the Monday (25) Motion Picture Pioneers dinner for Darryl F. Zanuck.

Films' Constant Quest Of Novelty Bringing WB Into Frogman Country

Inflight Motion Pictures, the outfit headed by David Flexer, has made it quite clear that motion pictures can fare well in the air. Warners has a thought about going underwater.

Film company has plans for a showing of "Incredible Mr. Limpet" in, of all names, Weekie Wachie, Fla., which houses a big aquarium-type operation which fits in well with the training of military-employed frogmen. The water is crystal-clear, a glass panel will shield pressmen and WB is plotting a junket to a screening in this location in a couple of months.

WM. P. ROGERS HANDLES SUPER-MALIBU DETAILS

Appointment of William P. Rogers, former U.S. Attorney-General, as special legalistic frontrunner for Columbia, Metro and 20th-Fox, in their projected joint operation of a "super" studio in Malibu, Calif., was confirmed by Robert H. O'Brien, MGM president, in New York last week.

This had earlier been reported by VARIETY but there never has been any official word.

Rogers, a partner in the law firm of Royall, Koegel & Rogers, recently also was named a limited partner in the New York stock brokerage firm of Dreyfus & Co.

O'Brien said there are no anti-trust obstacles in the way of Malibu but precautionary measures are being taken. These amount to a clearance with Rogers on corporate developments.

N.Y. to L.A.

Edwin Bronner
Bette Davis
Rose Perleberg
Andrew Stone
Helen Strauss

National Boxoffice Survey

New Sock Pix Helping Biz; 'Cleo' Champion, 'West' 2d, 'Dealers' 3d, 'Tree' 4th, 'Take Her' 5th

Presence of some new sock product in key cities covered by VARIETY is giving the national b.o. a nice hypo currently. Mild weather in many locations continues to be a biz handicap even for stronger pix.

"Cleopatra" (20th) (21st wk) is moving back into No. 1 spot by dint of steady intake at the wickets and failure of some newcomers to win many playdates. "How West Was Won" (MGM) (47th wk) is pushing up to second spot after being in third a week ago.

"Wheeler Dealers" (MGM) (2d wk) is finishing third although just getting around this week. "Under Yum Yum Tree" (Col) (3d wk) again is winding up fourth, same as last stanza.

"Take Her She's Mine" (20th), a newcomer, is coping fifth place, and promises to be heard from additionally in the future. "Incredible Journey" (BV) (2d wk), which was fifth a week ago, is finishing sixth. "Mary, Mary" (WB) is taking seventh spot.

"New Kind of Love" (Par) (7th wk) is capturing eighth position. "Fantasia" (BV) (reissue) (5th wk) will wind up ninth, same as a

week ago. "Conjugal Bed" (Embassy) (4th wk) is taking 10th place.

"Lilies of Field" (UA) (5th wk) will wind up 11th while "V.I.P.s" (MGM) (9th wk) will round out the Top 12. "Lord of Flies" (Cont), "Twilight of Honor" (MGM) and "8½" (Embassy) are the runnerup pix in that order.

"It's a Mad World" (UA), now in its second week in L.A. and still virtually capacity, is starting off in N.Y. at the Warner like it would duplicate the smash biz there. "McLintock," also from United Artists, looks highly promising also. It is torrid in Chi, lofty in Pitt, socko in Denver and big in N.Y.

"Tom Jones" (UA) continues its amazing pace both in N.Y. and L.A. "Stolen Hours," another from UA, is on the disappointing side but fairly good in Omaha.

"In French Style" (Col), good in Toronto, looks fine in St. Louis. "Irma La Douce" (UA) continues amazing in three keys currently but is mostly playing subsequent-run or in firstruns of smaller cities.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases. (Complete Boxoffice Reports on pages 8-9-10)

IT'S ABSORBING, BUT

Legion of Decency's Intellectual Point Re-Cardinal

Roman Catholic Legion of Decency has given Otto Preminger's "The Cardinal" an A-III rating (morally unobjectionable for adults), accompanied by a lengthy explanation.

Legion calls the film "absorbing entertainment" and then adds: "The theme of the story, however, involving as it does delicate theological-ethical issues and Catholic practices, is sometimes treated in such a manner that questions which would require a fuller explanation for the immature and uninformed, may be subject to possible misunderstanding and misinterpretation. While noting this reservation, the Legion recognizes that, with proper guidance and instruction, adolescents could also find the film of entertainment interest."

Ransohoff Sets Five for Metro

Hollywood, Nov. 19.

Martin Ransohoff's Filmways Productions has inked new pact with Metro calling for five features carrying a budget of \$10,000,000.

Among new films, to follow unit's current "The Americanization of Emily," are "The Aging Boy," Julian Claman novel which writer will script; "First Love," Turgenev classic which Norman and Hedda Rosten are adapting; "Muscle Beach," Ira Wallach screenplay of his own book. Metro also has foreign distribution on "The Loved One," which Tony Richardson will direct. No U.S. release yet is set.

Producer additionally is talking a second film with Paddy Chayevsky, who scripted "Emily." Filmways likewise has a two-pix commitment with Columbia Pictures, "The Sandpiper" and "Two Hearts Three Diamonds," plus one for United Artists, the now-filming "The Light of Day" in Paris.

L.A. to N.Y.

Glenda Farrell
Patricia Fitzgerald
Peter Fleming
Bob Hope
Margaret Leighton
Morna Murphy
Maureen O'Hara
Patti Page
Mac St. John
George Schlatter
Sol A. Schwartz
Frank Scully
Virginia Vincent
Tony Walton
Margaret Whiting

'Bev Hillbillies' To Risk Jinx On TV Screenplays

Filmways is mulling the possibility of making two feature films based on its two currently successful CBS-TV net shows, "The Beverly Hillbillies" and "Mr. Ed." According to Filmways chairman-exec producer Martin Ransohoff, plans still are very indefinite and depend entirely on Filmways' ability to come up with good scripts.

Noting that most feature film adaptations of tv shows have been unsuccessful at the b.o. (with the exception of "Dragnet"), Ransohoff says it all depends on whether or not the pix are really entertaining. It's no good, he says, just to splice together a bunch of scenes of dubious narrative quality. The result will be a lousy film and may hurt the success of the tv show.

Europe to U. S.

Vicki Brinton
Billy Bryant
Frank Chapman
Michael Forlong
Barry Gray
Alan Jay Lerner
Nathan Milstein
Sydney Newman
Richard Pilbrow
Gladys Swarthout
Judith Tarto
Al Wilde

U.S. to Europe

David Begelman
Kathleen Brooks
Robert Butler
Stanley Chase
Penny Empsoil
Marion Fiorella
Frank King
Maurice King
Joseph E. Levine
Eugene Lourie
Lars McSorley
Harold Mirisch
Milton I. Moritz
James H. Nicholson
Leon Patlach
Leontyne Price
Mo Rothman
William Schneider
Joan Steed
Dimitri Tiomkin
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Nov. 13-26 STOLEN HOURS, in color: Susan Hayward, Michael Craig.
LADIES WHO DO: Robert Morley.
Nov. 27-Dec. 10 UNDER THE YUM YUM TREE, in color: Jack Lemmon, Carol Lynley.
WHEELER DEALER, in color: James Garner, Lee Remick.

On nonstop coast-to-coast flights

Nov. 28-Dec. 3 westbound: MCCLINTOCK, in color: John Wayne, Maureen O'Hara.
eastbound: WHO'S SLEEPING IN MY BED?, in color: Dean Martin, Carol Burnett.
Dec. 4-17 westbound: STOLEN HOURS, in color: Susan Hayward, Michael Craig.
eastbound: LADIES WHO DO: Robert Morley.

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DANES WIN OVER GOVERNMENT

Danish Film Showmen Detest TV

New proposals for putting the Danish film industry on a more stable basis (see separate story) do not envision any moves towards limiting the activities of U. S. film distributors, according to Steen Gregers, general manager of Rialto Film of Copenhagen.

There is, however, one activity of the American distributors in Denmark which Steen, and other Danish industryites, would like to see curtailed. That is, the sales of U. S. features to Danish tv.

Such sales, says Gregers, seem particularly shortsighted in Denmark where the government-controlled television can pay so little money for the features—about \$700 for a one-shot. And that one-shot, he estimates, may be responsible for a loss of several thousand dollars at the boxoffice on that particular night.

In an effort to keep the best of the old U.S. pix off tv, Rialto Film and other Danish distributors have been buying out reissue rights in an increasing number of the pix, thus guaranteeing that those pix will not be licensed to tv for the duration of the theatrical reissue contract, usually seven years. And, occasionally, some of the reissues turn out to be real moneymakers, as Rialto found with the old Metro musical comedy, "An American in Paris."

Can't Be 'Americanized' With Duds On

Ransohoff-Chayefsky Contend Code Just Spoilsport—Nude Scenes Indispensable to an Artistic 'Emily'

By MICHAEL FESSIER, Jr.

Hollywood, Nov. 19.

Producer Martin Ransohoff and writer Paddy Chayefsky last week collided with Motion Picture Assn. Production Code administrator Geoffrey Shurlock over inclusion of four nude scenes in Metro's "The Americanization of Emily."

Shurlock argued that the Code permits no total nudity in any case but averred he would reserve judgement on any lesser variations in "Emily" until film is completed.

Ransohoff steamed back with contention that "We are losing our market because we allow foreign pictures that are full of nudity done in artistic manner to play our top houses, but we can't get into them because the Code robs us of our artistic creativity."

Chayefsky, "We couldn't get an art house release or play the East Side theatres in New York if it didn't have naked girls."

Clash and broader question of present day effectiveness of the Code drew mixed reaction from cross-section of top filmmakers queried. Most, however, felt Code, as administered by Shurlock, is still quite serviceable. Director John Sturges lead dissidents, terming Code "totally inconsistent."

Leading Code-baiter Billy Wilder offered nonsequitur, "I have followed the debate and I would like to see Mr. Ransohoff in the nude."

Writer-producer Stanley Shapiro, whose films, in the opinion of many, have done more to loosen the Code than any others thought it was needed "but must keep flexible and abreast of the times."

Additionally, he observed, "The play, is still the thing and not (Continued on page 18)

With 82 Slated, Columbia Fronts For Film Short

Columbia Pictures for the new season will have 82 short subjects on its distribution roster, according to Maurice Grad, short subjects sales manager. The lineup includes "The Critic," spoof of arty shorts which Ernest Pintoff produced and directed, and which has appeared at five international film festivals.

"Little Star of Bethlehem," Christmas story by Paul Tripp in the form of a one-reel cartoon, and a Three Stooges reel are among the items also added to the list.

Grad also mentions eight new two-reelers of the travelog type and 12 new Loopy de Loop cartoons by William Hanna and Joseph Barbera.

Others deal with sports and the ever-present Mr. Magoo, plus three serials.

Musical Pairs

Hollywood, Nov. 19.

Julie Andrews, who created the part of Eliza in "My Fair Lady" on the stage (and which is now being played in the film by Audrey Hepburn), has been signed by 20th-Fox to play the lead femme role in the screen adaptation of Rodgers & Hammerstein's "Sound of Music," the role Mary Martin played on stage.

Pic, under the direction of Robert Wise, is due to start rehearsals in January, with shooting slated to begin in March, at the studio here. Location will be done in Austria.

Pearl Buck Opus Pends

"Imperial Woman," Pearl Buck novel the film rights to which are owned by Joseph E. Levine, may end up as another coproduction between Levine and Paramount Pictures.

No deal has been made between the two parties but the prospects of one eventually being worked out aren't ruled out either.

WILL AID EXPORT, CUT 41% TAX

By VINCENT CANBY

Danish film industry has high hopes that its government will enact into law, sometime before the end of 1964, a series of proposals calling for sweeping reforms within the industry itself and in its relations with the government.

The proposals, contained in a report just submitted to the Danish minister of culture, were formulated by a committee embracing the seven organizations repping Danish production, distribution and exhibition. In its broadest and most longrange aspects, the plan aims to spur Danish producers into cracking the international market while, at the same time, providing—for the first time in Denmark—the systematic encouragement and training of new Danish film talent.

As explained last week in New York by Steen Gregers, general manager of Rialto Film of Denmark, the following are the key points in the plan:

(1.) Abolition of the present 41% tax on theatre admissions and the substitution in its place of a 15% tax, all of which would be used to finance the new proposals. On the basis of total Danish receipts of 130,000,000 kroner (\$18,500,000) in 1962, this would come to about \$2,775,000,000.

(2.) One-third of this fund would be used to reimburse producers a certain percentage of the boxoffice receipts of their pix, much as the Eady levy functions. One third would be used to pay out fixed amounts of money as awards to pictures of "artistic merit," to finance experimental productions, and to promote Danish films abroad. The final third would be used to finance the establishment of the Danish Film Institute, which would administer the program, to run a film school for new talent, and as a loan fund for exhibs wishing to improve their properties.

Like Swedes' Plan

On paper, the plan, which is closely patterned on one adopted (Continued on page 16)

Pointing Up a New Kind of Metro

Far, Far Cry From Old Louis B. Monarchy—More Responsibility for More People

By GENE ARNEEL

If there's to be a success story for a major Hollywood film corporation in today's keenly competitive, worldwide kind of operation, how is it to be achieved? Robert H. O'Brien, interviewed by a VARIETY man in New York last week, lays down several points, all of which promise to result, this current fiscal year, in an agreeable fiscal semester and in 1964-65, perhaps the biggest year in the corporate history of Metro-Goldwyn-Mayer.

O'Brien, new president of MGM, while holding the reins is giving his people a freedom of motion, and decision, which was foreign to the yesteryear Schenck-Mayer hierarchy.

Welcome Strangers

An international meeting of MGM people took place on the Coast last week and O'Brien called in some division managers who had never even seen the studio. This was one of the reasons why O'Brien summoned them. Another was he felt the studio had significant things to show in the way of new product. In large part it was a means of pursuing the getting-to-know-you policy. The folks at MGM are to become acquainted with each other, know each other's functions and problems and, importantly, no more politics and no more secrets.

O'Brien is outspoken in his enthusiasm for the new product and the efficiency of operation overall. But majorly underlying the tenor of a conversation with him is that MGM, as per the new order, "is a cooperative thing." In reply to a question about story property selection, he says: "We have no committees, no court; we all know what each other is doing."

He states that 80% to 90% of the properties originate on the Coast and then there's the L.A.-to-N.Y. backandforth about values. (Continued on page 11)

Incurable Reformers

Atlanta, Nov. 19.

City's parent-teacher groups have petitioned City of Atlanta to devise some new program for grading motion pictures now that the Georgia Supreme Court has struck down the ordinance empowering a "motion picture reviewer" on city payroll to "grade" product.

Atlanta Council of Parent-Teacher Associations, in a resolution presented to city officials Tuesday (12) asks that the city "devise some legal method of continuing" motion picture grading.

In its now discarded program, city's reviewer Mrs. Christine Smith Gilliam (she was censor before Supreme Court outlawed another ordinance) graded films as approved, UY (unsuitable for youth) and objectionable.

Supreme Court ruled that this amounted to prior restraint and hence was unconstitutional.

Additionally, PTA council asked city to strictly enforce state's obscenity law.

Tops the Post Office

Minneapolis, Nov. 19.

In this territory, where winter temperatures drop as low as 45 below zero and even blizzards are routine, all drive-in theatres with one exception now are shuttered until next spring.

The exception is the Twin Cities' area Lucky Twin, only one equipped with electric in-car heaters. Having operated all through last winter in a satisfactory financial way, it now is out to repeat.

Lucky Twin emphasizes in its newspaper ads that its in-car heaters are furnished to patrons without extra charge. Adult admission is 85c, children under 12 are admitted free.

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Via Sardegna 43

Danish 'Weekend' (Wife-Swap Film) To Cinema-Video

Cinema-Video Corp., a Coast-based indie distrib, has acquired U.S. distribution rights to the wife-swapping story, "Weekend," official Danish entry at the just-concluded San Francisco film fest and winner of the 1963 "Bodil," the Danish critics' award to the best picture of the year.

Deal was negotiated by Steen Gregers, general manager of Rialto Film of Copenhagen, and Richard Gordon, just appointed Rialto's U.S. rep, with Emanuel Barling, head of Cinema-Video.

Rialto has three other pix which Gordon is peddling this side: "Street Without End," a study of prostitution in Copenhagen, filmed with hidden cameras and with a non-pro cast; "The Vacuum Cleaner Gang," a comedy, produced by Bent Christensen, who produced "Weekend," and "Epilogue," another Christensen production.

Skolnik Couple Acquire Muse, Which They Bossed

Omaha, Nov. 19.

Cooper Foundation Theatres has sold the Muse Theatre here for an undisclosed amount to Mr. and Mrs. William Skolnik of Omaha. They have managed the theatre in recent years. As owners, couple plan to remodel the house and may modify the present booking policy.

Cooper Foundation obtained the house in 1958 when it bought 10 theatre properties in Omaha and Council Bluffs, Ia.

Who's Minding The Store? (COLOR)

Jerry Lewis in the kind of wild funny business that should prove irresistible to his fans and win him some new customers to boot.

Paramount release of Paul Jones production. Stars Jerry Lewis, Jill St. John; features Agnes Moorehead, John McGiver, Ray Walston, Francesca Bellini. Directed by Frank Tashlin. Screenplay, Tashlin and Harry Tugend; camera (Technicolor), Wallace Kelley; editor, John Woodcock; music, Joseph J. Lilley. Viewed at Victoria Theatre, N.Y., Nov. 14, '63. Running time, 90 MINS.

Frank Tashlin and Harry Tugend have fashioned a wild screenplay, Tashlin has directed with full emphasis on the madcap nonsense and Jerry Lewis has a field day playing it all out in his uninhibited (meaning zany) style. It's fun, this "Who's Minding The Store?"

Lewis has an enviable track record at the boxoffice; even his pictures which got (and deserved) a critical panning have done well. At first glance this new one would figure as one of his strongest.

But at what point does exposure become overexposure? Two hours every Saturday night with Lewis for free on television is a factor that might well be considered. Further, the present video series hasn't been successful in terms of ratings and pro-appraiser comment. Show, in fact, has now been cancelled by ABC.

Paul Jones, producer, has provided a colorful production setting for Lewis' nutty antics. The filmmaker, also has gotten in an abundance of commercial display for appliances, other household items, etc., as Lewis goes to work in a department store and wrecks it department by department.

He has an especially attractive romantic vis-a-vis in Jill St. John who takes a job as elevator operator to hide the fact she's really the daughter of the store's owner. Agnes Moorehead plays the owner's domineering wife, who regards Lewis as an idiot, Frank McGiver is the owner, and Ray Walston is a dame-chasing manager. Among his prey is Francesca Bellini.

They all romp through with accent on the broad comedy and, of course, with the spotlight mainly on havoc-wreaking Lewis. Whether he's assigned to paint the top of a flagpole or demonstrate a vacuum cleaner (which, naturally, gets out of hand and runs amok around the store), Lewis puts on a show of entertaining absurdity.

This is his cup of tea, and it's no mistake that he permitted others to carry the ball, too—in directing, writing and producing.

The direction is brisk, the camera work by Wallace Kelley properly captures the sight-gag values, the editing cuts the lags to a minimum, the music by Joseph J. Lilley is nicely synchronized with the action. And it's all dressed up in Technicolor.

Fun In Acapulco (COLOR)

Lacklustre but commercially salable musical romance for the Presley buffs.

Hollywood, Nov. 8. Paramount release of Hal Wallis production. Stars Elvis Presley; features Ursula Andress, Elsa Cardenas, Paul Lukas. Directed by Richard Thorpe. Screenplay, Allan Weiss; camera (Technicolor), Daniel L. Fapp; editor, Stanley E. Johnson; music, Joseph J. Lilley; asst. director, Michael Moore. Viewed at Picwood Theatre, Nov. 8, '63. Running time, 100 MINS.

Mike Wingren. Margarita Dauphine. Teri Hope. Dolores Gomez. Ursula Andress. Elsa Cardenas. Maxmillian. Paul Lukas. Raoul Almeida. Larry Domasin. Moreno. Alejandro Rey. Jose Harkins. Robert Carricart. Mr. Harkins. Charles Evans. Hotel Manager. Alberto Morin. Desk Clerk. Francisco Ortega. Bellboy. Robert De Anda. Telegraph Clerk. Linda Rivera. First Girl. Darlene Tomkins. Second Girl. Linda Rand. Musicians. Eddie Cano, Carlos Mejia. Leon Cardenas, Fred Aguirre. Photographer. Tom Hernandez. Secretary. Adele Palacios.

Elvis Presley's latest appearance under the Hal Wallis-Paramount banner shapes up as a comfortable commercial attraction and should profit by the fact that it's his first

release in more than six months. Presley fans won't be disappointed—he sings ten serviceable songs and wiggles a bit to boot. However, the ground covered by the plot doesn't help to increase his star stature and, for those who are not devotees, the main attraction may turn out to be the Technicolor scenery of Acapulco.

Presley has come a long way and is deserving of better material than has been provided in this Allan Weiss screenplay in which he portrays an ex-trapeze catcher who has lost his nerve after a fatal mishap. Arriving in Acapulco, he hires on as an entertainer-life guard at a resort, in hopes the latter job may afford him the opportunity to dive off the high board and erase his fear of heights. A romantic entanglement leads to the moment of truth in which Presley, having already mastered the high board, finds himself at the famed cliff of La Quebrada at the precise moment that the featured diver (whom he has just kayoed) is ordered via loud speaker to perform his daring feat. Will Elvis take a dive—er, plunge? Well, he just happens to have his swim trunks on underneath his street clothes and his special zoomar vision catches sight of his favorite girl in the stands.

The other three-fourths of the central romantic quartet are Ursula Andress, Elsa Cardenas and Alejandro Rey, fine-looking specimens, all. Others of note in the cast are Paul Lukas as an ex-duke-turned-chef and young Larry Domasin as a business-minded urchin more or less adopted by Presley.

Richard Thorpe's direction keeps the routine story on the move, a strong asset since opportunity for developing characterization is virtually nil. Adequate production assists are fashioned by cameraman Daniel L. Fapp, editor Stanley E. Johnson, composer Joseph J. Lilley and art directors Hal Pereira and Walter Tyler. Principal photography on the film, Presley's 13th and sixth for Wallis, was done in Hollywood. There are 11 songs, including the title ditty, which are pleasant within the context of the picture but don't show much promise as potential popular numbers on their own.

Soldier In The Rain

Offbeat service comedy-drama that doesn't quite come off. Will have to rely on cast appeal of Jackie Gleason, et al for b.o. bait.

Hollywood, Nov. 14. Allied Artists release of Martin Jurov production. Stars Jackie Gleason, Steve McQueen; features Tuesday Weld, Tony Bill, Tom Poston, Ed Nelson. Directed by Ralph Nelson. Screenplay, Maurice Richlin, Edwards, based on novel by William Goldman; camera, Philip Lathrop; editor, Ralph Winters; music, Henry Mancini; asst. director, Austen Jewell. Viewed at Picwood Theatre, Nov. 14, '63. Running time, 87 MINS.

Master Sgt. Maxwell Slaughter. Jackie Gleason. Supply Sgt. Eustace Clay. Steve McQueen. Bobby Jo Pepperdine. Tuesday Weld. Pfc. Jerry Meltzer. Tony Bill. Lt. Magee. Tom Poston. M.P. Sgt. Priest. Ed Nelson. M.P. Sgt. Lashan. Lew Galle. Chief of Police. Paul Hartman. Frances McCoy. Chris Noel. Sgt. Tozzi. Lewis Charles. 1st Sgt. William Booth. Rockne Tarkington. Battalion Major. John Hubbard. Old Man. Sam Flint. Capt. Blekeley. Adam West.

Allied Artists will have to rely heavily on marquee merchandise to sell this novelty item because the odd and unsubstantial service comedy-drama that materializes on-screen does not figure to appeal to the taste of the average filmgoer. There is an undercurrent of charm about "Soldier In The Rain," and every once in awhile the charm surfaces, but these are only momentary rewards in a picture notoriously lacking in clarity, stability, depth and definition. The Blake Edwards production just doesn't come off.

One might classify the film a fairy tale in khaki. The screenplay by Edwards and Maurice Richlin out of a novel by William Goldman relates the bittersweet tale of two modern army buddies—a smooth operating master sergeant (Jackie Gleason) who has found a home in the service, and his hero-worshipping protegee (Steve McQueen), a supply sergeant who is about to return to civvies and hopes Gleason will join him in private enterprise on the outside. After going through several adventures together, Gleason, for some mysterious reason, dies, and McQueen, for some equally mysterious reason, re-ups.

There are several sudden, and vigorous, bursts of comedy dialog, principally exchanges between

Gleason, who has a complex about his bulk, and Tuesday Weld, who plays a basically sweet but dumb and ingeniously tactless 18-year-old whose idea of a compliment is to refer to him as a "fat Randolph Scott." But such mirth is only spasmodic and is snowed under by a sentimental approach that misfires and an almost perverse unwillingness to define characters or explain why such odd things are happening to them. For example, it is never clear why a pair of MP's are so hellbent on getting even with McQueen, a friendly sort of fellow who even loves dogs. Are MP's motivated by sheer sadism? That is what one is led to believe after witnessing as brutal a fight scene as may ever have been staged on celluloid.

McQueen will not please his fans with the characterization he has created—a kind of Southern-fried boob who reminds one of Clem Kadiddlehoffer. The style of portrayal is exaggerated and unnatural, and seems unnecessary. Gleason fares better with a restrained approach, through which his natural endomorphic vitality seeps through. Miss Weld is a standout with her convincing portrait of the classic dizzy blonde as a teenager. Tony Bill scores as McQueen's screwball sidekick and Tom Poston has a couple of good scenes as a glib lieutenant. Ed Nelson and Lew Gallo portray those inexplicably cruel MP's. Commendable supporting work is fashioned by Paul Hartman, Chris Noel, Lewis Charles, Rockne Tarkington, John Hubbard, Sam Flint and Adam West.

The screenplay's ups and downs seem to have engulfed director Ralph Nelson. He has capitalized on the scattered bright spots, but has failed to detect or delete the artificiality of McQueen's approach and appears to have been at a loss to cope with the film's fuzziness and disjointedness. Producer Martin Jurov's concoction benefits from the probing, intimate photography of Philip Lathrop and a typically expressive and obtrusive score by Henry Mancini, which is a blend of a rather plaintive, sombre theme for the dramatic interludes and a whimsical melody for the comedy passages that sounds like an afterthought to his material for "Hawaii." The film has been trimmed to a pleasantly brief running time by editor Ralph Winters, but it seems as if a lot of dramatic explanation and exposition has been snipped out in the interest of brevity. Phil Barber's sets have the proper military base look about them.

The Informers (BRITISH)

Hard-hitting, violent crime thriller; intelligent performance by Nigel Patrick as a framed cop and tough, exciting climax.

London, Nov. 12. Rank Organization release and presentation of a William McGinty production. Stars Nigel Patrick, Margaret Whiting, Charles Ruskin, Colin Blakely, features Harry Andrews, Colin Blakely, Catharine Woodville, Darren Nesbitt, Frank Finlay, Roy Kinnear. Directed by Ken Annakin. Screenplay, Alan Falconer; from "Death of a Snout" by Douglas Warner; camera, Reginald Weyer; editor, Alfred Roome; music, Clifton Parker. Leicester-square Theatre, London. Running time, 105 MINS.

Chief Inspector Johnnoe. Nigel Patrick. Mary Johnnoe. Catharine Woodville. Maisie. Maggie Whiting. Charles Ruskin. Colin Blakely. Bertie Boyle. Darren Nesbitt. Leon Sale. Frank Finlay. Bestwick. Harry Andrews. Ben. Michael Coles. Jim Ruskin. John Cowley. Smythe. Allan Cuthbertson. Shorty. Roy Kinnear. Lewis. Ronald Fines. Loneragan. Peter Prowse. Hill. George Sewell. Lou Waites. Kenneth J. Warren. Lipson. Brian Wilde.

Here's a tough, hard-hitting, cops-and-robbers thriller set in London's underworld which, despite the story line, situations and characters occasionally tripping themselves up, crackles along at a brisk pace and has the smell of authenticity. Police detail is taken care of expertly, with Ex-Detective Superintendent John Gosling of Scotland Yard hired as technical adviser. Locations have been carefully picked and Alex Vetchinsky's careful art work embellishes the real stuff. Thus a sharp study is made of the sinister half-world of the villains, the hideaways, streets, taverns, clubs, and poolrooms of the East End and Soho.

Douglas Warner's novel, "Death of a Snout," has been turned into a slick screenplay with dialog that is often a shade salty but stands up as the sort of yack that the characters would use in real life.

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More Awards at San Francisco Fest

Golden Gate Awards for best entries in the "Film as Communication" category of the Frisco Film Fest went to U.S. with NBC-TV's "The River Nile" and indie film "The City of Necessity."

Honorable mentions were given to: "The Cry For Help" (U.S.), produced by George C. Stoney Associates; "Man and Safety," (U.S.), Graphic Films Corp.; "The Fan," (West Germany) Sasse-Film KG; "Shakespeare: Soul of an Age" (U.S.), Louis J. Hazam, NBC News; "The Sun Is Not For Sale" (U.S.), Bob Shafer, NBC, Philly; "The Toymaker" (U.S.), Vision Associates; "Recreation for the Handicapped" (U.S.), Broadcasting and Film Div., Dept. of Communications, Stanford Univ.; "Soldier of the Revolution" (U.S.), Churchill Films; "College," (U.S.) Dr. Edmund Carpenter, San Fernando Valley State College; "Dynamics of Tumor Embolism" (U.S.), Summer Wood Jr., M.D.; "Four Line Conics" (Canada), National Film Board of Canada.

Silver awards went to "Stress" (Sweden), produced by Central-film; "The Happy City" (U.S.), William F. Deneen; "The Tree" (U.S.), Dimension Films; "The True Story of an Election" (U.S.), Dimension Films; "The World of Pulses—Electronics and Living Organism" (Japan), Tokyo Cinema Co.; "Initial Teaching Alphabet: The 40 Sounds of English" (U.S.), John Bransby Productions.

San Francisco Fest Reviews

A Pleasant Young Gentleman (GREECE)

San Francisco, Nov. 12. A Pericles C. Manos production. Features Ili Livikou, Cleo Scouloudis, Alkis Yannakas and Manos Katrakis. Directed by Manolis Scouloudis. Original screenplay, Manolis Scouloudis; camera, D. I. Stellariou C.S.C.; sound, Nikos Despotis; art director, Kanna Stefanellis; music, Yannis Markopoulos. Viewed at Frisco Film Fest, Nov. 11, 1963. Running time, 100 MINS.

A light-hearted, unpretentious comedy about an amiable village lad was Greece's entry at the Frisco Film Fest.

At first, everyone in the small village of Crete thought that Manuel (Alkis Yannakas) was a pious youth, the best singer in the parish a boy destined to become a bishop. At the age of 19 (according to his mother, 18 according to the program notes, 21 according to his father—somebody's arithmetic got lost in translation), he was still asking his mother where babies came from.

When he is discovered gently bussing a little girl on the cheek, and not so much later, being seduced by the innocent looking young wife of his teacher, he is sent to a toughened step-aunt widow high in the formidable mountains. She is presumably to teach him to stay away from women. But 25 years is a long time for a healthy widow. Manuel performs like a stud, tells the lady she's getting too old for that sort of thing and goes on his unsophisticated Casanova's way for more adventures while the villagers celebrate his prowess in shocked admiration and musical legend.

Since this is a Greek film, it has its moment of tragedy which, oddly, does not intrude on the merry-making spirit of the film.

Ili Livikou who flew to Frisco for a few hours to make her shy bow at the festival is memorable as the rejected aunt, as is the famous actor Manos Katrakis as both a humorous Pan and the village poet with his magnificent voice of the classic Greek actor.

The beautiful color photography makes you understand why tourists are never the same after they visit Greece. It's the kind of film that can be enjoyed, even without bad subtitles, the whole world over.

Judy.

Being Two Isn't Easy (JAPAN)

San Francisco, Nov. 14. A Daiel Motion Picture Co. production. Features Fujiko Yamamoto, Eiji Funakoshi and Hiroo Suzuki. Directed by Kon Ichikawa. Screenplay, Natto Wada from story by Michio Matsuda. Camera, Sessuo Kobayashi sound, Kimio Tobita; art director, Takashi Senda; music composed by Yasushi Akutagawa. Viewed at Frisco Film Fest Nov. 12, 1963. Running time, 83 MINS.

Even with what is undoubtedly one of the most delectable two-year olds in all of Japan, his tribulations, joys and measles just don't have enough dramatic interest to sustain a feature length film.

What did come through in "Being Two Isn't Easy," Japan's official entry in the San Francisco Film Fest, was that it's the same the whole world over—babies are lovable and irritating; they get the sniffs, play peek-a-boo with grandma, exasperate their parents, are amazed at tv and get entangled in plastic bags.

Scriptwriter Natto Wada and her husband, Director Kon Ichikawa, have managed to catch some of the

tricky business of trying to look at the world through a baby's eyes and do it, for the most part, with effective simplicity.

There is one charming scene where the baby, Hiroo Suzuki, who will undoubtedly capture the hearts of Japan and any other audience, looks up with delight at the "banana moon." And there follows a marvelous animated cartoon bit which catches the fantasy and wonder with which a child must gaze at the moon: a delicious banana to eat, a boat to sail, lovely and strange abstract shapes.

And a plump mother of an unfashionably large family points out that it's "a rockets and missiles world, but only mothers can still produce babies."

Fujiko Yamamoto and Eiji Funakoshi are attractive as the parents in this glimpse of everyday life in Japan.

Judy.

The Moving Finger

San Francisco, Nov. 15.

Larry Moyer Associates production. Produced, directed, edited by Larry Moyer. Features Lionel Stander, Barbara London, Art Smith, Wendy Barrie, Alan Ansara, Monroe Arnold, Barry Newman, Carol Fleming, Gary Goodrow, Otto Mianes, Cornelius Jones, Michael Dana. Screenplay by Moyer and Carlo Fiore. Photography, Max Glenn; music, Teddy Vann. Viewed at Frisco Film Fest, Nov. 8, '63. Running time 100 MINS.

New York-made indie's original idea was to combine "Crime and Punishment" with "The Subterraneans" and "Violent Saturday." But while playing a cops 'n' robber story against the ersatz bohemia of today's Greenwich Village, the action got mired down in some weak writing, misguided direction and bad acting. Every time a flame of originality flares up it is promptly snuffed out. Pic's only hope for commercial appeal will be to follow the "pseudo-sordidness" or "slice of life" approach.

Primarily a one-man operation, "Moving Finger" includes the weaker aspects of that type of dedicated but overworked approach. Larry Moyer, who produced, directed, partially wrote and edited "Moving Finger," uses the "cinema verite" style of filming. However, in dwelling at length on the dull and dirty doings of some supposedly authentic Village types, he lets the viewer's interest get frequently sidetracked.

After a bank robbery, two of the bandits are slain but the third, wounded, manages to escape with \$90,000. He finds himself in Greenwich Village and is taken in by a group of beatnik-cum-actors who "live" in the basement of the coffee house where they perform. Learning that their "pigeon" is the one sought by the police, they decide to wait their chance to nab the money. This non-beatnik concern (they're not supposed to care for money) is as unexplained as their failure to just muscle in and take over.

The coffee shop owner (Lionel Stander) and his girl, Angel (Barbara London), a drunken doctor (Art Smith), and the police are other factions who separately arrive at the same idea—get the money. Angel finally cons the bandit into leaving with her. When he dies in the street, she takes the dough and takes off—to Stander, the doctor, and the police inspector. With a twist on "Treasure of the Sierra Madre," there's a non-Production Code-type ending.

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After Seven Years, Frisco Fest Still Chi-Chi, Needs New Site, More Staff, Better Substance

By ROBERT B. FREDERICK

San Francisco, Nov. 19. San Francisco Film Festival (seventh year) may have arrived at its moment of truth—whether it is serious in its claim to be, or to become, an "international" film festival, or would rather remain a local affair, limited in aims and efforts.

There was at least (1) a partial capitulation to San Francisco by Hollywood and (2) a plateau of dullness in the films presented. The pattern of selection is apparently one of picking up pix shown at other fests, filling program out with usually fest-unworthy offerings from the smaller Asiatic producers or Iron-Curtain countries.

Admitted coup this year was securing Carl Foreman's "The Victors" to open the fest. Resultant publicity put a big dent in the armor of Hollywood indifference. As the film, however, was out of competition, there was no risk involved.

Of considerably greater importance, as far as future fests are concerned, were the remarks of Academy president Arthur Freed at the opening when he declared that Hollywood should cooperate with the fest and added, "I think we will." The influence of the Academy on future Hollywood participation will be followed with considerable trade interest. There's little doubt that future participation, by attendance of several filmcelebs, should be expected, considering the large group that manages to get to Acapulco every year (a few weeks after the Frisco fest).

TOO MUCH FOR ONE MAN

The strength of the festival and, at the same time, one of its biggest limitations, is in being a one-man gang; namely dependent upon its time-and-energy-limited founder and director, Irving M. Levin. Too much responsibility and authority held by a single individual, however worthy and dedicated, gives rise to the growing argument that it is becoming no longer an "international" festival but a reflection of the tastes of one person. It is the Levin Levee.

The administrative structure of the festival, as well as its aims, indicate the need for considerable reorganization.

Foreigners at Frisco Fest

San Francisco, Nov. 19. Herewith a sampling of the personages who came to this city for the recent seventh annual international film festival. Some were official guests. Others were here on their own enterprise:

Steen Gregers, associate producer of "Weekend" (Denmark) Mrs. Anelma Vvoria, short subject producer (Finland) Mr. and Mrs. Arup Guhathakurta, director and star of "The Courtesan" (India). Hidemasa Negata, "Being Two Isn't Easy," co-producer, Karo Morita, director Koji Shima, actress Yasuko Nakata, producer Asao Kumada, actress Yukiko Todoroki (Japan).

Hyon Moak Yoo and Jingue Kim, director and star of "Aimless Bullet" (Korea) Antonio Matouk, "Tibureros" producer, Ismael Rodriguez and Ignacio Lopez Tarso, director and star of "The Paper Man" (Mexico) Leon P. Lopez, "No Way Out" co-producer, Milagres Canabre, Ida De La Fuente, Miriam Jurado, Magdalena Smith, Prudencia del Castillo (Philippines) writer-juror Sergei Mikhalkov.

with some of the work load and responsibility now borne by a few people with limited time and means, more evenly disturbed.

Press coverage, other than local, is meagre. There has been little effort made to solicit interest of general film trade or exhibitor publications in the fest. Indie film distributors, attending fest, have frequently registered complaint that no effort is made to contact with visiting producers, directors, delegates, etc.

NOT TRADE-MINDED

The failure to encourage attendance of film trade people, particularly indie distributors, has undoubtedly hurt chances of some entries to secure a U.S. release or has lost an opportunity to make earlier contacts with U.S. outlets. Several former Golden Gate winners are still unreleased in U.S. or in very limited release. To cite: "House Under the Rocks" (Hungarian—1958) "Road A Year Long" (Yugoslavian-Italian—1958) "Taiga" (German—1958) "Night In Rome" (Italian—1960) "Romeo, Juliet and Darkness" (Czech—1960) "Ghosts In Rome" (Italian—1961) "Keeper of Promises" (Brazilian—1962).

It is certainly true that traders are in little evidence at any but the largest social events held during fest. Even some local press have been dropped from invite lists, for the most part columnists who have given little or no mention of goings-on.

Typical of the inattention to vital details—the fact sheet mimeographed for each film totally failed to include running times, which after the quality of the film is the second most essential detail.

MOST INCONVENIENT

Press facilities are virtually nonexistent. The visiting reporter had better be accompanied by a typewriter and one of the first tasks he should undertake is to locate nearest postoffice and telegraph office—this year, miles away. Fest offices, for several years in downtown Sheraton Palace Hotel, where most of the delegates were quartered, had been assigned this year to the Mark Hopkins, only to get "bumped" when the new Autry Hotel management took over just prior to opening, and couldn't have been more disinterested. Levin shifted quarters and accommodations hurriedly to a motel, convenient to his Metro Theatre where showings are held, but inadequate in press, staff, transportation and other facilities. Remark by board of directors prexy Harold L. Zellerbach at opening night ceremonies that fest was outgrowing theatre is a reality that positively must be faced before next year—a real problem, as the only suitable downtown theatres will present steep rental obstacles.

Although fest program lists many familiar San Francisco names (including some nationally prominent) as patrons, committee members, etc., their contribution to the fest is, apparently, in terms of use of their name and, with some, financial support. The city, which raised its

contribution last year to \$20,000, cut it this year in half, an arbitrary move which some say stems from a tightened municipal budget and others believe reflects the indifference of prejudice of some civic officials or factions less civic-minded than previously indicated.

SOCIAL ASPECT

There is also, this year, an apparent decrease in local interest, although actual ticket sales are up, particularly from the younger socialites who "adopted" the fest in its earlier years, insuring it considerable coverage from local press society editors. Overall coverage in the Frisco press this year, other than for the "Hollywood" opening, was less than last year, with most of space devoted to reviews (some by second-string critics) and a few interviews.

The duties of the fest board of directors have never been clearly defined. Other than attendance at a couple of meetings a year and token appearances at a few social functions, they are apparently also one of those groups who lend their names if not their time and presence to any worthy civic cause.

The advisory committee of the fest includes three newspaper publishers, three museum directors, two university presidents, the governor of California and John H. Stember, Theatre Owners of America prexy. What they advise on, in terms of film knowledge or interest, with possible exception of exhibitor Stember, would be hard to determine. Scattered questions as to their duties received only vague answers.

Perhaps the group which should be the most knowledgeable and closest to the festival and its aims (judging by its title) is the Selection Committee. This group consists of Levin, Albert Johnson, "Film Quarterly" editor Ernest Callenbach, former critic Mrs. Theresa Loeb Cone, Joseph H. Dyer Jr., critics Stanley Eichelbaum, Paul Speegle and Paine Knickerbocker. Asked whether group "advises" on selections, Knickerbocker, who is the Chronicle amusement editor, said that he had individually recommended the British "Leatherboys" (British entry at Cork) for the Frisco Fest but that the group's main function today has been deciding whether a particular submitted work was or was not worthy fest fare. He mentioned two rejected films—Universal's "The Outsider" and Curtis Harrington's indie "Night Tide." Publicist David Lipton, however, says that "Outsider" was only discussed and never officially submitted.

LOCAL CRITICS

Some fest regulars have commented that presence of all of Frisco's first-string critics on the "selection" committee is wrong, considering they'd later be reviewing pix they had already picked out or would have to assign second-stringers to do it. This may be one of reasons committee has not done actual selection, most of which is done by Levin during visits to European fests or through personal contract with foreign producers, with remainder via application for entry by individual producers, foreign and/or American.

At least 11 of the 20 competitive films this year had been shown at previous film festivals, some at more than one. Five Asiatic countries sent six entries (and 17 delegates).

It would be impossible to ignore the steady and important number of entries, plus delegations, from Iron Curtain countries that have become a regular feature of this fest. Russia, Czechoslovakia, Poland and Yugoslavia sent one entry each, plus eight delegates.

THREE LEVIN HANDS

Permanent fest staff listed in program includes at least three members of Levin's theatrical exhibition staff, indicating that their duties are not confined to fest all year, although the gargantuan job of assembling the entries, publicity, exhibition arrangements, etc. could hardly be handled with less people. Biggest weakness in staff is annual turnover of members, most of whom are not particularly experienced in international films. This may be a major reason why efforts appear to be aimed at community rather than national interests. In past three years, fest has had three different publicists.

One of the major complaints heard from regular festgoers this year was inadequacy of fest program in matter of entries. There were no British, French, German or Spanish entries. Technically, however, the Argentine "Los Inocentes" is a Spanish-Argentine coproduction with a Spanish director. An attempt to get "The Leatherboys" as a British entry was foiled when the U.S. distributor wouldn't approve showing and Louis Malle's "Will of the Wisp," which was sought as the French entry, was refused by the producer-director, probably because pic had been chosen as French entry in '63 Academy Awards race. Why second choices were not held in reserve for such eventualities was not explained. Levin said that he didn't want "The Servant," another British pic, because it had been shown in N.Y. on the Lincoln Center series.

Another area of fest, and which has been a sensitive one for some time, is the allotment of tickets to delegates, entrants, press, etc. Robert Greensfelder, Frisco 16m film distributor and local outlet for Contemporary Films, said that when prexy of Contemporary, which had two shorts in competition, had to leave fest early for biz reasons, Levin demanded that he return his entrant tickets. When he said that they had been given to friends, Levin allegedly told exhib that anyone trying to use them would be refused admission.

Greensfelder further said that when he himself, later attended showing, with a purchased ticket, he was challenged in theatre lobby by Levin, who called police to have him evicted. Distributor, who was at one time employed by the fest, said he then turned in ticket, demanding a refund, and left theatre. He also said that his, while more embarrassing than some, was not an isolated incident. His attitude, while talking to this VARIETY reporter, was not antagonistic but rather that of a serious flimbuff who deplored the fact "that the fest just doesn't want serious filmmakers, writers and students, but seem to seek only the patronage of the local social element." He claimed that this attitude was growing, rather than diminishing.

It is true that tickets to showings are difficult to obtain, doled out one at a time, which seems surprising when the theatre actually fills up only on infrequent special occasions—the opening night, showings of the U.S. film, Russian film, certain pre-publicized controversial pix, etc. At this year's showing of the two Argentine films, the U.S., Swedish and Russian films, there were some empty

seats, particularly in area generally allotted to delegates and press.

Greensfelder, as have others, also commented on inaccessibility of Metro Theatre, an annually recurring complaint.

The jury mixup this year was enough to cause any festival chief to flip. Originally set were Russian writer Sergei Mikhalkov, U. S. film director Delmer Daves and Mexican actor Emilio Fernandez. When Daves had to resign because Jack L. Warner ordered him to New York, he was replaced by Eugene Burdick, author and professor of political science at U. of California at Berkeley. When Fernandez failed to show (personal affairs apparently kept him in Puerto Vallarta, according to newspaper stories), he was replaced by Italian composer Luciano Berio, professor of music at Mills College, Oakland, who had originally been set to make the Darius Milhaud Award for best film score. Though rated high and intelligent trio was, nevertheless, a makeshift one sans "experience" in the field of international film, even Mikhalkov, whose real forte is writing children's books.

San Francisco meanwhile operated without official recognition by the Federation of International Film Producers Assns. Whether Frisco intends to try to regain recognition or ignore it could not be learned. European fests have found that even a change in category, as the downgrading of San Sebastian, has a definite prestige effect.

One "sideline" has grown so that screening this year had to be shifted to Metro Theatre from Sheraton Palace display rooms. This is the 16m "Films as Communication" contest. Competition, started as part of the 1960 festival for non-theatrical films, last year reached 300 entries. In 1962 also a newsreel competition was made part of the fest, resulting in entries this year from Ghana, India, Japan, Netherlands, Pakistan, Poland, Rumania and the U. S. Latter was USIA's "Horizontes #18."

"Films as Communication" was, this year, held on Nov. 6-7-8 at Metro Theatre, with free admission. Pre-screening by 100 filmmakers, sitting on seven juries, divided the 300-plus entries into seven categories. Final jurors were Bertha Landers, C. Cameron Macauley and Edwin L. Wilber. Introduced this year, another side competition, "Film As Art," had 25 finalists out of 85 entries, selected by a pre-screening jury. Films were shown to public on Nov. 11, with \$1 admission. Final jurors were Arthur Knight, James Broughton, Ernest Callenbach and Jacques Fabert.

Further Fest Facts

By JIM ESTES

San Francisco, Nov. 19.

PRESS TIMING

Afterthoughts on the recent Seventh Annual San Francisco International Film Festival:

News that Polish entry, "How to Be Loved", had topped three prizes instead of two didn't make the local press until Thursday (14), as the Festival office goofed in its release on the awards.

Both morning papers (and the entertainment section of the sole afternoon paper) go to press early in the evening, before awards were announced; so the information that Kazimierz Brandys had been honored for his screenplay had to wait a day.

WINNERS ON THE SCENE

Winners on hand to receive their prizes included Larry Moyer, writer-producer-director of New York-made "The Moving Finger", which won him the Best Director accolade, Iliia Livikou, Best Supporting Actress (in Greece's "A Pleasant Young Gentleman"), who had arrived only the day before the Awards Ball; and Mexico's Ignacio Lopez Tarso, two-time Best Actor Winner (1960, "Macario"; 1963, "The Paper Man").

There was some grumbling among localities over the Best Director award to Moyer—hardly any of the local critics liked the picture—but as one critic said, "If you have judges, you have to let them make the choices."

ME FORMER WETBACK

At the Awards Ball, fireball Mexican director Emilio ("El Indio") Fernandez was surrounded by chattering socialites, but kept his dignity. In a brief speech (which was totally misunderstood by the socialite crowd, apparently) he reminded the audience that this was his first visit to the U.S. since he was deported as a wetback in the 1930s (he had been working on the Golden Gate Bridge construction).

SOCIALITES A BORE

The Film Festival Auxiliary, a group of femme socialites organized to help put over previous Fests with the moneybag social crowd here, did nearly nothing this year except keep film people from talking with each other about pictures; but an organization of unknowns called the Film Festival Volunteers—career girls, white-collar men etc.—did mountains of dirty work, as in past years.

ADDITIONAL PRIZES

Awards for short films, ascertained too late for last issue's wire:

Best Documentary: "On the Borderline of Two Kingdoms", USSR.

Best Art Film: "Franz Hals", the Netherlands.

Best Animated Film for Adults: tie, "Play", Yugoslavia, and "History of a Crime", USSR.

Best Animated Film for Children: "Gallina Vogelbird-ia", Czechoslovakia.

Best Photography: "Sailing", the Netherlands.

Special Prize for Satire: "We Are Hanging by a Thread", Denmark.

Best War Story: "Fleischer's Album", Poland.

Best Work Short: "Portuguese Glass", Portugal.

Best Fiction Short: "You", Hungary.

Best complete Newsreel: Ghana's "Ghana News, Issue No. 99."

Best Individual Story: Poland's "Polska Kronika Film-owa."

Best Individual Camera Work: "Polska Kronika Film-owa."

'Room' Fair \$15,500 in Milder L.A.; 'Tree' Tall 20G, 'Irma' Same in 4th; 'World' Mad 29G; 'West' 23G, 39th

Los Angeles, Nov. 19.

Firstruns here this week are taking a slight dip mainly because of only two newcomers, which are unproductive. Many holdovers, however, are racking up sock returns. "L-Shaped Room" is shaping fair \$15,500 in first general release, playing three theatres.

"Stolen Hours" looms light \$14,000 on opener, also on first general release, and in three houses. "How West Was Won" still is standout among regular holdovers, with a great \$23,000 likely for 39th lap at Warner Hollywood.

"Tom Jones" is wow \$20,500 in fourth at Beverly. "Under Yum Yum Tree" is still torrid \$20,000, also fourth, at the Chinese. "Irma La Douce" is rated boffo \$20,000 in fourth, daydating three houses.

"Incredible Journey" also is nice in second, three spots. "It's a Mad World" looks near-capacity \$29,000 in second at New Cinerama.

Estimates for This Week

Hillstreet, Pix, Wiltern (Metropolitan-Prin-SW) (2,752; 756; 2,344; \$1-\$1.49)—"Stolen Hours" (UA) and "Mouse on Moon" (UA) (1st general release). Light \$14,000. Last week, Hillstreet, Pix with El Rey, "Palm Springs Weekend" (WB), "Thunder Island" (20th), \$15,900. Wiltern with Warren's, Baldwin, Hollywood, "Wheeler Dealers" (MGM), "Rider on Dead Horse" (Indie), \$24,700.

Warren's, Lido, Vogue (Metropolitan-FWC) (1,757; 876; 810; \$1-\$2)—"L-Shaped Room" (Col) (1st general release) and "Running Man" (Col) (m.o.). Fair \$15,500. Last week, Lido, "8½" (Emb), "La Dolce Vita" (Emb) (reissue) (2d wk), \$3,000. Vogue with Crest, "Incredible Journey" (BV), "Flipper" (MGM) (repeat), \$13,000.

Cinerama (Pac) (915; \$1.49-\$3.50)—"It's a Mad World" (UA) (2d wk). Near-capacity \$29,000. Last week, \$30,100.

Hollywood, El Rey (FWC) (856; \$1-\$1.49)—"Wheeler Dealers" (MGM) (2d wk, Hollywood; move-over, El Rey) and "Lover Come Back" (U) (reissue) (Hollywood), "Toys in Attie" (UA) (repeat) (El Rey). Soft \$9,000.

Crest, Baldwin, Iris (State-FWC) (750; 1,800; 825; \$1-\$2)—"Incredible Journey" (BV) (2d wk, Crest; move-over, Baldwin, Iris) and "Sergeants Three" (WB) (reissue) (Crest), "Come Blow Your Horn" (Par) (repeat) (Baldwin), "Flipper" (MGM) (repeat) (Iris). Nice \$14,500. Last week, Iris, "The Seducers" (Bren) (reissue), "Geisha Playmates" (Indie), \$5,000.

Warner Beverly (SW) (1,316; \$2-\$2.40)—"Mary, Mary" (WB) (3d wk). Fair \$5,500. Last week, \$7,500.

Musie Hall (Ros) (720; \$2-\$2.40)—"In French Style" (Col) (3d wk). Dull \$3,500. Last week, \$3,700.

Chinese (FWC) (1,408; \$2-\$2.40)—"Under Yum Yum Tree" (Col) (4th wk). Hot \$20,000. Last week, \$28,000.

Beverly (State) (1,150; \$2-\$2.40)—"Tom Jones" (UA) (4th wk). Wow \$20,500. Last week, \$21,500. **Los Angeles, Loyola, Village** (Metropolitan-FWC) (2,049; 1,298; 1,535; \$1-\$1.49)—"Irma La Douce" (UA) and "Third of a Man" (UA) (4th wk). Sock \$20,000 or near. Last week, \$25,300.

Egyptian (UATC) (1,392; \$2-\$2.40)—"Lillies of Field" (UA) (5th wk). Slow \$10,000. Last week, \$11,200.

Four Star (UATC) (868; \$1.49-\$2)—"Stranger Knocks" (Lux) (5th wk). Brisk \$4,500. Last week, \$4,900.

Fine Arts (FWC) (631; \$2-\$2.40)—"Lord of Flies" (Cont) (5th wk). Lush \$6,500. Last week, \$7,200.

Fox Wilshire (FWC) (1,990; \$2-\$2.40)—"New Kind of Love" (Par) (7th wk). Busy \$5,000. Last week, \$5,500.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40)—"VIPs" (MGM) (10th wk). Breezy \$9,000. Last week, \$9,500.

Pantages (RKO) (1,512; \$2.50-\$5.50)—"Cleopatra" (20th) (22d wk). Solid \$32,000. Last week, \$32,500.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80)—"How West Was Won" (MGM) (39th wk). Classy \$23,000. Last week, \$23,700.

Key City Grosses

Estimated Total Gross

Last Year \$2,884,600
(Based on 24 cities and 273 theatres).

This Week \$2,426,500
(Based on 23 cities and 272 theatres, chiefly first runs including N.Y.).

Lilies' Sweet 7G, Cincy; 'Irma' 7½G

Cincinnati, Nov. 19.

A slowdown on repeat product bids for a moderate session here this week. Winning runs are winding up for "How West Was Won" in 36th week at Capitol and "Irma La Douce" in 16th round at Valley. In second weeks, "Mary, Mary" rates okay at Albee and "Lillies of Field" looks nice at Palace. "Incredible Journey" remains socko at Keith's also in second.

Twin Drive-In bids for a climb with "Kiss of Vampire" and "Horrors of Black Zoo" and "Nurse on Wheels" rates smiles at Guild arter. "Lord of Flies" continues lively in fourth frame daydating the Esquire and Hyde Park.

Estimates for This Week

Albee (RKO) (3,100; \$1.25-\$1.50)—"Mary, Mary" (WB) (2d wk). Okay \$8,000 in daydating with the comedy's road show now at Shubert. Last week, \$9,500.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"How West Was Won" (MGM) (36th wk). Four-day finale. Pleasing \$7,000 after big \$9,000 for 35th week. "Wheeler Dealers" (MGM) enters Nov. 20.

Esquire Art (Cin-F-Co) (500; \$1.25)—"Lord of Flies" (Cont) (4th wk). Potent \$1,500. Last week, \$1,700. Daydating with Hyde Park Art.

Grand (RKO) (1,396; \$1.80-\$3)—"Cleopatra" (20th) (21st wk). Fair \$7,500. Same in last week.

Guild (Vance) (272; \$1.25)—"Nurse on Wheels" (Indie). Fine \$1,700 and tops here for some weeks.

Hyde Park Art (Cin-T-Co) (700; \$1.25)—"Lord of Flies" (Cont) (4th wk). Nice \$1,200 after \$1,400 for third.

Keith's (Cin-T-Co) (1,500; \$1.25-\$1.50)—"Incredible Journey" (BV) (2d wk). Sock \$7,000 or better. Last week, \$10,600 via last half surge.

Palace (RKO) (2,600; \$1-\$1.50)—"Lillies of Field" (UA) (2d wk). Nice \$7,000 after \$8,500 opener.

Twin Drive-In (Cin-T-Co) (West side only, 800 cars; \$1)—"Kiss of Vampire" (U) and "Horrors of Black Zoo" (AA). Big \$7,000. Last week, "For Love or Money" (U) and "Sword of Lancelot" (U) (sub-runs), \$4,000.

Valley (Cin-T-Co) (1,275; \$1.50-\$1.80)—"Irma La Douce" (UA) (16th wk). Swell \$7,500 as windup of highly successful longrun. Last week, \$8,800, best since 9th week.

'Journey' Strong \$9,000, Col; 'Honor' Dull 6½G

Columbus, O., Nov. 19.

"The Incredible Journey" looks strong at RKO Palace in first session. "Twilight of Honor" shapes slow at Loew's Ohio on opener. "How West Was Won" continues big for 31st week at the RKO Grand.

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75)—"How West Was Won" (MGM) (31st wk). Big \$6,500. Last week, \$7,000.

Ohio (Loew) (3,079; 50-\$1.50)—"Twilight of Honor" (MGM). Dull \$6,500. Last week, "Wives and Lovers" (Par) and "Constantine and Cross" (Embassy), \$5,000.

Palace (RKO) (2,845; \$5-\$1.50)—"Incredible Journey" (BV) and "Siege of Saxons" (Col). Sturdy \$9,000 or near. Last week, "Mary, Mary" (WB) and "Great Chase" (Cont) (2d wk), \$7,000.

'Journey' Hep \$10,000, Port.; 'Irma' 5G, 16th

Portland, Ore., Nov. 19.

Main stem biz is a bit better this round. Long playing holdovers continue brisk. "Irma La Douce" moves into a torrid 16th Irvington frame. "Stolen Hours" is slow in first. "Incredible Journey" shapes hep to in second at Orpheum.

Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50)—"V.I.P.s" (MGM) (8th wk). Loud \$4,000. Last week, \$5,100.

Fox (Evergreen) (1,600; \$1-\$1.49)—"Summer Holiday" (AI) and "California" (AI). So-so \$6,000 or less. Last week, "Mary, Mary" (WB) and "Tunnel of Love" (WB) (reissue) (2d wk), \$8,000.

Hollywood (Evergreen) (1,890; \$1.49-\$2)—"South Sea Island Adventure" (Cinerama) (11th wk). Stout \$6,000. Last week, \$6,900.

Irvington (Smith) (650; \$1.50)—"Irma La Douce" (UA) (16th wk). Hotsy \$5,000. Last week, \$5,600.

Laurelhurst (Cruikshank) (650; \$1.25)—"Lillies of Field" (UA) and "Pocketful of Miracles" (UA) (re-issue) (2d wk). Mild \$3,000. Last week, \$4,000.

Musie Box (Hamrick) (640; \$1-\$1.50)—"Stolen Hours" (UA) and "Kill or Cure" (UA). Slow \$3,000. Last week, "Twilight of Honor" (MGM), \$3,400.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Incredible Journey" (BV) (2 wk). Hep \$10,000. Last week, \$13,000.

Paramount (Port-Par) (1,406; \$2-\$3.50)—"Cleopatra" (20th) (21st wk). Brisk \$7,000. Last week, \$6,900.

Dealers' Hot 16G, Frisco; '8½' 12G

San Francisco, Nov. 19.

Firstrun trade shapes undistinguished this stanza despite some new screen fare. One of the newcomers is "Wheeler Dealers," which shapes good, daydating the Coronet and El Rancho Drive-In.

"8½" is rated torrid on opener at the Metro, for best score of a newie this session. "Under Yum Yum Tree" looks great in second Warfield round.

Estimates for This Week

Alexandria (United Calif.) (1,444; \$5)—"Cleopatra" (20th) (21st wk). Good \$13,000. Last week, \$17,000.

Coronet (United Calif.) (1,250; \$2-\$2.50)—"Wheeler Dealers" (MGM). Fine \$9,000. Last week, dark.

Crown (Golden State) (1,500; \$1.49)—"Playgirls and Vampire" (Indie). Okay \$3,500.

El Rancho Drive-In (Affil.) (925 cars; \$1.25 person)—"Wheeler Dealers" (MGM). Good \$7,000.

Geneva Drive-In (Syufy) (910 cars; \$1.25 person)—"Playgirls and Vampire" (Indie). Okay \$6,000 or near. Last week, re-runs.

Golden Gate (RKO) (2,850; \$1.25-\$1.50)—"Incredible Journey" (BV) (2d wk). Big \$11,000 or over. Last week, \$20,000.

Metro (United Calif.) (1,000; \$1.75-\$2)—"8½" (Emb). Torrid \$12,000 or near. Last week, Film Festival.

Musie Hall (Ros) (365; \$1.49)—"L-Shaped Room" (Col) (22d wk). Big \$2,000. Last week, \$2,100.

Orpheum (Cinedome) (1,439; \$2.75-\$3.95)—"How West Was Won" (MGM) (38th wk). Wow \$24,000 or over. Last week, \$24,800.

Paramount (Par) (2,646; \$1.50-\$1.75)—"Mary, Mary" (WB) (3d wk). Good \$9,000. Last week, \$11,000.

Presidio (Art Theatre Guild) (750; \$1.25-\$1.50)—"Lord of Flies" (Cont) (16th wk). Tall \$2,500. Last week, \$2,200.

Royal (Nasser) (850; \$1-\$1.50)—"Lillies of Field" (UA) (4th wk). Fancy \$5,500. Last week, \$6,000.

St. Francis (Par) (1,400; \$1.50-\$1.75)—"Twilight of Honor" (MGM) (2d wk). Fair \$7,000 or close. Last week, \$10,000.

United Artists (No. Coast) (1,148; \$3-\$3.75)—"Lawrence of Arabia" (Col) (43d wk). Big \$8,000 or near. Last week, \$9,000.

Vogue (S. F. Theatres) (365; \$2)—"Conjugal Bed" (Emb) (4th wk). Boffo \$2,500. Last week, \$3,000.

Warfield (FWC) (2,656; \$1.25-\$1.50)—"Under Yum Yum Tree" (Col) (2d wk). Great \$16,000. Last week, \$25,000.

'Take Her' Nice \$20,000, Hub; 'Dealers' Hot 15G, 'Bed' 7½G; 'Tree' Wow 21G

Boston, Nov. 19.

Biz continues rosy-hued with arrivals of big, new product and frosty weather. Example of how good pix biz is here these days, E. M. Loew's new West End Cinema, built within the old Lancaster, opened with 500 seats, main floor only, and did such bangup biz in first week of "Conjugal Bed" that work was immediately started to remodelize the sealed-off balcony to gain additional seating. "Cleopatra" after 20 weeks, moved to the Gary and nabbed a wham first week on the m.o. "Wheeler Dealers" looms big at the Saxon. "Take Her, She's Mine" is fancy at Music Hall.

"Under Yum Yum Tree" is mighty at Astor in second after breaking records in first stanza. "Mr. Peter's Pets" is hotsy at Pilgrim in second week. "Twilight of Honor" is good in third at Memorial. "Mary, Mary" continues hot at the Paramount in its third week. "Conjugal Bed" is whopping at the new West End Cinema in second. "Fantasia" is holding strong at Beacon Hill in fourth.

Estimates for This Week

Astor (B&Q) (117; 90-\$1.50)—"Under Yum Yum Tree" (Col) (2d wk). Wham \$21,000. Last week, amazing \$28,000, and over expectations.

Beacon Hill (Sack) (900; \$1-\$1.80)—"Fantasia" (BV) (reissue) (4th wk). Good \$6,000. Last week, \$7,000.

Boston (Beacon Ent.) (1,345; \$1.20-\$2.95)—"It's a Mad World" (UA). Opened Tuesday (19). Last week, closed.

Capri (Sack) (850; 90-\$1.50)—"Small World of Sammy Lee" (7 Arts) (2d wk). Light \$4,000. Last week, \$6,000.

Center (E. M. Loew) (1,250; 90-\$1.25)—"Promises, Promises" (NTD) and "Strong Room" (Indie) (2d wk). Hotsy \$11,000 or near. Last week, \$14,000.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90)—"Lord of Flies" (Cont) (9th wk). Slick \$4,000. Last week, same.

Exeter (Indie) (1,276; 90-\$1.49)—"Heavens Above" (Janus) (3d wk). Oke \$5,000. Last week, \$6,000.

Fenway (Indie) (1,300; 90-\$1.49)—"Babes in Woods" (Indie) and "Kipling's Women" (Indie). Oke \$4,000. Last week, "Cold Wind in August" (Indie) and "Like Wow" (Indie) (reruns), \$3,500.

Gary (Sack) (1,277; \$2-\$3.90)—"Cleopatra" (20th) (m.o.). Fat \$10,000. Last week, "Leopard" (20th) (4th wk), \$6,000.

Mayflower (ATC) (689; 90-\$1.50)—"Murder at Gallop" (MGM) (re-run) and "Kill or Cure" (MGM). Okay \$3,000. Last week, "Stolen Hours" (Indie) and "I Could Go on Singing" (Indie) (reruns), \$3,200.

Memorial (RKO) (3,000; 90-\$1.50)—"Twilight of Honor" (MGM) and "Raiders of Leyte Gulf" (Indie) (3d wk). Fair \$8,000. Last week, \$10,000.

Musie Hall (Sack) (4,300; 90-\$1.80)—"Take Her, She's Mine" (20th). Fancy \$20,000. Last week, "Cleopatra" (20th) (20th wk), \$10,000.

Orpheum (Loew) (2,900; \$1.65)—"V.I.P.s" (MGM) (8th wk). Stout \$8,000. Last week, \$9,000.

Paramount (NET) (2,357; 90-\$1.65)—"Mary, Mary" (WB) and "Castilian" (WB) (3d wk). Bright \$10,000. Last week, \$15,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"Mr. Peter's Pets" (Indie) and "European Nights" (Indie) (rerun) (2d wk). Wow \$10,000. Last week, \$11,000.

Park Square (Indie) (300; \$1.80)—"8½" (Embassy) (17th wk). Oke \$3,000. Last week, same.

Saxon (Sack) (1,000; \$1.50-\$2.75)—"Wheeler Dealers" (MGM). Hot \$15,000 or over. Last week, "Irma La Douce" (UA) (18th wk), \$8,000.

State (Trans-Lux) (738; 90-\$1.25)—"Nature's Playmates" (Indie) and "Pleasure Girl" (Indie). Torrid \$10,000. Last week, "Sin You Sinners" (Indie) and "Tease for Two" (Indie) (3d wk), \$7,500.

West End Cinema (E. M. Loew) (500; 75-\$1.50)—"Conjugal Bed" (Embassy) (2d wk). Good \$7,500. Last week, great \$11,000.

Broadway Grosses

Estimated Total Gross
This Week \$507,700
(Based on 31 theatres)

Last Year \$595,200
(Based on 31 theatres)

'Take Her' Hefty \$17,000, St. Louis

St. Louis, Nov. 19.

Few newcomers here this week but biz is fairly good. Top newie is "Take Her, She's Mine," which looms big at the Fox. Other new entrant is "In French Style," which is fine on opener at Pageant. "Twilight of Honor" looms fair in second at State.

"Mary, Mary" is rated neat in third session at Esquire. "How West Was Won" still is socko in 32d session at Martin Cinerama. "Fantasia" looks okay in third stanza at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1.50-\$3.50)—"Cleopatra" (20th) (21st wk). Okay \$8,000. Last week, \$12,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Seven Capital Sins" (Indie). Good \$1,500. Last week, "Fables of Love" (Indie), \$2,000.

Esquire (Jablonsky-Komm) (1,800; 90-\$1.25)—"Mary, Mary" (WB) (3d wk). Neat \$8,500. Last week, \$10,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Take Her, She's Mine" (20th). Big \$17,000 or close. Last week, "Spencer's Mountain" (WB) and "Days of Wine and Roses" (WB) (reissues), \$8,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Fantasia" (BV) (3d wk). Okay \$7,500. Last week, \$10,000.

State (Loew) (3,600; 60-90)—"Twilight of Honor" (MGM) (2d wk). Fair \$7,000 or near. Last week, \$10,000.

Martin Cinerama (Martin) (913; \$1.25-\$2.50)—"How West Was Won" (MGM) (32d wk). Big \$13,000 or over. Last week, \$14,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"In French Style" (Col). Fine \$4,000. Last week, "Pair of Briefs" (Indie), \$2,500.

Paris Art (Chernoff) (800; \$1.50)—"Come Dance With Me" (Indie) and "Night Heaven Fell" (Indie). Oke \$1,700. Last week, "No Exit" (Zenith), \$1,800.

St. Louis (Arthur) (3,800; 75-90)—"Mondo Cane" (Times) and "Wrong Arm of Law" (Cont) (2d wk). Modest \$7,000. Last week, \$8,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"Women of World" (Embassy) (2d wk). Five \$3,000. Last week, \$3,500.

'Journey' Amazing 13G, Indpls.; 'West' 12G, 23d

Indianapolis, Nov. 19.

"Incredible Journey," at the Circle, is doing incredibly big biz on opener to pace city this stanza. "The Leopard" is hep in first at Keith's. "How West Was Won," at the Indiana still is great in 23d round.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Incredible Journey" (BV) and "Day Mars Invaded Earth" (20th). Great \$13,000. Last week, "Showboat" (U) and "Love Me Or Leave Me" (U) reissues, \$4,500.

Indiana (Cockrill-Dolle) (1,100; \$1.25-\$2.50)—"How West Was Won" (MGM) (23d wk). Hefty \$12,000. Last week, \$11,000.

Keith's (Cockrill-Dolle) (1,300; \$1-\$1.25)—"The Leopard" (20th). Hep \$6,

Chi B.O. Tame But 'McLintock' Stout \$30,000; 'Mary' Fancy 19G, 'Rampage' Lame 9 1/2G, 2d; 'Tree' Tall 23G in 2d

Chicago, Nov. 19. Chi deluxer biz continues tame although "McLintock" is bowing to a strong \$30,000 at the Oriental. And Chuck Teitel's Globe Theatre, which just switched to a first-run arty policy, is off to a good \$4,500 start with "Lazarillo." Monroe re-issue pair "I Love You" and "Stakeout" should be modest. "Mary, Mary" is registering a rousing second Chicago frame. "Rampage" looks weak in its Roosevelt second. "Devil and 10 Commandments" daydating at the World and Town looms brisk in second. "Yum Yum Tree" is posting a great third United Artists frame. "Small World of Sammy Lee" is snappy in the Loop third round. "Leopard" looms big in fourth Esquire lap. "A New Kind of Love" is frisky in its Woods fifth.

On hardticket, "Cleopatra" is stout in 21st State-Lake canto. The McVickers re-opens tonight with a benefit performance of "It's a Mad World." Regular roadshow run starts tomorrow (Wed.).

Estimates for This Week
Carnegie (Brotman) (495; \$1.25-\$1.80) — "Sparrows Can't Sing" (Janus) (2d wk). Good \$4,250. Last week, \$4,000.
Chicago (B&K) (3,900; 90-\$1.80) — "Mary, Mary" (WB) (2d wk). Hot \$19,000. Last week, \$24,000.
Cinema (Stern) (500; \$1.50) — "Lord of Flies" (Cont) (8th wk). Flashy \$5,500. Last week, \$6,000.
Esquire (H&E Balaban) (1,236; \$1.25-\$1.80) — "Leopard" (20th) (4th wk). Big \$6,750. Last week, \$9,500.
Globe (Teitel) (700; 90-\$1.25) — "Lazarillo" (Union). Nice \$4,500. Last week, house was dark.
Loop (Brotman) (606; 90-\$1.80) — "Small World of Sammy Lee" (Continued on page 10)

'Take Her' Sock \$17,000, Det.; 'Journey' Fast 12G, 'Erik'—Stage Huge 42G

Detroit, Nov. 19. Weekend stage show at the Fox is jumping "Erik the Conqueror" to a smash total opening round. "Incredible Journey" looks nice at the Michigan. "Take Her, She's Mine" is socko at Grand Circus. "Mary, Mary" continues hep in third session at Madison. "How West Was Won" stays mighty in 38th round at the Music Hall. "Under Yum Yum Tree" is smash in second unreeling at the Mercury.

Estimates for This Week
Fox (Downtown Fox Corp.) (5,041; \$2) — "Erik the Conqueror" (AI) and Stageshow (Sat.-Sun. only) featuring Motor Town Revue. Wow \$42,000. Last week, "Shock Corridor" (AA) and "War Is Hell" (AA) (2d wk). \$6,500.
Michigan (United Detroit) (4,926; \$1.25-\$1.49) — "Incredible Journey" (BV) and "Lassie's Great Adventure" (20th). Fine \$12,000 or over. Last week, "V.I.P.s" (MGM) (7th wk). \$10,000.
Palms (UD) (2,995; \$1.25-\$1.49) — "Longest Day" (20th). Okay \$9,000. Last week, "Al Capone" (AA) and "Pay or Die" (AA). \$4,000.
Madison (UD) (1,408; \$1.25-\$1.49) — "Mary, Mary" (WB) (3d wk). Hep \$10,000. Last week, \$11,000.
Grand Circus (UD) (1,400; \$1.25-\$1.49) — "Take Her, She's Mine" (20th). Socko \$17,000. Last week, "Lilies of Field" (UA) (4th wk). \$9,000.
Adams (Community) (1,700; \$1.23-\$1.50) — "Wheeler Dealers" (MGM). Good \$9,000. Last week, "Twilight of Honor" (2d wk). \$6,000.
United Artists (UA) (1,667; \$1.50-\$3.50) — "Cleopatra" (20th) (21st wk). Big \$11,000. Last week, \$11,400.
Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80) — "How West Was Won" (MGM) (38th wk). Wow \$16,000. Last week, \$17,800.
Mercury (Suburban Detroit) (1,468; \$1-\$1.80) — "Under Yum Yum Tree" (Col) (2d wk). Smash \$16,000. Last week, \$18,000.
Trans-Lux Krim (T-L) (980; \$1.49-\$1.80) — "Fantasia" (BV) (4th wk). Big \$8,600. Last week, \$10,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Balto Uneven But 'Bed' Big \$7,000, 3d; 'Escape' Boffola 11G in 4th

Baltimore, Nov. 19. Holdovers are still strongest here with new films a bit spicy. "Irma La Douce" is fine in 19th week at the Little. "Great Escape" shapes socko in four round at the Senator. "Cleopatra" is rated good in 21st stanza at the Hipp. "Wuthering Heights" looms hep on opener at Mayfair.

"Of Love and Desire" looks dull in bow at the New. "Lilies of the Field" is pleasing in first at the Five West. "Mary, Mary" is fair in third at the Stanton. "Caretakers" looms okay in second at the Town. "Conjugal Bed" continues big in third round at the Charles.

Estimates for This Week
Ambassador (Durkee) (800; 90-\$1.50) — "Stolen Hours" (UA) (2d wk). Fair \$5,000. Last week, \$6,200.
Charles (Fruchtman) (500; 50-\$1.50) — "Conjugal Bed" (Embassy) (3d wk). Big \$7,000. Last week, \$8,000.
Five West (Schwaber) (435; 90-\$1.50) — "Lilies of Field" (UA). Warm \$2,000. Last week, "Sporting Life" (Cont) (3d wk), \$2,000.
Hippodrome (T-L) (2,200; \$1.50-\$3.50) — "Cleopatra" (20th) (21st wk). Good \$11,000. Last week, \$12,000.
Little (T-L) (300; 50-\$1.65) — "Irma La Douce" (UA) (18th wk). Fine \$4,500. Last week, same.
New (Fruchtman) (1,600; 50-\$1.50) — "Love and Desire" (20th). Dull \$4,000. Last week, "Shock Corridor" (AA), \$5,000.
Mayfair (Fruchtman) (700; 50-\$1.50) — "Wuthering Heights" (Cont) (reissue). Good \$8,000. Last week, "Macbeth" (Indie), \$12,000.
Playhouse (Schwaber) (365; 90-\$1.50) — "Two Daughters" (Janus) (2d wk). Fair \$1,700. Last week, \$2,000.
Stanton (Fruchtman) (2,800; 50-\$1.50) — "Mary, Mary" (WB) (3d wk). Down to fair \$8,000. Last week, \$10,000.
Senator (Durkee) (960; 90-\$1.50) — "Great Escape" (UA) (4th wk). Socko \$11,000. Last week, \$12,000.
Town (T-L) (1,125; 50-\$1.50) — "Caretakers" (UA) (2d wk). Oke \$6,000. Last week, \$8,000.

'McLintock' Boffo 22G, Denver; 'Journey' 14G, 2

Denver, Nov. 19. First-run traffic at most houses is good here this stanza. "McLintock" is pacing the upbeat with a smash opening round. "Incredible Journey" looms sturdy in second session. "How West Was Won" still is socko in 36th week at Cooper. "In French Style" didn't get off the ground.

Estimates for This Week
Aladdin (Fox) (00; \$1.45) — "The Leopard" (20th) (2d wk). Okay \$4,000. Last week, \$7,400.
Centre (Fox) (1,270; \$1.25-\$1.45) — "Mary, Mary" (WB) (3d wk). Nice \$10,000 or near. Last week, \$13,000.
Cooper (Cooper) (814; \$1.65-\$2.50) — "How West Was Won" (MGM) (36th wk). Big \$12,500. Last week, \$11,700.
Denham (Indie) (800; \$1.45-\$3) — "Cleopatra" (20th) (22d wk). Steady \$6,000. Last week, \$6,200.
Denver (Fox) (2,432; \$1.25) — "Incredible Journey" (BV) and "Comanche Creek" (Indie) (2d wk). Strong \$14,000. Last week, \$23,000.
Esquire (Fox) (600; \$1.25) — (Continued on page 10)

'Take Her' Whopping 12G, Mpls.; 'Bed' Smooth 8G, 'Dealers' Hotsy \$7,000

Minneapolis, Nov. 19. Currently the firstruns have more fresh topdrawer pix than in many of the more recent stanzas. Leading the newcomers are such considerably above par offerings as "Wheeler Dealers," "Take Her, She's Mine," "Conjugal Bed" and "Mary, Mary." All are giving promise of real solid boxoffice.

Of the longstaying roadshows, "Cleopatra" and "How West Was Won" still are up in the big money. Nice going also continues for "Invisible Journey" and "New Kind of Love," latter being at the Academy on moveover.

Estimates for This Week
Academy (Mann) (1,000; \$1.25-\$1.50) — "New Kind of Love" (Par) (m.o.) (6th wk). Stout \$5,000. Last week, "Fantasia" (BV) (2d wk), \$3,500.
Avalon (Frank) (800; \$1) — "House on Bare Mountain" (Indie) and "Only Two Can Play" (Indie) (subrun) (3d wk). Nice \$1,000. Last week, \$1,300.
Century (Par) (1,300; \$2.10-\$3.50) — "Cleopatra" (20th) (21st wk). Nice \$8,000. Last week, \$6,000.
Cooper (CF) (905; \$1.25-\$2.50) — "How West Was Won" (MGM) (37th wk). Astonishing \$13,000 or close. Last week, \$11,500.
El Lago (Carisch) (600; \$1) — "As Nature Intended" (Indie) and "Gun Girls" (Indie). Satisfactory \$1,100.
Gopher (Berger) (1,000; \$1-\$1.25) — "Invisible Journey" (BV) (2d wk). Smash \$8,000. Last week, \$9,000.
Lyric (Par) (1,000; \$1.25-\$1.50) — "Running Man" (Col). Big \$10,000. Last week, "New Kind of Love" (Par) (5th wk), \$5,000.
Mann (Mann) (1,000; \$1.25-\$1.50) — "Take Her, She's Mine" (20th). Socko \$12,000. Last week, "To Catch Thief" (Par) and "Vertigo" (Par) (reissues), \$5,000.
Orpheum (Mann) (2,800; \$1.25-\$1.50) — "McLintock" (UA). Opened today (Tues.). Touring legit. Played Nov. 11 to Monday (18).
Park (Mann) (1,000; \$1.50) — "Conjugal Bed" (Embassy). Lofty \$8,000. Last week, "Love and Desire" (20th), \$3,000.
State (Par) (2,200; \$1.25-\$1.50) — "Mary, Mary" (WB) (2d wk). Great \$12,000. Last week, \$14,000.
Suburban World (Mann) (800; \$1.25) — "Lord of Flies" (Cont) (4th wk). Big \$3,000. Last week, \$3,500.
World (Mann) (400; \$1.25-\$1.50) — "Wheeler Dealers" (MGM). Corking \$7,000. Last week, "Irma La Douce" (UA) (18th wk), \$5,000.

'Tree' Robust 15G, Pitt; 'Mary' 11G

Pittsburgh, Nov. 19. Fresh new entries at Pitt deluxers have biz bounding upwards this week. "Under Yum Yum Tree" looms boffo in first at Fulton. Initial rounds for both "Mary, Mary" at Stanley and "McLintock" at Gateway look hotsy.

"Cleopatra" in 21st week at the Penn is nice. "Conjugal Bed" continues snappy at the Squirrel Hill in third. "Lilies of Field" remains boffo in second at Forum.

Estimates for This Week
Forum (Assoc.) (380; \$1.75) — "Lilies of Field" (UA) (2d wk). Wow \$5,500. Last week, \$6,000.
Fulton (Assoc.) (1,900; \$1-\$1.50) — "Under Yum Yum Tree" (Col). Socko \$15,000. Last week, "Shock Corridor" (AA), \$5,500.
Gateway (Assoc.) (1,900; \$1-\$1.50) — "McLintock" (UA). Lofty \$10,000. Last week, "Mondo Cane" (Times), \$5,000.
Penn (UATC) (2,003; \$2-\$3.50) — "Cleopatra" (20th) (21st wk). Nice \$9,000. Last week, \$10,000.
Shadyside (MOTC) (632; \$1.75) — "Three Fables of Love" (Janus) (2d wk). Fair \$2,100. Last week, \$3,000.
Squirrel Hill (SW) (832; \$1.75) — "Conjugal Bed" (Embassy) (3d wk). Shappy \$4,000. Last week, \$5,500.
Stanley (SW) (3,700; \$1-\$1.50) — "Mary, Mary" (WB). Tall \$11,000. Last week, "20,000 Leagues Under Sea" (BV) (reissue) (2d wk), \$8,500.
Warner (SW) (1,260; \$1-\$1.50) — "Fantasia" (BV) (reissue) (2d wk). Fair \$6,000 and comes out. "Take Her, She's Mine" (20th) opens tomorrow.

New Product Helps B'way; 'Take Her' Boff \$40,000, 'McLintock' Loud 29G, 'Dealers'-Stage Okay at \$140,000

Some fresh, potent product is making the Broadway first-run lineup shape brighter this session. The variable weather, ranging from very cool to almost springlike, is figured as a minor factor with the new lineup of films the real hefty booster.

"Wheeler Dealers" with stage-show is heading for an okay \$140,000 on initial stanza at the Music Hall. "McLintock" shapes lusty \$29,000 on opener, daydating the Astor and Baronet.

"Take Her, She's Mine" is landing a boffo \$40,000 or near on initial round, daydating the Criterion and Trans-Lux 85th Street. "Twilight of Honor" will get a fair \$35,000 or less in first week, daydating the Paramount and the Festival.

Real attention centers on "It's a Mad World," which opened its regular run for the public Monday (18) at the Warner on hardticket. Elaborate comedy premed Sunday (17) night with a charity sellout, with hundreds of V.I.P.s. Advance to date has reached more than \$200,000.

"Palm Springs Weekend" held with good \$15,000 or near in second week at the Palace. "New Kind of Love" is holding with solid \$24,000 or near in third session, daydating the DeMille and Coronet. "Lord of Flies" is great \$8,000 in second round of moveover run at 34th Street East.

"Lawrence of Arabia" was fine \$17,500 in fourth session at the State. "Yum Yum Tree" opens at the house today (Wed.), coming into the TransLux 52d Street also. "Tom Jones" held its amazing pace at the Cinema One, with \$36,200 for sixth stanza. "Fantasia" continued great with boff \$17,000 in second round at the Tower East.

Estimates for This Week
Astor (City Inv.) (1,094; \$1.25-\$2) — "McLintock" (UA) (2d wk). Initial session ended yesterday (Tues.) was lusty \$21,000 or close.
Cinerama (Loew) (1,552; \$1.50-\$3.50) — "How West Was Won" (MGM) (35th wk). The 34th week completed Sunday (17) was great \$23,000 for 12 shows after \$24,000 in 33d round and same number of performances.
Criterion (Moss) (1,520; \$1.25-\$2.50) — "Take Her, She's Mine" (20th) (2d wk). Initial stanza ended yesterday (Tues.) was big \$27,000 or over.
DeMille (Reade) (1,463; 90-\$2.50) — "New Kind of Love" (Par) (4th wk). Third round ended yesterday (Tues.) was trim \$14,000 after \$20,500 for second. Daydating with Coronet.
Embassy (Guild Enterprises) (590; \$1.50-\$2.50) — "8 1/2" (Emb) (22d wk). The 21st round finished Monday (18) was strong \$7,000 or near after \$7,500 for 20th week. The past week helped by fact that pic has finished run at the Festival.
Forum (Norel) (813; \$1.25-\$1.80) — "Conjugal Bed" (Embassy) (10th wk). The ninth week completed Sunday (17) was big \$7,000 after \$9,000 for eight. Daydating with Fine Arts.
Palace (RKO) (1,642; \$1.25-\$2) — "Palm Springs Weekend" (WB). Second stanza finished Monday (18) was fine \$15,000 or near after \$26,000 for opener.
Paramount (AB-PT) (3,665; \$1-\$2) — "Twilight of Honor" (MGM) (2d wk). Initial round ended yesterday (Tues.) was fair \$25,000. Daydating with Festival. First week was helped by some personals by Richard Chamberlain, one of stars in pic.
Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Wheeler Dealers" (MGM) with stage-show. This opening week ending today (Wed.) is heading for okay \$140,000. Holds. Last week, "Mary, Mary" (WB) and stageshow (3d wk), \$144,000.
Rivoli (UAT) (1,545; \$2.50-\$5.50) — "Cleopatra" (20th) (24th wk). The 23d session finished yesterday (Tues.) was sock \$30,000 or near after \$34,000 for 22d week.
State (Loew) (1,850; \$1.50-\$2.50) — "Under Yum Yum Tree" (Col). Opens today (Wed.). Last week, "Lawrence of Arabia" (Col) (4th wk), was fine \$17,500 after \$25,200 for third week.
Victoria (City Inv.) (1,003; \$1.25-

\$2) — "Tiara Tahiti" (Zenith) (3d wk). First holdover stanza ended Monday (18) was mild \$8,000 or near after \$16,000 for opener.

Warner (SW) (1,504; \$2.50-\$4.80) — "It's a Mad World" (UA). Teed off with a charity preem with many V.I.P.s on Sunday (17) night, regular engagement getting under way Monday (18), shows first week. Initial week is virtually sold out with advance sale up to \$200,000 on Monday.

First-Run Arties
Baronet (Reade) (430; \$1.25-\$2) — "McLintock" (UA) (2d wk). First round ended yesterday (Tues.) was fine \$8,000. Daydating with Astor. "Ladies Who Do" (Cont) moves in Nov. 25.

Beekman (Rugoff Th.) (590; \$1.50-\$2) — "Knife in Water" (Kana) (4th wk). Third round ended Sunday (17) was fancy \$8,500 after \$9,800 for second week.
Cinema One (Rugoff Th.) (700; \$1.50-\$2) — "Tom Jones" (UA) (7th wk). Sixth session ended Sunday (17) was amazing \$36,200 after \$36,600 for fifth week.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2) — "Family Diary" (MGM) (2d wk). Initial round completed Sunday (17) was good \$6,500.

Coronet (Reade) (500; \$1.50-\$2) — "New Kind of Love" (Par) (4th wk). Third week completed yesterday (Tues.) was sock \$10,000 after \$16,000 in second. Daydating with DeMille.

Festival (Embassy) (546; \$2-\$2.50) — "Twilight of Honor" (MGM) (2d wk). Initial round ended yesterday (Tues.) was good (Continued on page 10)

'Take Her' Standout New Philly Pic With \$12,000; 'Tree' Whopping 23G, 2d

Philadelphia, Nov. 19. Film trade shapes on soft side generally this round. But there are some bright spots. "Take Her, She's Mine" one of few newbies, shapes socko at the Trans-Lux. "Lilies of Field" looks tall in second at Midtown.

"How West Was Won" continues great in 37th round at the Boyd. "8 1/2" is rated nice in sixth week, daydating two smaller spots. "Under Yum Yum Tree" looms wow in second at the Fox.

Estimates for This Week
Arcadia (S&S) (623; \$1.20-\$1.80) — "V.I.P.s" (MGM) (8th wk). Bright \$7,000. Last week, \$8,000.
Boyd (SW) (1,536; \$2-\$2.75) — "How West Was Won" (MGM) (37th wk). Great 12,000. Last week, \$10,000.

Bryn Mawr (Goldman) (630; \$1.49) — "8 1/2" (Embassy) (6th wk). Fair \$1,900. Last week, \$2,200.

Fox (Milgram) (2,400; 95-\$1.80) — "Under Yum Yum Tree" (Col) (2d wk). Wow \$23,000. Last week, \$32,000.

Goldman (Goldman) (1,000; 95-\$1.80) — "Stolen Hours" (UA) (2d wk). Dull \$6,500. Last week, \$9,500.

Lane (SW) (1,000; \$1.49) — "Lord of Flies" (Cont) (4th wk). Strong \$6,000. Last week, \$7,500.

Midtown (Goldman) (1,200; 95-\$1.80) — "Lilies of Field" (UA) (2d wk). Tall \$13,000. Last week, \$15,000.

Randolph (Goldman) (2,200; 95-\$1.80) — "Mary, Mary" (WB) (3d wk). Neat \$8,000. Last week, \$10,000.

Stanley (SW) (1,450; \$2.50-\$3) — "Cleopatra" (20th) (21st wk). Trim \$17,000. Last week, \$20,000.

Stanton (SW) (1,483; 95-\$1.80) — "Cry of Battle" (AA) (2d wk). Quiet \$6,500. Last week, \$9,500.

Studio (Goldberg) (400; 95-\$1.80) — "All of Me" (Indie) and "Riff Raff Girls" (Indie). Fat \$4,500. Last week, "Please Not Now" (20th), \$4,400.

Trans-Lux (T-L) (500; 95-\$1.80) — "Take Her, She's Mine" (20th). Boff \$12,000. Last week, "Running Man" (Col) (5th wk), \$1,700.

World (Rugoff) (499; 95-\$1.80) — "8 1/2" (Embassy) (6th wk). Nice \$3,100. Last week, \$3,800.

Yorktown (SW) (1,000; \$1.49) — "Three Fables of Love" (Janus). Okay \$4,000. Last week, "Greenwich Village Story" (Indie), \$3,000.

'Shock' Firm 20G, Toronto; 'Tree' High 16G, 3d; 'Journey' Big 40G, 2d

Toronto, Nov. 19. Bulk of strength at first runs here in current session is centered in holdovers and longruns. "Shock Corridor," however, shapes fine in six houses. "Palm Springs Weekend" looks just fair on opener at Imperial. "Small World of Sammy Lee" is rated a lightweight at Loew's in first round.

"V.I.P.s" shapes sockeroo in eighth stanza at Uptown. "Incredible Journey" shapes wham in second week, daydating 12 Famous Players' theatres. "Under Yum Yum Tree" still is smash in third at Carlton. "Cleopatra" is down considerably from a week ago but still smash in 21st session at the University.

Estimates for This Week

Alhambra, Beach, Birchcliff, Capitol, College, Golden Mile, Palace, Rummymede, St. Clair, Westwood, Willow (FP) (944; 1,288; 865; 848; 1,469; 995; 1,485; 1,397; 1,377; 1,430; 944; 992; 35-\$1)—"Incredible Journey" (BV) (2d wk). Wham \$40,000. Last week, \$55,000.

Carlton (Rank) (2,318; \$1.25-\$2)—"Incredible Journey" (BV) (2d wk). Wham \$40,000. Last week, \$55,000.

Downtown, Glendale, Metro, Prince of Wales, Scarborough, State (Taylor) (1,059; 995; 696; 1,197; 682; 696; 50-\$1)—"Shock Corridor" (AA) and "Gun Hawk" (AA). Fine \$20,000. Last week, "Haunted Palace" (Astral) and "Terrified" (Astral), nine Taylor hardtops, \$40,000.

Eglinton (FP) (919; \$2-\$3)—"How West Was Won" (MGM) (34th wk). Big \$6,000. Last week, \$6,200.

Fairlawn (Rank) (1,175; \$2-\$3)—"Lawrence of Arabia" (Col) (42d wk). Big \$5,500. Last week, \$6,000.

Hollywood (FP) (1,080; \$1.25-\$1.50)—"French Style" (Col) (2d wk). Upsurge to good \$7,500. Last week, \$7,000.

Hyland (Rank) (1,165; \$1.25-\$1.50)—"Heavens Above" (20th) (6th wk). Lusty \$6,000. Last week, \$6,500.

Imperial (FP) (3,216; \$1-\$1.75)—"Palm Springs Weekend" (WB). Fair \$13,000 or near. Last week, "Stolen Hours" (UA), \$12,000.

International (Taylor) (557; \$1-\$1.25)—"Sporting Life" (IFD) (4th wk). Sturdy \$3,000. Last week, same.

Loew's (Loew) (1,641; \$1-\$1.50)—"Small World of Sammy Lee" (7 Arts). Canadian preem, light \$10,000. Last week, "Twilight of Honor" (MGM) (2d wk), for six days, \$7,000.

Tivoli (FP) (935; \$1-\$1.50)—"Fantasia" (BV) (reissue) (4th wk). Nice \$6,000. Last week, \$6,400.

Towne (Taylor) (693; \$1-\$1.50)—"3½" (IFD) (2d wk). Still wow at \$11,000. Last week, \$12,500.

University (FP) (1,344; \$2-\$3.50)—"Cleopatra" (20th) (21st wk). Off but still wham \$17,000. Last week, \$19,500.

Uptown (Loew) (2,245; \$1.50-\$2)—"V.I.P.s" (MGM) (8th wk). Sock \$10,000. Last week, \$11,000.

'Cool' Fair \$7,000 In Buff.; 'Love' Slick 6G

Buffalo, Nov. 19. Takings are mighty lean here currently. However, "Mary, Mary" shapes nice in third frame at Paramount. "New Kind of Love" still is good.

Estimates for This Week

Buffalo (Loew) (3,500; 90-\$1.49)—"Johnny Cool" (UA) and "Fastest Gun Alive" (MGM) (2d wk). Fair \$7,000. Last week, \$10,500.

Center (AB-PT) (2,500; \$1.40-\$3)—"Cleopatra" (20th) (21st wk). Slim \$3,500 after \$4,300 last week.

Century (UATC) (2,700; 90-\$1.25)—"Angel in a Taxi" (Indie) and "Oklahoma" (20th) (reissue). Fair \$8,000. Last week, "Bye Bye Birdie" (Col) and "Devil at 4 O'clock" (Col) (reissues) (3 days), \$2,500.

Paramount (AB-PT) (3,000; 90-\$1.25)—"Mary, Mary" (WB) and "Gun Hawk" (Indie) (3d wk). Good \$6,500. Last week, \$8,000.

Cinerama (Martina) (450; 90-\$1.25)—"New Kind of Love" (Par) (4th wk). Nice \$2,400. Last week, \$2,900.

Amherst (Dipson) (1,000; 90-\$1.25)—"New Kind of Love" (Par) (4th wk). Good \$3,600. Last week, \$4,500.

'Tree' Rousing \$11,000, L'ville; 'West' 7G, 23d

Louisville, Nov. 19. "Yum Yum Tree" at the Mary Ann is the only film on the main stem this week, and will be top with a wow gross. "Mary, Mary" in third at the Kentucky is not far below last week. "New Kind of Love" in second week at United Artists still is good. "How West Was Won," in 23d round at the Rialto, is still hotly.

Estimates for This Week

Kentucky (Switow) (900; 75-\$1.25)—"Mary, Mary" (WB) (3d wk). Nice \$6,000. Second was \$6,500.

Mary Ann (People's) (1,100; 75-\$1.25)—"Under Yum Yum Tree" (Col). Wow \$11,000 or near. Last week, "Old Dark House" (Col) and "Maniac" (Col) (2d wk), \$4,000.

Ohio (Settos) (900; 75-\$1.25)—"Incredible Journey" (BV) and "Battle Beyond Sun" (BV) (2d wk). Good \$6,000 after first week's \$7,000.

Penthouse (Fourth Ave.) (900; \$1.50-\$3)—"Cleopatra" (20th) (21st wk). Oke \$7,000. Last week, \$7,300.

Rialto (Fourth Ave.) (1,100; \$1.25-\$1.75)—"How West Was Won" (MGM) (23d wk). Hep \$7,000. Last week, \$7,500.

United Artists (Fourth Ave.) (1,800; 75-\$1.25)—"New Kind of Love" (Par) (2d wk). Good \$8,000. Last week, \$9,000.

CHICAGO

(Continued from page 9)

(7 Arts) (3d wk). Smart \$6,500. Last week, \$8,000.

Monroe (Jovan) (1,000; 65-90)—"I Love You Love" (Indie) and "Stakeout" (Indie) (reissues). Neat \$5,000. Last week, "For Lovers and Others" (Indie) and "Girls on Run" (Indie), \$5,200.

Oriental (Indie) (3,400; 90-\$1.80)—"McLintock" (UA). Wow \$30,000. Last week, "Lilies of Field" (UA) (3d wk), \$15,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Rampage" (WB) (2d wk). Lame \$9,500. Last week, \$16,000.

State-Lake (B&K) (2,400; \$2-\$4)—"Cleopatra" (20th) (21st wk). Solid \$24,500. Last week, \$24,000.

Surf (H&E Balaban) (684; \$1.50-\$1.80)—"The Suitor" (Atl) (5th wk). Nice \$2,750. Last week, \$3,700.

Town (Teitel) (640; \$1.25-\$1.80)—"Devil and 10 Commandments" (Union) (2d wk). Solid \$3,500. Last week, \$5,000.

United Artists (B&K) (1,700; 90-\$1.80)—"Under Yum Yum Tree" (Col) (3d wk). Great \$23,000. Last week, \$27,000.

Woods (Essaness) (1,200; 90-\$1.80)—"New Kind of Love" (Par) (5th wk). Trim \$9,000. Last week, \$12,000.

World (Teitel) (608; 90-\$1.80)—"Devil and 10 Commandments" (Union) (2d wk). Good \$4,500. Last week, \$6,500.

DENVER

(Continued from page 9)

"Love and Larceny" (Indie). Good \$1,800. Last week, "Fantasia" (BV) (m.o.) (reissue) \$1,600.

Orpheum (RKO) (2,690; \$1-\$1.45)—"Old Dark House" (Col) and "Maniac" (Col). Sad \$4,000. Last week, "Wuthering Heights" (Cont) (reissue), \$5,500.

Paramount (Wolfberg) (2,100; \$1.25)—"McLintock" (UA). Socko \$22,000. Last week, "Irma La Douce" (UA) (suburb), \$9,500.

Towne (Indie) (600; \$1.25-\$1.45)—"French Style" (Col). Slim \$1,500. Last week, "Stolen Hours" (UA), \$3,500.

Vogue (Art Theatre Guild) (450; \$1.25)—"Taste of Honey" (Cont) and "Entertainers" (Indie). Good \$1,600. Last week, "Yojimbo" (Indie) (2d wk), \$1,200.

'Cleo's' Record

Honolulu, Nov. 19. "Cleopatra" (20th) starts its 16th week at Consolidated circuit's Kuhio theatre Thursday (21), thus setting a new marathon record for that house.

Previous longrun champs there have been "South Pacific" (20th), which ran 15 weeks, and "Longest Day" (20th) and "10 Commandments" (Par), both of which held for 13 weeks.

'Hours' Good \$10,000, Omaha; 'Mary' 7G, 2d

Omaha, Nov. 19. "How West Was Won" continues socko in 26th week at the Indian Hills for too showing currently. "Mary, Mary" is rated solid in second at Orpheum. "Stolen Hours" looks good on opener in three ozoners.

Estimates for This Week

Orpheum (Tri-States) (2,870; \$1.25)—"Mary, Mary" (WB) (2d wk). Solid \$7,000 or over. Last week, \$10,000.

Omaha (Tri-States) (2,066; \$1.25)—"Al Capone" (AI) and "Pay or Die" (AI). NG \$3,000. Last week, "Old Dark House" (Col) and "Maniac" (Col), \$4,000.

Cooper (Cooper) (687; \$1.25)—"Fantasia" (BV) (reissue) (3d wk). Fair \$3,500. Last week, \$4,000.

State (Cooper) (752; \$1.25)—"20,000 Leagues Under Sea" (BV) (reissue) (3d wk). Poor \$3,000. Last week, \$3,300.

Indian Hills (Cooper) (804; \$2.20)—"How West Was Won" (MGM) (26th wk). Great \$9,500. Last week, \$10,500.

Admiral, Chief, Skyview (Ralph Blank) (1,000; 1,234; 1,122 cars; \$1.25)—"Stolen Hours" (UA) and "Love Is A Ball" (UA). Good \$10,000. Last week, "Summer Holiday" (AI) and "Kid Galahad" (AI), \$10,500.

'Cleo' Sockeroo \$22,000, K.C.; 'Dealers' Wow 10G; 'Mary' Bright 7G, 3d

Kansas City, Nov. 19. "Cleopatra" bowed in at capacity at the Capri and looks smash for first session. Advance is reported best ever here. "Wheeler Dealers" looks wow on opener at the Roxy. Pleasantly surprising is "Incredible Journey," topping best hopes for second week at Fox Midwest's Plaza and Granada. Still showing strength is "Mary, Mary" in third at Paramount.

"Old Dark House" is shaping moderately good in eight situations, with hefty competition from action duo of "Tarzan's three Challenges" and "Cattle King" in four drive-ins and one hardtop. "Summer Holiday" looks slow at Uptown, and moves on.

Estimates for This Week

Capri (Durwood) (1,260; \$1.80-\$3)—"Cleopatra" (20th). Looks wow \$22,000. Last week, theatre was dark.

Crest, Riverside (Commonwealth) (900 cars each). Boulevard (Rosedale) (750 cars). Hiway 40 (General) (1,000 cars); Isis Vista (FMW) (1,390,700); Dickinson, Overland (Dickinson) (700; 700; \$1 each); Granada (Becker) (950; \$1)—"Old Dark House" (Col) and "Maniac" (Col). Fairish \$22,000. Last week, Crest, Riverside, Boulevard; Overland, Dickinson, Englewood (Dickinson) (850; \$1)—"Girl Hunters" (Indie) and "Murder on Campus" (Indie), \$9,500.

Empire (Durwood; \$1.25-\$2.50)—"How West Was Won" (MGM) (34th wk). Great \$7,500. Last week, \$8,000.

Fairway (FMW) (700; \$1.50)—"Lilies of Field" (UA) (4th wk). Solid \$2,000. Last week, \$2,500.

Paramount (Blank-Up) (1,900; \$1.25-\$1.50)—"Mary, Mary" (WB) (3d wk). Jaunty \$7,000. Last week, \$8,000.

Plaza Granada (FMW) (1,630; 1,219; \$1.25-\$1.50)—"Incredible Journey" (BV) (2d wk). Nifty \$15,000. Last week, \$18,000.

Rockhill (Art Theatre Guild) (821; \$1-\$1.50)—"Lord of Flies" (Cont). Smash \$5,500 for new house records Friday, Saturday and Sunday. Last week, "Macbeth" (Indie) (3d wk, plus 3 days), \$2,000.

Roxy (Durwood) (664; 75-\$1.50)—"Wheeler Dealers" (MGM). Wham \$10,000. Last week, "V.I.P.s" (MGM) (7th wk), \$4,500.

63rd St. (E&S) (1,500 cars); Heart (Noah & Wiles) 1,500 cars; Shawnee and Leawood (Dickinson) (1,000; 750 cars). Hillcrest (Heath) (750 cars). Electric (Fulton) (1,600; \$1.25)—"Tarzan's Three Challenges" (MGM) and "Cattle King" (MGM). Brisk \$18,000. Last week, subruns.

Uptown (FMW) (2,043; \$1.25-\$1.50)—"Summer Holiday" (AI) and "Young Swingers" (AI). Pale \$3,500. Last week, "20,000 Leagues Under Sea" (BV) (reissue) (3d wk), \$3,500 for 5 days.

'Take Her' Boff \$9,000, D. C.; 'Journey' Smash 13½G; 'Tree' Rousing 13G, 2d

'Tree' Great \$14,000 In Seattle; 'Take Her' 10G

Seattle, Nov. 19. Some new, sock product plus some excellent holdovers means a topflight session here currently. "Under Yum Yum Tree" looks great on opener at Fifth Avenue while "Take Her, She's Mine" is solid in first at Coliseum. "Irma La Douce" still is smash in 17th session at Music Box. "Incredible Journey" is rated boff in second frame at the Blue Mouse. "How West Was Won" continues sockeroo in 33d stanza at the Martin Cinerama.

Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.25-\$1.50)—"Incredible Journey" (BV) (2d wk). Smash \$9,500. Last week, \$13,700.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50)—"Take Her, She's Mine" (20th). Solid \$10,000 or close.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50)—"Under Yum Yum Tree" (Col). Great \$14,000. Last week, "Lilies of Field" (UA), \$6,500.

Martin Cinerama (Martin Theatres) (870; \$1.25-\$2.25)—"How West Was Won" (MGM) (33d wk). Great \$10,000 or near after \$10,400 last week.

Music Box (Hamrick) (738; \$1.25-\$1.75)—"Irma La Douce" (UA) (17th wk). Looks like boff \$8,000. Last week, \$9,400.

Orpheum (Hamrick) (2,200; \$1.25-\$1.50)—"Mary, Mary" (WB) (3d wk). Fair \$5,000. Last week, \$8,300.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50)—"Katu" (Indie) and "Rice Girl" (Indie). Modest \$7,000. Last week, house was dark.

BROADWAY

(Continued from page 9)

\$10,000 or close, Daydating with Par.

Fine Arts (Davis) (468; \$1.80-\$2)—"Conjugal Bed" (Embassy) (10th wk). Ninth round ended Sunday (17) was good \$4,400 after \$6,600 for eighth week. Daydating with Forum. "Clear Skies" (Indie) opens here Nov. 26.

Guild (Guild) (450; \$1-\$1.75)—"Bergmann Film Fest" (Indie) (2d wk). First week ended Saturday (16) was splendid \$6,500.

Little Carnegie (Landau) (520; \$1.25-\$2)—"Naked Autumn" (UMPO) (2d wk). Initial session ended yesterday (Tues.) was trim \$13,000 or near.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"Lilies of Field" (UA) (8th wk). Seventh round finished Monday (18) was bright \$7,600 after \$9,500 for sixth week.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Devil and 10 Commandments" (Union) (6th wk). Fifth week ended Sunday (17) was okay \$4,300.

34th St. East (Reade) (434; \$1.50-\$2)—"Lord of Flies" (Cont) (m.o.) (3d wk). Second round was solid \$8,000 after \$9,000 for opener.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Any Number Can Win" (MGM) (7th wk). Sixth session completed Monday (18) was speko \$8,200 after \$12,000 in fifth week.

Toho Cinema (Toho) (299; \$1.50-\$2)—"Chushingura" (Toho) (7th final wk). This round ending tomorrow (Thurs.) looks like good \$4,800 after \$5,300 for sixth week. Stays several days past seventh week to open "High and Low" (Toho) on Nov. 26.

Tower East (Loew) (588; \$1.50-\$2)—"Fantasia" (BV) (reissue) (3d wk). First holdover stanza ended Monday (18) was smash \$17,000 or close after \$22,500 for initial week.

Trans-Lux East (T-L) (600; \$1.25-\$2)—"All Way Home" (Par) (4th wk). Third round completed Monday (18) was fast \$7,200 after \$10,000 for second week.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Under Yum Yum Tree" (Col). Opens today (Wed.), daydating with State.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Take Her, She's Mine" (20th) (2d wk). Initial stanza ended yesterday (Tues.) was big \$13,000. Daydating with Criterion.

Washington, Nov. 19. Trade winds are generally brisk this round, with openers adding some gusto. "Murder at Gallop" figures sock at MacArthur debut and "Take Her, She's Mine" looms boffo in Embassy opener. "Incredible Journey" rates smash in day-dating opener at Ambassador-Metropolitan.

"Under Yum Yum Tree" is going into second great session at Trans-Lux. "Lilies of Field" figures nifty in third at Keith's. "V.I.P.s" closes eightweek round in fine shape at Palace.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49)—"Incredible Journey" (BV). Great \$13,500, or near. Last week, "Mary, Mary" (WB) (2d wk), \$8,000.

Apex (KB) (940; \$1.25-\$1.40)—"Conjugal Bed" (Embassy) (5th wk). Good \$5,900. Last week, same.

Calvert (Man) (900; \$1.25-\$1.50)—"Yojimbo" (Indie). Okay \$3,000. Last week, "Three Fables of Love" (Janus) (2d wk), \$2,500.

DuPont (Mann) (400; \$1.25-\$1.80)—"Leopard" (20th) (6th wk). Good \$3,700 or close. Last week, \$4,500.

Embassy (Loew) (567; \$1.25-\$2)—"Take Her, She's Mine" (20th). Boffo \$9,000 or near. Last week, "New Kind of Love" (Par) (5th wk), \$5,200.

Keith's (RKO) (1,838; \$1-\$1.49)—"Lilies of Field" (UA) (3d wk). Nifty \$10,000 or close. Last week, \$13,000.

MacArthur (KB) (900; \$1.25-\$1.40)—"Murder at Gallop" (MGM). Sock \$13,000. Last week, "Heavens Above" (Janus) (6th wk), \$3,500.

Ontario (KB) (1,240; \$1.75-\$3)—"Macbeth" (Indie). Fancy \$10,000. Last week, "Sporting Life" (Cont) (3d wk), \$3,000.

Palace (Loew) (2,360; \$1.25-\$1.80)—"V.I.P.s" (MGM) (8th wk). Fine \$8,000. Last week, \$10,500.

Playhouse (TL) (459; \$1.25-\$1.80)—"Fantasia" (BV) (reissue) (4th wk). Trim \$5,700. Last week, \$6,200.

Plaza (TL) (278; \$1.25-\$1.80)—"Pleasures and Vices" (Indie). Good \$6,000. Last week, "Promises, Promises" (Indie) (6th wk), \$4,100.

Town (King) (800; \$1-\$1.49)—"20,000 Leagues Under Sea" (BV) (reissue) (3d wk). Oke \$5,000. Last week, \$5,500.

Trans-Lux (TL) (899; \$1.25-\$1.80)—"Under Yum Yum Tree" (Col) (2d wk). Sock \$13,000 or a bit over after initialing at \$15,500.

Uptown (SW) (1,300; \$1.65-\$2.75)—"How West Was Won" (MGM) (36th wk). Big \$10,000. Last week, same.

Warner (SW) (1,250; \$1.50-\$2.75)—"Cleopatra" (20th) (21st wk). Lusty \$11,000. Last week, ditto.

'Tree' Pacing Prov., Potent 9G, 'Mary' 6G, 2

Providence, Nov. 19. Prime favorite here, Jack Lemmon is getting the big play as star in "Under Yum Yum Tree" at Strand with sockeroo first week. Elmwood's 16th of "Cleopatra" looms good. Majestic with "Mary, Mary" looks fine in second. State's "Stolen Hours" is drab for first round.

Estimates for This Week

Albee (RKO) (2,200; 75-\$1)—"Two Women" (Embassy) and "Sky Above" (Emb) (reissues). Happy \$5,000. Last week, "Small World Sammy Lee" (7 Arts) and "Maid for Murder" (Cont), \$4,500.

Elmwood (Snider) (2,200; \$2.50-\$3)—"Cleopatra" (20th) (16th wk). Heavy weekend play helping hold up to good \$7,000. 15th week, \$8,500.

Majestic (SW) (2,200; 75-\$1)—"Mary, Mary" (WB) (2d wk). Fine \$6,000 expected after \$8,000 in first.

State (Loew) (3,200; 75-\$1)—"Stolen Hours" (UA) and "Cobweb" (UA). On drab side at \$5,000. Last week, "Twilight of Honor" (GM) (2d wk), \$5,100 in five days.

Strand (National Realty) (2,200; 90-\$1.25)—"Under Yum Yum Tree" (Col) and "Critic" (Col). This week's standout with sock \$9,000. Last week, "New Kind of Love" (Par) (3d wk), \$4,000.

ATOM-BURG 'PEACE' FEST A DUD

Peace-Theme Festival Awards

Los Alamos, Nov. 19. This New Mexican town, site of the development of the first atomic bomb, has held its first "International Peace Film Festival." Some 15 films of varying lengths were screened Nov. 9-10 in the Centre Theatre, 990-seater whose manager, Robert Kunc, promoted the event. For so new and so small a festival a lot of prizes were given, this being a point of criticism at some film festivals overseas. Not quite clear is the distinction as to the Quaker 16-minute short, "Which Way The Wind," being called the top winner although also listed in a three-way documentary tie.

Below are the winners as selected by jury. Jurors were Museum director Ed Pigeon, Albuquerque Tribune amusement editor, Fred Bonavita, same town's Don Pancho Art Theatre manager Ed Lowrence, Mrs. Ruth Hashimoto also served, she being a former New Mexico chapter president of American Assn. for the United Nations.

Best Actor—Osamu Takizawa in "Children of Hiroshima" (Japan)
Best Actress—Eva Polakova in "Engelchen Means Death" (Czechoslovakia)
Best Supporting Actor—Eduard Bredun in "Colleagues" (Russia)
Best Supporting Actress—No Award
Best Director—John Korty for "Language of Faces" (Quaker). This film also won "Best Documentary" and "Best Music Score" prizes
Best Photography—To "Colleagues" (Russia)
Outstanding feature—"Engelchen Means Death" (Czechoslovakia)
Outstanding short subject (three-way tie): "Which Way The Wind" (Quaker) "Toys On a Field of Blue" (U.S.) and "The Hole" (U.S.)
 A 16m United Nations film, "Power Among Men," was screened at the fest, but was not in competition.
 Kunc reported that a Polish made film "The Magician" was skedded to be shown, but print did not arrive in time for presentation.
 Festival was supervised by a committee of five Los Alamos businessmen, headed by Kunc.

Politicians, Nervous About Defeat, 'Hear' Rap and Close Mansfield Pic

Pittsburgh, Nov. 19. Exhibitor Morris Rubin, owner of the Art Cinema Theatre and one of a group who control both the Silver Lake and Fair Ground Drive-ins, bowed to an "official request" and closed out Jayne Mansfield's "Promises, Promises!" after a one-day showing on Wed. (13).

This is the first time in the history of the city, according to the oldest trade observers interviewed, that a film has been banned in the city. The public officials, still a little edgy over a state police raid of a few weeks ago that cost them the District Attorney election, reacted promptly to a complaint from a church leader who said the film was banned in Cleveland and should be banned here.

Police heads and city and county attorneys came down to the Art Cinema and suggested that the picture be closed out or an injunction would be issued to close it. Rubin asked for time and was given 24 hours and he hastily booked in "Violated Paradise" and "Hot Money Girl" to open on Thurs. (14).

Rubin himself took the matter resignedly by saying, "Why fight City Hall? If they want me to close it out I'll do it," he told the Pitt VARIETY rep, "the producer in Hollywood will be in to fight this as he's going to in Cleveland and we will play it after the case has been settled in court."

Rubin also revealed that the picture was now in its sixth week in Philly, had been okayed in Boston and, in fact, had played practically every market in the country outside of Cleveland and Pitt.

Pennsy until some years ago had a state board of censors which passed on films but rarely did more than delete a scene or two. Only action now possible comes under the all-encompassing law governing "lewd and obscene" material.

Frankovich Takes Over Before Xmas

Mike Frankovich will join his wife, Binnie Barnes, on the Coast before Christmas and take command of the Columbia Pictures studio almost immediately.

They sold their country home outside of London some time ago. Frankovich first must fly to Cambodia and Hong Kong where "Lord Jim" (Richard Brooks) is shooting but will be back in Beverly Hills mid-November.

IT IS STRICTLY FOR PUBLICITY

By CHUCK MITTLESTADT

Los Alamos, N.M., Nov. 19. Films with peace and anti-war themes are nil in this town that was the birthplace of the first A-Bomb. That fact was pretty evident from the meager crowd clocked for the recent two-day first International Peace Film Festival, staged at the 990-seat Centre Theatre here.

Films shown included 10 from the USA, two of them from the American Friends Service Committee (Quakers). Other countries represented included the Soviet Union, Japan, Czechoslovakia and Sweden.

Festival drew less than 500 persons and grossed less than \$1,000. On top of that, the house lost its regular Saturday afternoon crowd of moppets, and the regular Saturday night audience—accustomed to the usual Hollywood fare.

All in all, it turned into plenty of red ink for the director of the fest, Robert W. Kunc, who also regularly manages the house for Frontier Theatres Inc. of Dallas, the owner. But publicity was national and international.

Admission tickets were priced at \$3 each for evenings, \$2 for afternoons and \$1.50 for students.

Then there's one other catch: since the Federal Government built this town, they also still own most of the business buildings. Federal Government owns the theatre, leases it to Frontier. So they took 10% of the gross off the top, which certainly didn't help much.

Despite the fact that "peace" is a dud in this town, Kunc said he plans to proceed with a second festival again next fall. He claims he already has pledges from nine countries that they want to show at next year's event.

Politics Seen Behind Late Chide For U.S. Release of Jacqueline in Asia

Washington, Nov. 19.

Now that it doesn't matter, and contradicting itself, General Accounting Office has charged the U.S. Information Agency with violating the law in allowing films of Mrs. Jacqueline Kennedy's trips to India and Pakistan to be shown in this country.

The rap by GAO, the accounting office for Congress, marked a flip-flop in its policy. Last year it told USIA it could show the films in the U.S.

Despite the alleged violation, Comptroller General Joseph Campbell said nothing can be done now to cancel USIA's contract on Mrs. Kennedy's films with United Artists.

USIA was warned by Campbell not to show any more films here without "express statutory authority" from Congress. USIA operates under a general prohibition against domestic propaganda.

Last year a resolution okaying domestic screening of the films was passed by the Senate, but the House never acted on it.

One key factor in Campbell's reversal was that the pictures have never been shown overseas.

His ruling was released by Rep. Glenard P. Lipscomb (R-Calif.), a close buddy of Richard M. Nixon. He has been pushing GAO for an accounting on the issue.

Campbell rejected USIA's claim that the United Artists contract would bolster its overseas program.

The pictures, originally aimed at boosting U.S. propaganda efforts, were eventually distributed by United Artists in U.S. houses as one 30-minute feature.

United Artists has realized about a \$10,000 profit on the film, USIA spokesmen said. It's contract with USIA, however, requires this coin to go into the general U.S. Treasury fund.

Humorist
STANTON DELAPLANE
 extolls the virtues of cowboys and Indians in
Last Stand
 * * *
 another Amusing Feature in the upcoming
58th Anniversary Number
 of
VARIETY
 Plus other statistical and data-filled charts and articles

DISNEY QUARTERLY: 10c AND 3% STOCK

Hollywood, Nov. 19.

Regular quarterly dividend of 10c. per share and annual 3% stock divvy has been declared by Walt Disney Productions; both payable Jan. 18, 1964, to stockholders of record Dec. 18.

Earnings for fiscal year ended Sept. 28, 1963, will be the highest in company history, according to prexy Roy O. Disney, who said that while final audited figures aren't yet available earnings are estimated to range between \$3.75 and \$3.80 per share.

Company has made a payment of \$2,500,000 on principal amount of its \$15,000,000 loan from Prudential, Disney also reported. He noted that at the present time all indications point to another good year ahead.

BETH BROWN
 who should know about the labor pains attendant thereto details the travail when
A Book Is Born
 * * *
 Author
 another Interesting Feature in the upcoming
58th Anniversary Number
 of
VARIETY
 Plus other statistical and data-filled charts and articles

BALABAN PARTY FLIES TO MADRID

Paramount's Gotham home-office will be empty of the company's top execs this Friday (22) and into next week as the whole gang flies to Madrid for confabs with Samuel Bronston & Co. re the upcoming "Fall of the Roman Empire."

Barney Balaban will head the delegation which will also include exec v.p. George Weltner, ad-pub v.p. Martin Davis, general house counsel Leonard Kaufman, general sales manager Charles Boasberg, Davis' exec assistant Joseph Friedman and Latin division manager Henry B. Gordon.

Over 150 foreign distribs and domestic exhibs will also participate in the meetings at which Bronston will screen the final rough cut of "Empire." Most of the meeting will be devoted to merchandising and a presentation of sales concepts for the picture, which Par is distributing as a roadshow in the U. S. and Canada. Paramount also has deals covering its distribution of three other Bronston projects: "Circus World," "Night Runner of Bengal" and "The Blue and the Grey on the Nile."

Thomas W. Taylor has been appointed Coast representative for Reeder Productions, a firm in Knoxville, Tenn., which provides a consulting and feature picture location service for film producers interested in the East Tennessee area.

Raul Gonzales and A. Villareal reopened Texas Theatre at Bishop, Tex., on Thursday through Sunday policy.

N. Y. Top Cop's Strange Logic

New York's Police Commissioner Michael J. Murphy enjoys a good rep with Gothamites who matter and, more important, is known as a conscientious law enforcement officer among criminals and criminologists. But placing the onus on Mrs. Jack Benny et al. for "spurning" police aid to possibly ensnare the professional jewel thieves who have made the peripheral Central Park hostelrys and apartments such an acute larceny hazard that insurance companies refuse to write protection for permanents or transients in that sector, is a strange shifting of responsibility from police to victims.

If nothing else, Commissioner Murphy frankly admits New York is a jungle and the visitor, celebrity or otherwise, is risking loss of property—and perhaps direr things—if he's anywhere within the confines of the so-called "fashionable" midtown sector. If true, that's intolerable. It's as intolerable as those two thugs who invaded a Park Ave. apartment over the weekend despite doormen, elevator operator and maid.

Without telling the top cop and the usually proficient Gotham gendarmerie how to run their show, if every one of these peripheral Central Park West, Central Park South and Central Park East, yclept 5th Ave., hostelrys and apartments are such soft pickings for the Raffles and reefer set, it should be just as easy for the cops to stakeout these hotels and apartments without confessing to the visitor (1) that they are marked persons, with or without baubles on them, or (2) that the cops seemingly are unable to cope with the robbers without "cooperation." (Murphy cites that Mary Livingstone, actress-wife of Jack Benny, had "spurned" an offer of police protection via a "plant" from the burglary squad).

Now, and with an eye to the Great Gotham Invasion comes the 1964-65 N. Y. World's Fair, the police have and will have their hands full. But the celebrities shouldn't be shouldered with the onus of helping them capture cat burglars.

Recent influx of conventioners into the mass-capacity hotels which cater to such conclaves have also brought reports of much tampering with luggage and petty thievery. Whether jewels or "mad money," the New York cops have a mansized job always with them. Unfortunately, too much crime of a calibre not as glamorous, hence not as publicized, still is rampant.

Convention hullabaloo, of course, is a natural target as most of the visitors throw their bags into the room and dash off to a meeting or a bar. That's where the double-lock hazard figures, as the otherwise preoccupied stags just rely on the spring lock, a non-formidable thing for the celluloid-strip thieves who, when caught, usually con their way out with they "must have gotten into the wrong room."

All-New Metro

Continued from page 5

No individual or bloc has veto powers but there is the overall appraisal on the basis of story values plus marketing and promotion possibilities.

Story Comes First

There's been a new ground rule, somewhat flexible, which prescribes \$14,000,000-plus investments in a single production. O'Brien offers the thought that "the people want entertainment and the basic here is the story. Production embellishments are all to the good, but we must have the story."

He continues: "We cannot overcome weaknesses with marquee names. Stars are very helpful if we have the story."

A hotshot grosser for MGM currently (see separate story) is "Flipper," which stars a porpoise.

When he took office on January 9 O'Brien came upon an inventory of nearly \$100,000,000 in product. This, he felt, was excessive because it would have meant a backup in playoffs, among other things. Actually, though, this figure was not truly reflective because while the investment was in this amount the merchandise value was lesser. It was learned that some product in the backlog had to be written off pronto in keeping with O'Brien-instituted policy of entering on the books a picture's realistic potential "so that we know where we stand" as quickly as possible.

Present Stake

Present inventory comes to \$68,000,000, this covering 17 completed features along with stories, scripts, pictures in process, etc.

O'Brien says, "We won't move compulsively just for the sake of being in action. We feel we can always get enough to keep the studio going. As a matter of fact two or three projects have been cancelled because we felt they couldn't come out."

THE MIRISCH COMPANY Presents

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United Artists' Big One for Christmas!
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"KINGS OF THE SUN"



COLOR by DeLuxe
PANAVISION

and JAMES R. WEBB STORY BY ELLIOTT ARNOLD PRODUCED BY LEWIS J. RACHMIL MUSIC - ELMER BERNSTEIN

UA

Film Reviews

Continued from page 8

The Informers

The crooks' lingo is sometimes a spot puzzling, but not enough to be a problem. If this is not the way that Scotland Yard moves into action in cracking a safebreaking gang then it's the way that cinema audiences expect it to be, if they want kicks.

Central character is Chief Inspector Johnno, a dedicated cop at Scotland Yard. He has many contacts in the underworld and the snouts, or informers, feed him with many a juicy lead to solving a crime. But Johnno's chief insists that personal contact with informers should be out. From now on, scientific methods must be used. But Johnno believes he is close to cracking the gang that has been pulling off some audacious banknote robberies and is sure that one of his most wily informants can put him on the trail. So he disobeys orders.

The informer is murdered and the inspector starts to investigate. From then on it's a story of double-crossing and patient tracking down by Johnno. Johnno's tenacity is rewarded. The murdered informant's info is right enough to frighten the daylight out of the gang leader and the shadow man behind him who handles the greenbacks.

To dispose of the inspector they decide he must be framed. They use the gangster's moll to set a bribery trap and Johnno is arrested. But the dead man's brother is also on the trail. Before Johnno breaks jail, and then the gang, there is a tough free-for-all between the two gangs, making a climax that has the impact of a straight left.

Nigel Patrick, as Johnno, gives a suave, dominating performance in which, till the finale, he uses brain rather than brawn. Here is a topnotch portrayal of a thoughtful, diligent and completely dedicated policeman. Of the assorted villains, outstanding are Frank Finlay as the bossman and Derren Nesbitt, with an insidious study in oily menace, as the pimp who organizes the robberies. Roy Kinneer, Colin Blakely, John Cowley and Kenneth J. Warren also chip in with sturdy performances as underworld characters.

Harry Andrews plods through an unrewarding role as Patrick's chief and Allan Cuthbertson, as another inspector, turns in the kind of supercilious portrait which he has practically made his copyright. Only two femme performances are of any moment. Maggie Whiting, not seen nearly enough, plays the tart living a double life. In London, she is dominated by her protector, played by Nesbitt; in the suburbs she has a small son who doesn't know his mother's secret, and he plays a key figure in the climax. Miss Whiting displays some versatile emotions with sure touch. Catharine Woodville has limited opportunity as Patrick's young wife, but is appealing.

Director Ken Annakin has plunged into the melodramatics with gusto but also shrewdly has made sure that the feeling that "this could happen" is never allowed to crack. He has had a particularly smart notion in that he has used the better known names, and faces as the law, and faces not so familiar to average audiences as the hunted criminals.

Main minus in his direction, or maybe it's the cutting or screenplay, is that some of the incidents become unduly intricately interlocked. In fact, in the final fight sequence, it is often difficult to remember which villain is on which side. Reginald Wyer has used his black-and-white lensing with a harsh sense of atmosphere where required.

Rich.

Mefiez-Vous Mesdames (Be Careful Ladies)

(FRENCH—FRANSCOPE)

Paris, Nov. 12.

Gaumont release of PAC-SNEG-Zebra film production. Stars Michele Morgan, Danielle Darrieux, Paul Meurisse, Sandra Milo. Directed by Andre Hunebelle. Screenplay, Jean Halain, Pierre Foucaud from book by Ange Bastiani; camera, Raymond Lemoigne; editor, Jean Feyte. At Ambassade-Gaumont, Paris. Running time, 80 MINS.

Gisele Michele Morgan
Edwige Danielle Darrieux
Charlie Paul Meurisse
Landlady Sandra Milo
Florence Gaby Sylvia

Picaresque comedy is well plotted, but a dearth of inventive direction and frothy thesping makes it more telegraphed than original. It

is thus a chancey export item with local possibilities better.

Paul Meurisse is usually a good sophisticated comedy actor. But here he has to bear the brunt of female homicidal plot. Even he cannot bring it off. He is abetted by the distracted support of Michele Morgan, wrong as a conniving wife, and Danielle Darrieux, too soubrettish as an aging swindler whose charm is masked in childish primping.

Meurisse is a lawyer wronged by Miss Darrieux who intends battering off women by Don Juan tactics when he gets out of jail. Answers to an ad in a paper are mainly women wanting him to do in their husbands or wanting to do him in because he poses as a millionaire. He finally marries his landlady.

Director Andre Hunebelle has given this a slick if uninspired mounting. It lacks the pace, feeling for character and situation that could have made this familiar affair more intriguing. It is technically par. Mosk.

Girl In The Headlines (BRITISH)

Crisp, competent whodunit with some sharp performances, authentic locales and red herrings.

London, Nov. 15.

British Lion-Bryanston release through B.C. of a Bryanston presentation of a Viewfinder film. Stars Ian Hendry, Ronald Fraser. Features Margaret Johnston, Natasha Parry, Geirion Moore, Patrick Holt, Peter Arne, Jeremy Brett, Robert Harris, Rosalie Crutchley, Marie Burke, James Villiers. Produced by John Davis. Directed by Michael Truman. Screenplay by Vivienne Knight & Patrick Campbell, based on a novel by Laurence Payne; editor, Frederick Wilson; camera, Stanley Pavey; music, John Addison. Reviewed at Rialto Theatre, London. Running time, 72 MINS.

Inspector Birkett Ian Hendry
Sergeant Saunders Ronald Fraser
Mrs. Gray Margaret Johnston
Perla Barker Natasha Parry
Jordon Barker Jeremy Brett
Hector Kieron Moore
Hammond Barker Peter Arne
Lindy Birkett Jane Asher
Maude Klein Rosalie Crutchley
William Lamonte Robert Harris
Barney Duncan Macrae
Midred Birket Zena Walker
David Dane James Villiers
Inspector Blackwell Alan White
Superintendent Martin Boddy
Madame Lavalie Marie Burke
Walbrook Patrick Holt
Teddy Boy Griffith Davies
Lamotte's Secretary Gabrielle Brune
Man in Club Hugh Latimer

A crisp, well made whodunit, with plenty red herrings to keep an audience guessing. Neither the screenplay nor Michael Truman's direction call for undue histrionics. Result is that the cops look, talk and behave like cops and the varied suspects, though mainly larger than life, are completely credible types.

A model is found dead in her flat, which has also been robbed. The only clues available to the police are a hidden gun, a ballpoint pen found on the floor and a cryptic entry in the girl's diary about a lunch date. Patiently and laboriously Chief Inspector Birkett (Ian Hendry) and his sidekick, Sergeant Saunders (Ronald Fraser) set out to solve the mystery and, in doing so after much frustration, they also unveil a drug ring which is the link between the various suspects. Disclosure of killer comes as little surprise, not so much from illogicality of the yarn, but because the artist concerned is clearly too big a name to be signed up for a part of seemingly comparative unimportance.

Ian Hendry and Ronald Fraser, who have most of the small element of comedy, make a good team of believable detectives. No heroics. Just patience and commonsense. Zena Walker plays Hendry's wife in credible fashion and there is a standout cameo of a conceited television idol, who is a suspect, but himself gets bumped off, superciliously played by James Villiers. Others involved in and around the murder who give sound accounts of themselves are Natasha Parry, Jeremy Brett, Kieron Moore, Peter Arne, Robert Harris, Marie Burke and Rosalie Crutchley.

Stanley Pavey's black and white photography is okay and a variety of London locales are admirably caught. Editing by Frederick Wilson is smooth and an unobtrusive musical score by John Addison is enlivened by Elizabeth Vaughan singing a song called "Casta Diva" in chirpy style. Rich.

I Compagni (The Strikers)

(ITALO-FRENCH)

Rome, Nov. 5.

Paramount release of a Franco Cristaldi production for Video-Lux (Rome)—Mediterranean (Paris). Features Marcello Mastroianni, Renato Salvatori, Gabriella Giorgelli, Folco Lulli, Bernard Blier, Raffaella Carrà, Francois Perier, Vittorio Sanpoli, and with Annie Girardot. Directed by Mario Monicelli. Screenplay, Monicelli, Age, Scarpelli; camera, Giuseppe Rotunno; editor, Ruggero Mastroianni; music, Carlo Rustichelli. At Barberini, Rome. Running time 127 MINS.

Finely crafted pic which tells an often serious and sober tale with enough light touches to maintain audience interest throughout. Degree of film's success will depend on how many people will overcome basic doubts about title and story content to see and enjoy the way it's been handled. Some cuts will help. The cast is a strong one for European and other arty house spectators.

Tale is about an early strike in the late 1800's by a group of north Italian factory workers who eventually rebel at long working hours and trying conditions at a plant. Their inexperience at agitation almost results in capitulation to the bosses. But they eventually make their point although they return to work, their impact has been felt, and things are likely to be different from then on.

It's the usual pattern, but director Mario Monicelli manages to lighten the tension with enough light touches, such as those which brightened his "Big Deal on Madonna Street," to give this item an offbeat flavor and considerable down-to-earth humor. Also, except for some caricatured plant toppers, he also fairly refuses to paint his strikers lilly-white, showing them to be violent, at times irresponsible, sometimes ignorant, but at all times human beings. In this sense, it is more a social than a political film.

Some viewers may be a bit disconcerted by Marcello Mastroianni's bearded makeup and unsmooth manner, but he gives this decidedly offbeat casting an interesting projection. Renato Salvatori is good as a sometime associate and Annie Girardot is fine in a small role as a goodhearted prostitute. Francois Perier as a mild teacher, and Bernard Blier, as one of the leaders measure up.

Folco Lulli has the meatiest role as a hunky group boss, who dies for the cause, and makes the most of it. Gabriella Giorgelli is appealing and shows promise as his daughter. But the large cast is full of colorful performers, who blend magnificently into the period thanks to topnotch art direction and costume design by Mario Garbuglia and Piero Tosi, certainly among the highlights of this pic. Pace, especially for foreign spectators who know less about (or care less for) historic details keyed to Italo feelings, could stand considerable pepping up via removal of excessive frills. Giuseppe Rotunno's camera is up to fine period feeling of whole as is Carlo Rustichelli's music. Hawk.

Frisco Fest Reviews

Continued from page 6

The Moving Finger

Wendy Barrie is seen fleetingly as one of those weird rich women who flirt with bohemianism but can't abandon her bank accounts and bathrooms. Lionel Stander's sandpaper voice quickly becomes grating on the ear. Still working hard at being the poor man's Gregory Ratoff, he proves that, as a reader of beatnik poetry (Dan Proper's "Fable of the Final Hour") he's neither funny nor philosophical. Proper's title, incidentally, would be a better label for the pic than its present nonsensical label.

Barbara London, with all the necessary dimensions for her role except depth, is never clearly defined. Is she actually in sympathy with the wounded bandit, just a dumb brunette, or an unintentional opportunist? She moves beautifully but has little range of visual expression.

Max Glenn's photography, by intent or by lack of funds, is always underlit, a style which quickly grows monotonous. Frequently jerky movement suggests handheld cameras while some of the

Richest Actor: Cary Grant

Continued from page 1

\$13,000,000 since its release and it still gets re-release payoff occasionally. Of this, \$9,300,000 has been earned domestically and \$3,500,000 abroad. Grant has earned over \$3,000,000 on this one alone so far, his deal with Universal calling for him to get 75% of the profits. Not only that, but in 1965 he takes over ownership of the negative as part of the same deal through which he would become sole owner of the film after seven years. Universal got an estimated 30% off the top for distribution. Pic was produced for about \$3,000,000.

Other Deals

After "Petticoat," Grant and producer Stanley Donen made a deal with U to make "The Grass Is Greener." Universal financed it for over \$3,000,000 and released it. It was made in England with no U supervision and the company just about broke even. Donen owns it and Grant, it is understood, is a partner in this ownership.

Rebounding from this less-than-successful effort (by "Petticoat" standards at least), Grant made "That Touch of Mink" for Universal. This one, which U owns, has already taken in close to \$8,000,000 domestic since its release in the summer of 1962 and there's still considerable foreign coin to come in, according to Universal figuring. Grant has a piece of this one, being a partner with Universal and Doris Day, his costar. It is estimated that he can

wind up with another \$3,000,000 when all is said and done on "Mink."

Next is "Charade," which debuts at Radio Music Hall this Christmas. This is another Donen production but Grant is a partner again. Universal expect to be able to top "Mink" and "Petticoat" biz with this one and if the company is successful in doing so, another few million may be on its way to the actor's coffers. Grant's deal is with Donen on "Charade" but he does most of the dealing with Universal even under these circumstances, it is believed.

Coming Up

The actor's latest project is an as-yet-untitled picture being written by Peter Stone. This is Grant's production and is understood to be his negative as well. The deal on this effort is believed to be even stronger for Grant than was his pace-setting "Petticoat" arrangement. Again speculating, should it turn out like some of the others, another few million will be on its way to Grant, not to mention his ownership of the property in the first place.

It is the actor's method to stay within the risk area of a picture's profits. Getting a fat share if a film scores and sometimes even owning the negative, Grant is figured by many to be one of the most astute film businessmen now operating. Interestingly enough, he is dickering with some guys with equally stiff reputations in Lew Wasserman and Jules Stein of MCA, which at one time represented him and which was a pioneer in high terms for clients. He's now using their training on them.

Do-It-Yourself Man

Interesting too is the understood fact that the actor handles his own business dealings. He maintains full control over everything concerned with a project on which he works, including such items as art work and on into more intricate details. Even on his partnership deals with Donen and others, he handles the dickering. MCA formerly handled Grant as a client and MCA now controls Universal.

There are other wheelers like William Holden who'll end up with upwards of \$2,000,000 on "Bridge on the River Kwai," its estimated. Liz Taylor is known for her "Cleopatra" millions and "V.I.P.s" deal. Doris Day has collected over \$1,000,000 from "Pillow Talk" (also Universal) and "Mink." Gregory Peck's chunk of "To Kill a Mockingbird" (another Universal pic) could yield over \$1,000,000 and he also has a piece of the upcoming "Captain Newman, M.D.," James Stewart got his million from "The Glenn Miller Story" and Tyrone Power from "Mississippi Gambler." Marlon Brando has made hefty deals such as on "Mutiny on the Bounty" and Sinatra has just made a multi-million dollar agreement with Warner Bros.

But none have clicked into the over-\$2,000,000 range as often as Grant and none have the potential already either in the can or on the drawing board that he has. It is small wonder that he sticks with Universal where he can make these kind of deals and presumably satisfy all sides. His "Petticoat" arrangement, though heavily weighted in his favor, still helped bail Universal out when it was in a genuine slump. It has never been in one since, nor has Grant.

Columbia Vs. Spain

Continued from page 3

estimate that Columbia would have cleared 100 million pesetas (over \$1,500,000) during the 1963-64 film year with its strong list of entries headed by "Lawrence of Arabia." Instead, the company is now at a full standstill.

Other reliable reports say "Behold a Pale Horse" will undoubtedly get Government approval but film authorities are unable to withdraw the clamps until the Information Minister screens a finished print.

Heritage Theatre Corp. authorized to conduct a motion pictures and package shows business in New York. Capital stock consists of 200 shares, no par value. Litvinoff & Singer filing attorneys at Albany.

Washington Square shots contrast so much that they suggest stock footage. Occasionally an original shot indicates imaginative thinking on Glenn's part—one of the slain bandits hanging by one foot from a metal railing, and an interesting but overlong tracking shot of Angel and the bandit staggering along Bleecker Street at night during an Italian festival while the girl waits for him to die.

The beatnik scenes are, for the most part, ridiculous. They do not suggest bohemianism, but only prove that the cast is highly integrated. The "party" sequence was supposedly authentic with many Village characters playing themselves but it is doubtful that Ruth McKenney would recognize them, nor would Max Bodenheim.

Robe.

The Enemy, the Sea (JAPAN)

San Francisco, Nov. 12.

Ishihara International Production. Akira Nakai, producer. Features Yujiro Ishihara, Masayuki Mori, Kinuyo Tanaka, Riko Asoka, Hajime Hana, Gannosuke Ashinoya, Shiro Osaka. Directed by Kon Ichikawa. Screenplay, Natto Wada; camera, Yoshihiro Yamazaki; art director, Takashi Matsuyama; music composed by Yasushi Akutagawa and Toru Takemitsu. Reviewed at Frisco Fest, Nov. 10, 1963. Running time, 100 MINS.

Although there are a few spectacular scenes of a storm at sea in "My Enemy, the Sea," one of Japan's two entries in the San Francisco Film Festival, 1963, is for the most part a disappointing account, in color, of a great sea adventure. Kenichi Horie's solitary, 94-day crossing of the Pacific in his 19-foot sailboat.

It has neither the impact of a fine documentary nor the extra dimension of insight into a boy with a dream, the dream of being the first Japanese to sail alone to America.

The title is catchy, but could it have come from Horie's log? What mariner could set out on such a challenging voyage thinking of the sea only as an enemy? There is no sense here of the mystery of the sea or the almost mystical union between the sailor and the sea. There is only Horie, battered by the thundering waves, vomiting, shaken, coming through it all with a rather stolid "I'm glad I made the trip."

The flashbacks showing the parents' opposition to the voyage and the hostility of his few friends add nothing to the film, and in fact, distract from it. Director Kon Ichikawa, known here for his "Fires on the Plain" might have done better to concentrate solely on his hero, well portrayed by Yujiro Ishihara, and his courageous efforts to endure and reach his goal.

However, there is enough interest in Horie's trip from Osaka to San Francisco and enough excitement in the film for most sailing buffs to give it commercial possibilities here. Judy.

20th CENTURY-FOX
ANNOUNCES that

DARRYL F. ZANUCK'S **THE
LONGEST
DAY**



***will be withdrawn from
domestic distribution
on January 1, 1964***

*It will open in 450 selected
first-run theatres
to participate in the
20th Anniversary of*

D-Day, June 6, 1964

New York Sound Track

Local film buffs amused by one of Carl Foreman's "inside comments" in his recently previewed "The Victors": that is, Foreman's use of Frank Sinatra's recording of "Have Yourself a Merry Little Christmas" as the ironic background music for the scene in which a G.I. is executed for desertion. The buffs remember that several years ago Sinatra announced he was going to do the film adaptation of the novel, "The Execution of Pvt. Slovak," based on the same incident which inspired the "Victors" episode, and that Albert Maltz, one of the "Unfriendly 10," would write the screenplay. The subsequent hubbub about the propriety of the project later persuaded Sinatra to drop the whole idea.

David Raphael, 20th-Fox's Paris-based Continental supervisor, in New York for a four-to-six-week homeoffice look-see—his first extended local visit since the Zanuck administration took over... The good word from Mexico: Shooting on Metro's "Night of The Iguana" is five days ahead of sked and pic is expected to wind in about two weeks. Everybody still likes everybody else... Eleanor Perry signed by 20th to do the screen adaptation of Julian Gloag's novel, "Our Mother's House," to be filmed in Britain next year.

Indie publicist Phil Fried, mending from a broken back at Port Chester's United Hospital, is being fitted with a brace which will allow him to be discharged in about two weeks... Kanawha Films will release their Swedish import, "The Doll," themselves, after having turned down an offer from another distrib. Pic was an entry at the Frisco fest this year, also at Mar Del Plata... Ralph Nelson will direct 20th's "Fate Is The Hunter," getting underway on the Coast next month.

Warners will be will repped at the posh eastside arties this Christmas, what with Elia Kazan's "America, America" at the Paris, and Dore Schary's "Act One" at the Trans-Lux East... Local documentary filmmaker Richard Leacock will attend the Festival Dei Popoli in Florence (Italy) in January to introduce a number of his pix, including the recently telecast "Crisis." Gordon Hitchens, editor of Film Comment, will be U.S. rep at the fest.

William Golding, author of "Lord of The Flies," due in from London next month... Robert Rossen and Argentine director Leopoldo Torre Nilsson were among the film people on hand to discuss "The Artist as A Citizen" at the Latin American Symposium on The Arts at the Overseas Press Club Monday (18) night... Peter Fonda due to make p.a.s. in London and Scandinavia in connection with "The Victors"... The Plaza Theatre kicks off its Chaplin Festival next Tuesday (26) with "City Lights," to be followed in subsequent months by such pix as "The Great Dictator," "Limelight," "Modern Times," and others.

Portland Mason, teenage daughter of Pamela and James Mason, is reported as set to star in the film version of her mother's novel, "This Little Hand," to be made by Pamela Productions for Reade Sterling release... Ernie Pintoff's shortie, "The Critic," being booked around the country with Col's "Under The Yum-Yum Tree." In London it will preem along with Col's "Dr. Strangelove"... Also re Pintoff: Rugoff Theatres is planning an entire program of Pintoff creations as an upcoming bill at the Fifth Avenue Cinema.

Bill (UA) Heinemann, newly elected prez of the Motion Picture Pioneers, is learning about the headaches attendant to "casting a dais," referring to next Monday's (25) fete at the Americana for Darryl F. Zanuck as the "Pioneer of the Year." The VIPs, who have either practically invited themselves onto the dais, plus the special list DFZ gave the committee as dais candidates, has swelled the roster. Ex-Pres. Eisenhower will be principal speaker; George Jessel toastmaster.

In its 12th London prerelease week at the Dominion, Tottenham Court Road, "Cleopatra" grossed over \$37,300 and not \$27,300 as estimated in VARIETY Nov. 6.

Barry (WMCA) Gray quickied to London over the weekend for "The Victors" opening at the Odeon-Leicester Sq., the third of Carl Foreman's films to be presented at a Royal world premiere. "The Key" and "Guns of Navarone" were the two previous pictures. Gray will tape the proceedings, interviews etc., and was back last night (Tues.). Last week Prince Philip attended a Royal premiere of another Col pic, "Bye, Bye Birdie," at the Marble Arch, London. Two more Col openings in London are Stanley Kubrick's "Dr. Strangelove" Dec. 12 at the Columbia Theatre and Otto Preminger's "The Cardinal" at the Astoria.

Herman G. Weinberg has completed English titles for six new foreign films scheduled for N. Y. premieres. "Adorable Julia" (Lilli Palmer and Charles Boyer), French-Austrian coproduction, Jacques; Mage; "Warrior's Rest" (Brigitte Bardot and Robert Hossein) (French) Royal International; "Les Dames du Bois de Boulogne" (French), Brandon Films; "The New Wave Story," French expose of "behind-the-scenes" of movie-making, originally banned in France; "High and Low," Toho International; Italian comedy, "To Bed Or Not To Bed" which, under the title of "The Devil," won the "Best Picture" award at the 1963 Berlin Film Festival (Reade-Sterling).

Ray Stark (7 Arts), instead of "casting backers" as more often happens with new musicals, hosted a luncheon for play party agents at "21" before he took off for Mexico again where "Night of the Iguana" is shooting. Bob Merrill and Jule Styne demonstrated their words and music to the party agents ("one of them was in tears," says Stark) but neither Barbra Streisand, Sydney Chaplin, Aileen McLeerie or Danny Meehan, the leads, who attended, performed. "Funny Girl," legit bi-musical of Fanny Brice (Stark's mother-in-law; Fran Stark is the comedienne's daughter), has Miss Streisand in the title role.

Dr. Kildare is now in the form of a candy bar. Likeness of Richard Chamberlain is on the wrapper and a company called Fair Play is the distributor... Frank and Maurice King off to France and Spain for openings of their "Captain Sinbad," and then to England and India anent new productions... Lester Pollack, manager of Loew's Rochester Theatre, Rochester, N. Y., has been named exec director of that city's Community War Memorial.

Alice Lee Boatwright, Universal eastern talent rep, back in New York after two weeks of conferences at U City... final cast additions to A. C. Lyles' "Stagecoach to Hell" include Richard Arlen (his eighth for the producer), Carl Petty, Paul Burns, Ralph Taeger and Wayne Peers... Marlin Skiles will score his 87th pic for Allied Artists with "Gunfight at Comanche Creek"... Stanley Kramer's "Invitation to a Gunfighter" completed filming in Hollywood last week... Par's Jerry Lewis starrer "Who's Minding the Store" set for over 400 Christmas dates around the country, bowing in New York Nov. 27 at the Victoria and Loew's Metropolitan. Among other things, pic has a national ad campaign tieup with Sealy Mattress Co.

Richard Basehart inked by John Sturges for "Satan Bug," a Mirisch pic for UA... 12-year-old German circus performer Katharyna into Par's "Circus World"... property man Jack Wright Jr. has decorated the set of the Landau Co.'s "Pawnbroker" with 1,500 pawned items, hooked by a real Gotham three-balled establishment at the Roger Lewis Fox-Movietone location store... Wayne Shanklin has penned music and lyrics for a lullaby called "Little Child" which Constance Towers will warble in AA's "Naked Kiss"... Arnold Schulman has novelized his screenplay for Paramount's "Love With the Proper Stranger" for publication by Popular Library.

E. Jonny Graff, Embassy's tv veep, off on a southern sales trip, a visit to the NAB convention in Ft. Worth and a Coast visit... several featurettes and other items for tv being prepared pegged to UA's "One Man's Way," the biography of pop pulpiteer Norman Vincent Peale... Par's "Who's Been Sleeping in My Bed" debuts in Gotham Dec. 25 at the Victoria and Festival Theatres... Juano Hernandez in New York from Puerto Rico to begin acting chores in "Pawnbroker"... Diane Baker inked for a leading role in Alfred Hitchcock's "Marnie" for Universal.

UNIVERSAL REUNITING HUDSON-LOLLOBRIGIDA

Rock Hudson and Gina Lollobrigida, who teamed for Universal in "Come September," will be reunited for a new romantic comedy for the company called "Strange Bedfellows." It's a Panama-Frank opus to be produced and directed by Melvin Frank as a joint venture of Gibraltar Productions and Melnor Films.

Frank and Michael Pertwee penned the screenplay for the pic, which is slated to go into production this spring immediately following Hudson's next effort for U, "Send Me No Flowers," in which he toplines with Doris Day and Tony Randall. Miss Lollobrigida is presently making "Woman of Straw" overseas for United Artists.

Danes' Big Plot

Continued from page 5

earlier this year in Sweden, looks great, but can all these goals be attained via a fund of no more than approximately \$2,775,000?

Gregers, who thinks they can, notes that cost of production in Denmark is considerably lower than elsewhere (an average black-and-white feature of quality can be made for perhaps \$75,000 and a color film for about \$140,000), and that only about 25 features are made a year. Aim of the plan is not so much to increase quantity of production, but to spur its quality and to provide a continuity of production.

One of the inhibiting facts of Danish film production life, according to Gregers, has been that because Danish films have had little or no export market, since silent film days there has been a self-perpetuating tendency to produce only those "surefire" subjects which will satisfy the domestic market, made at budgets which can be recouped at home. Thus the tendency to depend heavily on popular Danish novels ("presold properties"), Danish radio and theatre personalities, and parochial Danish themes, which have little or no interest to the outside world, not even to other Scandinavian countries.

While the new proposals would continue the current practice of reimbursing producers a portion of their domestic b.o. receipts (and thus tend to encourage locally-slanted b.o.-type pix), Gregers feels that the new provision for rewarding features of quality, no matter what their local b.o. performance, would spur more offbeat production. Hopefully, the latter might also be successful at home, while helping the Danes find an export market.

Danish But Exportable

When he talks of pictures which will be acceptable in the international market, Gregers emphasizes that he is not thinking of "neutrally-slanted" international plots with multi-lingual casts. Rather, he means essentially Danish films, utilizing an increasing number of original screenplays and with the kind of themes which are "recognizable" around the world.

As an example, he cites his own company's film, "Weekend," which repped Denmark at the San Francisco fest. This tale of sex and boredom in today's Denmark (the frankness of which reportedly made it unacceptable at this year's Cannes fest), was not only able to recoup its \$71,000 budget at home, but already has earned—Gregers estimates—about \$420,000 overseas.

Also successful overseas has been another sexy Danish item, "A Stranger Knocks," but Gregers does not feel that the only thing Denmark has to offer is "unbridled sex." He has great hopes for the U.S. success of another Rialto pic, "The Vacuum Cleaner Gang," described as a satirical comedy, completely Danish in place but international in appeal.

Gregers, who was a member of the all-industry committee which formulated the new plan, says that it already has been "favorably received" by the minister of culture, whose department would oversee its operation. In actual performance, the film institute would be governed by an eight-man board, including four reps of the government and four reps of the film industry.

Later Coon Rapids drive-in also has installed in-car heaters and is giving winter operation a whirl, starting out, however, only with Fridays through Sunday weekends.

Amusement Stock Quotations

Week Ended Tues. (19).

N. Y. Stock Exchange

1963	High	Low	*Weekly Vol. in 100s	High	Low	Tues. Close	Net Change for wk.
ABC Vending	209	143/4	133/4	133/4	133/4	133/4	— 1/2
Am Br-Par Th	410	35	32 1/2	32 1/2	32 1/2	32 1/2	— 1/4
Ampex	1512	22 1/4	20 1/4	21	21	21	— 3/8
CBS	1087	83 3/4	77 1/4	78 1/4	78 1/4	78 1/4	— 1/2
Chris Craft	201	14 1/4	14	14	14	14	— 1/2
Col Pix	84	24 1/4	23 1/4	23 1/4	23 1/4	23 1/4	— 1/4
Decca	5	45 1/4	45 1/4	45 1/4	45 1/4	45 1/4	— 1/4
Disney	178	44	40 1/4	41	41	41	— 3
Eastman Kdk	294	113 3/4	111 1/4	111 1/4	111 1/4	111 1/4	— 3
EMI	121	5 1/4	5 1/4	5 1/4	5 1/4	5 1/4	— 1/4
Glen Alden	1065	16 1/4	14 1/4	16 1/4	16 1/4	16 1/4	+ 1 1/8
Loew's Thea.	131	17 1/4	16 1/4	17 1/4	17 1/4	17 1/4	+ 5/8
MCA Inc.	62	62 1/4	60 1/4	60 1/4	60 1/4	60 1/4	— 1 1/4
Metromedia	184	36 1/4	32 1/4	32 1/4	32 1/4	32 1/4	— 2 1/4
MGM	149	28 1/4	28 1/4	28 1/4	28 1/4	28 1/4	+ 1
Nat. G'l Corp.	171	11 1/4	10 1/4	11 1/4	11 1/4	11 1/4	+ 1/4
Outlet	1250	22 1/4	21 1/4	22 1/4	22 1/4	22 1/4	+ 3/8
Paramount	269	55 1/4	52 1/4	53 1/4	53 1/4	53 1/4	— 3/4
Polaroid	1179	186 1/4	176 1/4	181	181	181	— 1 1/4
RCA	4638	99 1/4	93 1/4	93 1/4	93 1/4	93 1/4	— 1
Republic	46	9	8 1/4	8 1/4	8 1/4	8 1/4	— 3/8
Rep., pfd.	5	15 1/4	15 1/4	15 1/4	15 1/4	15 1/4	— 5/8
Stanley War.	91	25	24 1/4	24 1/4	24 1/4	24 1/4	+ 1/8
Storer	31	42	41	41	41	41	— 1
Taft Bdcst.	29	24 1/4	24	24 1/4	24 1/4	24 1/4	+ 3/8
20th-Fox	406	29 1/4	27 1/4	28	28	28	+ 1/2
United Artists	250	23 1/4	21 1/4	21 1/4	21 1/4	21 1/4	+ 1/8
Warner Bros.	235	14 1/4	13 1/4	13 1/4	13 1/4	13 1/4	+ 1/8
Zenith	840	81 1/4	76 1/4	77 1/4	77 1/4	77 1/4	— 2

American Stock Exchange

4	2 1/4	Allied Artists	72	3	2 1/4	2 1/4	+ 1/4
8 1/4	5	BalMnt GAC	540	11 1/4	9 1/4	9 1/4	+ 3/8
12 1/4	6 1/4	Cam-Pkway	6	8 1/4	7 1/4	7 1/4	— 5/8
24 1/4	16 1/4	Cap. Cit. Bdc.	67	21 1/4	19 1/4	19 1/4	— 1
17 1/4	12 1/4	Cinerama Inc.	732	14 1/4	13 1/4	13 1/4	— 1 1/8
9	6 1/4	Desilu Prods.	25	7 1/4	7 1/4	7 1/4	— 1/4
8 1/4	4 1/4	Filmways	301	9 1/4	8 1/4	8 1/4	+ 3/8
11 1/4	9	Movielab	61	10 1/4	8 1/4	10 1/4	+ 1 1/8
13 1/4	5 1/4	MPO Vid.	13	12 1/4	11 1/4	11 1/4	— 3/8
3 1/4	2 1/4	Reeves Bdcst.	22	3	2 1/4	2 1/4	— 1/4
5 1/4	2 1/4	Reeves Ind.	183	3 1/4	2 1/4	2 1/4	— 1/4
17 1/4	13 1/4	Rollins Bdcst.	14	16 1/4	16	16 1/4	— 1/2
25 1/4	16 1/4	Screen Gems	21	20 1/4	20	20	— 1/2
22	8 1/4	Technicolor	351	19	17 1/4	17 1/4	— 1 1/4
6 1/4	4 1/4	Teleprompter	29	6	5 1/4	5 1/4	— 1/4

* Week Ended Mon. (18).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6 1/4	6 1/4	+ 1/4
Four Star Television	8 1/2	9 1/4	— 1/4
Gen. Aniline & Film	340	363	
General Artists Corp.	7	7 1/4	+ 3/4
General Drive-in	9 1/4	10 1/4	— 1/4
Herts-Lion	7 1/4	1 3/16	
Magna Pictures	1 1/2	1 1/2	
Medallion Pictures	16	17 1/4	+ 1/4
Official Films	15 1/16	1 1/4	
Pickwick International	4 1/4	5 1/4	
Premier Albums	4 1/4	5 1/2	— 1/4
Rust Craft Greeting Cards	11 1/4	12 1/4	— 1/4
Seven Arts Productions	7	7 1/4	— 1/4
Transcontinental Television	19	20 1/4	+ 1/4
U. A. Theatres	12	13 1/4	+ 1/2
Universal Pictures	66 1/2	71	
Walter Reade-Sterling Inc.	3 1/2	4	
Wometco Enterprises	39 1/4	41 1/4	— 3/4
Wrather Corp.	6 1/4	7 1/4	— 3/8

(Source: National Assn. of Securities Dealers Inc.)

B'ham Show Biz

Continued from page 1

them of a privately-sponsored nature.

Although there was only a handful—approximately a dozen—Negroes in the audience, there was no trouble. Promoters for future shows also don't anticipate any difficulties.

Following the successful integration of the Ballet Folklórico (which drew over 4,000, one of the largest crowds in this city for several years), local promoter Don Kirkpatrick brought into the Auditorium the Chad Mitchell Trio for a one-nighter.

Although the size of the audience was disappointing, because there was a conflict with the opening night of the Birmingham Symphony, it was once again an encouraging sign. This show was open to all but no Negroes showed up.

"Holiday on Ice," always a drawing card in Birmingham, may return to the Auditorium. Ice show has been absent from the B'ham scene for a couple of seasons, and the reason has been the racial difficulties experienced by the city.

Now that there is beginning to be a change in the climate here, including a new city administration as well as biracial community affairs committee, there is hope that the Ringling Circus, as well as some other kindred attractions will be returning to the Municipal Auditorium.

THE TRAIN GOES LOCO; DISASTER AVERTED

Burt Lancaster, director John Frankenheimer, plus cast and crew members filming "The Train" on a French location narrowly escaped injury last week when an 80-ton locomotive jumped its track and plunged into prepared camera positions. One crewman was slightly injured, two cameras were totally destroyed and a third damaged in the accident.

Incident came during lensing of a scene in which members of the French underground derail a locomotive to stop a train loaded with art treasures looted by the Nazis. Five cameras had been set up to capture the scene. The train, moving at about 30 miles per hour, hit the prepared derailment position but plowed directly ahead instead of turning off at the prepared angle.

Lancaster, Frankenheimer and all of the crew except the man who was injured, seeing the trouble, dove to safety out of the path of the train, which finally landed 30 feet from its expected position. The scene was canned by one of the undamaged cameras so no retake was necessary. Pic, which Jules Brickman is producing for United Artists release, costarring Paul Scofield and Jeanne Moreau, is based on a true incident which took place during the final days of Nazi occupation of Paris when the Nazis attempted to bootleg a trainload of modern art looted from private collections.

THANK YOU RICHARD CHAMBERLAIN!



For your highly successful personal
appearances in connection with
"TWILIGHT OF HONOR."

The overwhelming response to your
appearances at the Paramount Theatre
in New York and Keith's Memorial Theatre
in Boston exceeded all expectations.

METRO-GOLDWYN-MAYER

At Three-Quarters Mark Earnings Of Paramount Equal \$2.21 a Share

Paramount Pictures registered a strong financial upturn in the first nine months of 1963 and the third quarter of that year over the figures recorded during the like periods of 1962.

Estimated consolidated net income for the first nine months of 1963 was \$3,582,000 or \$2.21 per share, plus profit on the sale of investments of \$1,785,000 amounting to \$1.10 per share, a total of \$5,367,000 or \$3.31 per share. Comparative net income for 1962 was \$594,000 or 36c per share based on 1,670,281 shares then outstanding. No investment profits had been realized for the nine months of 1962.

Consolidated net income for the third quarter ended Sept. 28, 1963 was an estimated \$2,972,000 or \$1.83 per share based on 1,620,481 shares outstanding. In the same period the previous year, Par had a net loss of \$1,107,000.

The \$1,785,000 sale of investments involved the selloff of Paramount stock holdings of Ampex and Fairchild issues. Other profit factors were the company's pictures themselves, a heartening thing for Par brass. Figured in the earnings were the results of such strong boxoffice items for the company as "Come Blow Your Horn," "Hud," "Duel of the Titans" and "Donovan's Reef."

The fourth quarter picture isn't as bright as was the anticipated product showing for the third. Figuring in this final period are "All the Way Home" and "New Kind of Love," neither of which is a boxoffice blaze. The multi-million dollar sale of that Coast tv outlet will nicely boost the company's earnings that quarter, however, and prospects are seen as highly promising for the coming year, based on product either in the can or coming from such as Joseph E. Levine, Samuel Bronston and others.

Execs have been touting 1964 as the year of Paramount's greatest potential in decades and the company has been wheeling and dealing like crazy to make this prognosis a reality.

AMERICA CORP. PLANS TO SELL OFF SUBSIDIARIES

America Corp. has called for a special meeting of stockholders Dec. 4 to take action on the planned sale of Virginia Metal Products Inc. (a 99.8% owned subsid) to Gray Manufacturing Co. for a price of \$2,400,000. This will leave America, which previously announced the sale of Portsmouth Gas Co. to Columbia Gas System for \$2,945,000, with Pathe Laboratories as its principal asset.

America's other remaining subsidiary is Gibbs Shipyard of Jacksonville, Fla., which is under option for sale to United Artists. Option calls for a purchase price of \$1,318,000 and expires April 10, 1964.

Income from the sale of the properties will be used to reduce America's indebtedness to Prudential Insurance and to acquire other income producing properties. Special meeting in December also will be asked to okay a plan for recapitalization and merger of the present company, an Ohio corporation, into America Corp. of Delaware, a wholly owned subsid. Announcement of meeting reports Pathe Labs continues to be profitable.

Houston Regains Lab

Hollywood, Nov. 19. Houston Fearless Corp. has bought back ownership of Houston Hale Inc., film lab which it sold to Clark Hale International on May 1, 1962. Deal was closed through HF's acquisition of 250,000 shares of \$1 par value stock from CHI. Clark Hale, prexy of CHI, will remain with lab as general manager.

Lab originally was operated by Cinecolor, a two-color process of the mid-40s, and later was renamed Color Corp. of America when process became a three-color system. Houston Fearless took over about 12 years ago and lab became known as Houston Color Film Laboratories, which and subsequently again changed it remained until CHI took over its name to Houston Hale Inc. Same name will continue.

Press That Paid

United Artists got a little help from a few U. S. and Canadian journalists who covered the recent "It's a Mad, Mad, Mad, Mad World" press preview in Hollywood. The following paid their own way on transportation and accommodations:

Toronto Star, one.
Toledo Blade, one.
Nashville Banner, one.
Canadian Broadcasting Co., two.
Cleveland Plain Dealer, one.

N.Y. Film Crafts Talk Up Fusion

A further step toward a merger between International Alliance of Theatrical Stage Employees New York studio mechanics local 52 and Nassau mechanics local 340 was taken over the weekend. Jim Gartland, 52 business exec, and IATSE assistant to the president Walter F. Diehl addressed the Nassau body concerning the amalgamation last Sunday (17).

The meeting was important because of the appearance of Diehl in that it indicates the interest of the International in the proposed merger. Normally, the IA gives its locals complete autonomy, of course approving mergers and such. But Diehl's discussion of the plan before the 340 membership gives the idea an added aura of importance and may hasten it.

The way things stand now, 340 would be merged with 52 for film work. This would give blanket coverage for Nassau and New York out of one local. 340 would remain in function, nonetheless, to handle stage assignments which is primarily what it does now. This will give members dual membership, actually, allowing them to work all over on pix and in Nassau on legit.

Sentiment at 340 seems favorable to a merger although there is dissenting opinion. 52, naturally, is in favor of the plan. No decision is expected until January, following 340's scheduled membership meeting late in December.

Replacing a Fight, TV Partly Pays for Footage Used on Air From Film

Copenhagen, Nov. 19. Danish film production, as unhappy about tv competition as the next nation's film industry, has entered into a surprising collaboration with local video on video's initiative. The production company Palladium had revealed plans to film a classical Danish novel "Tine" when the state tv system disclosed an intention of building a spectacular around the same book.

"Tine" takes place during the 1864 Danish-German War and both Palladium and the aircasters wanted to celebrate the centennial thus, as a state monopoly and, hence, obligated not to compete too obviously with the private entertainment industry, an obligation more often neglected than remembered, the tele authorities offered to collaborate with Palladium film in such a way that the air "Tine" would employ sequences from the theatrical version in such a way as to serve as advance publicity for the film. Moreover, the state would pay part of the production costs of the borrowed sequences.

Palladium's "Tine" is scripted by Knud Leif Thomsen who has made a previous bid for international recognition with the tragic comedy "The Duel." His film "The Suicide School" is just now being completed. It, too, definitely been made with foreign distribution in view.

'Emily' Undressed

Continued from page 5
naked actors. If we start using nudity to sell our pictures then we're really in trouble."

Columbia Pictures producer Robert Cohn noted that the Code has been "very helpful" to him right along, and recently aided him in dodging potential trouble with the Catholic Legion of Decency on the now-lensing "The New Interns." Only danger presented by inclusion of nudity in films, he believes, is possibility that producers will "use it to spiceup something which is dull" rather than because of authentic story needs.

Echoing Cohn was director Marty Ritt who thought that if done honestly and "out of feeling" rather than "cheaply and vulgarly," nudity would not be a problem. "If inserted only to shock, this town will nail the people involved," he asserted.

Ritt reported that Shurlock's 40 original objections to "The Outrage" which director will launch shortly for Metro, have been pared down to "two or three."

On persistent criticisms by some filmmakers of the "adult" pic, Ritt declared, "Others are welcome to make what they please—if they think so-called family entertainment reflects the reality of American life then—ok." He asserted, however, that "people won't go see a cardboard depiction of life any more."

"I'm for what's left of the Code," declared Mark Robson, adding that its expansion to meet "new standards of morality" is probably "healthy."

"It is very likely that those making pictures which include nudity won't get a seal," he said, "but that shouldn't stop them from making them." He maintained that it's up to the individual filmmaker; that if they don't mind losing some of the "family trade" playdates in favor of more adult exposure "it's the business."

"In any case," he summed up, "I don't think Hollywood will stand and fall on the question of nudity."

Of those nudists camp scenes in "The Prize" (he directed for Metro), he opined "I don't think they'll offend anyone."

Charlton Heston said that, in his opinion, "creators of films are the best controllers of their content. Censorship by an outside agency is, in the last analysis, a mistake." He acknowledged that by this definition the Code would be included as an "outside agency" since it is not applied by the creators themselves.

Asked whether or not he felt that nudity is "inappropriate" in films, he declared, "That's like asking whether blood is a bad thing. You can't do Macbeth without killing the king."

Sturges backs up his "inconsistency" charge with "real understanding of the Code doesn't exist. Under it, I couldn't possibly say what I'd be allowed to do tomorrow." Theoretically nudity is not allowed in any form, but now it seems it is.

GI's 11,000 Kids

Continued from page 1
ican version, with Ric Marlowe doing lyrics to theme.

Buckhantz has set March 15 filming, under ABA Productions, on Edward J. Lakso's novel, "Crosstide." Lakso is doing screenplay for shooting in Hamburg, where Buckhantz is partnered with Gyula Trebitsch in Studio Hamburg.

"Willy" also stars. Hannelore Schroth and Edith Schultze-Westrum.

No Grist for Grist

Continued from page 2
questioned a reviewer's right to his own judgment, "but count us out, Loretta. We are sure you do not want us to embarrass you by our presence during the ceremonies, and you must see the irony of the company that made 'Cleopatra' using 'Cleopatra' money to support an affair which would affront it."

Ironically, Miss Crist last week gave 20th's "Take Her, She's Mine," the new James Stewart comedy, one of the most favorable reviews on its N.Y. preem.

Lower Orders Huddle for Warmth

A couple of New York film pub staffers, who choose to remain anonymous, for simple survival's sake, plan an organization to uplift the downtrodden, meaning their own kind. Their organization will be called the Sammy Glick Society and is planned as the poor man's Saints & Sinners.

Membership will be limited to picture advertising, publicity and exploitation personnel who normally hold positions which demand the use of "Sir" in addressing full citizens. Monthly meetings are foreseen, with an annual awards dinner at which Sammy Glick kudos will be presented to deserving individuals. At the society's recent opening organizational meeting, reps of Columbia, Embassy, 20th-Fox, RKO and United Artists were present.

Ohio Exhibitors Anxieties

Continued from page 3
Livengood said that exhibitors might face community boycotts or other repercussions if they appealed for relief to the association.

Fine and Prickett objected particularly to 16 mm school and college showings in other than school time. Livengood objected to statements that "16 mm is your greatest threat."

Livengood quoted statement in Journal of Screen Producers Guild that 16 mm showings account only for one percent of all film rentals. He said that Films Inc. police showings of 16 mm to see that contractual terms are not violated. He admitted that college showings are "on the fringe" and that there have been some abuses. He said 16 mm showings can help theatres by stimulating students to attend the movies.

Touts VA on 'Mad'

Armstrong reported the Hollywood production scene is brighter and exhibitors can get on this "new image" by updating theatres, increasing sales efforts and re-searching the market. "There is vast potential for theatres in the growing numbers of young people," he said. He praised United Artists for staging the recent "Mad, Mad, Mad, Mad World" press premiere for Stanley Kramer.

London said the Subscription Television setup in California looms as the biggest tollvision try to date. "If the California project is a success," he said, "then billions could be raised for similar home-toll networks in other parts of the country." But to date "Pay tv economics just do not work out." Exhibitors ought not relax the fight against toll.

More comedies are needed, said Neal Houtz, president of Allied of Iowa, Nebraska and South Dakota. "People like to laugh and entertainment is our business," he said. "There will always be show business as long as we keep entertaining people."

Plug for Painting

Atmospheric effects in hardtops and drive-ins can be obtained at least cost by use of judiciously-chosen paints, said Elizabeth Kagey, representative of the Hanna Paint Co. "Paint helps sets the mood for a fictional existence," she said. "It gives serenity and a sense of comfort."

In discussion on regular flow of product, Fine said: "We're going to keep talking about orderly release until we get relief." Fine said Ohio body will supply blanks to operators so that print condition can be noted. He asked exhibitors to send in these reports regularly to the ITO office as ammunition for discussions with distributors about improving prints.

London forecast that investors in Motion Picture Investors Inc. will get investments returned plus a profit in partial MPI liquidation. He admitted major objectives of MPI have not been realized (financing production and buying up old releases to keep them for theatres and away from tv.)

Armstrong told delegates that Allied is continuing discussions with producers about reduction in prime-time tv film competition.

Si Seidler, director of advertising for MGM, told convention many theatres showing the one-day midweek bookings of World Heritage films and the musical-opera package have increased normal midweek business five to 10 times. "Success of these films shows that you don't have to show a 'mattress movie' to make money," said Seidler.

Promotion Vital

Promotion paid off for Andy Anderson, operator of the Colony, Toledo; Bernard Ginley, Southern, Columbus; and Jerry Knight, Drexel, Columbus. They told delegates

about success with special evening shows, kids' low summer matinee admissions and club promotions, respectively.

Anderson conducted patron balloting for six films of the past they most wanted to see again and then promoted the showings via radio, newspapers, contacts with schools, factories and cultural groups and even personal phone calls. Ginley has been giving kids under 16 a 20-cent weekday matinee admission for the past 16 years. He credits this plan with a major assist in upping grosses. Ginley recently was given a special award by Ohio Federation of Women's Clubs for this continuing project. Knight works with women's organizations in benefit showings. One club raised \$1000, he said.

Knight is particularly happy with the club promotions because they're responsible for his acceptance with women's groups who looked askance at him, he said, when he operated a sex policy at another Columbus neighborhood.

Prickett said the "Attend-a-Movie Day" promotion sponsored by the Ohio Federation of Women's Clubs will be repeated in 1964 but on a date other than Oct. 30. He predicted the idea would spread to other states.

Fine was re-elected president and Armstrong and F. W. Huss Jr., Cincinnati, were re-elected vice presidents. Myron Price, Newark, was chosen treasurer, succeeding Milton Yassenoff, Columbus, who declined to run because of press of business. Joe Rembrandt and Jack Silverthorne, both of Cleveland, were named new members of Board of Directors. Other board members were re-elected.

Fine labeled Ken Prickett, ITO exec secretary, as a "man who gets things done" and "the only man I know who could do all the things for Ohio exhibitors that he does." Tribute came during association convention in Columbus. Prickett, celebrating his fifth year in the post, said he's enjoying five years of working "with a great team."

British Unions

Continued from page 3
quality, and the industry has the resources to make more and not less.

Arguing that there is no time for leisurely thinking and action in the future, the FFU explains that none of its proposals should be considered as a longterm solution. It claims that the 50% Film Quota proposal is "the very least that can be done" to insure a continuous flow of British pix and to remove the threat of further redundancies and closure of valuable studios. Such a Quota, it is contended, would still permit the showing of the cream of American and other foreign production.

Urge End of Stranglehold
The unions insist, however, that the paramount need is to "loosen the stranglehold" of the major circuits. The creation of a powerful third release chain, they say, is a vital necessity, and would give confidence to producers and film financiers. The unions take issue with the recent Films Council report on this point, and do not believe that the trade will resolve these problems for itself, believing it can only be done by governmental and Parliamentary legislation.

The Federation is convinced that if this was done, many independent theatres would be "only too pleased" to associate themselves with such an independent circuit. The unions urge that such a circuit should be associated with the National Film Finance Corporation, whose borrowing powers should be substantially increased, and if operated in association with British Lion as well as the NFFC, would bring about stability in the industry.

Good Roles Nix Theory: Stewart

Jimmy Stewart, whose most recent pix have been more or less "family-styled," is his current "Take Her, She's Mine," "definitely" doesn't want to get typed into this genre exclusively. However, he would have to do some hard-thinking if offered another pic like his "adults only" "Anatomy of a Murder."

Stewart told a 20th-Fox trade press conference in New York Monday (18) that he'd received "hundreds and hundreds" of letters from fans objecting to his appearance in that frankly dialogued courtroom drama. It seemed, he said, they had come to identify him with slightly different screen fare over the years and were shocked to see him in such comparatively racy surroundings in the Otto Preminger film.

He acknowledged that "Anatomy" was an excellent script and role but that he had been influenced by the adverse reaction to the film on the part of some of his fans. Would he then, if offered an equally good role in a similar type pic, reject it? Stewart pondered a moment and answered drily: "I'd probably succumb—the really good roles don't come along that often."

The star is currently winding up a p.a. tour for 20th on behalf of "Take Her."

Theatre Closed-Circuit Tinted

Continued from page 1

not to say that Talaria's color at present is as good as the best filmed color in Technicolor, but with further refinements gained through experience the GE development should be able to hold its own in any league.

Actually, the footage used in the demonstration was not the most complimentary from a technical standpoint since the bulk of it, picked up from various sources, was 16m blown up and there's no getting around the fact that 16m is not equal to 35m for big screen projection.

Bellamy's Pitch

Half hour demo was transmitted from NBC studio in Burbank, about 20 miles from the Village Theatre, over existing telephone lines. Ralph Bellamy, president of Actors Equity, was telecast live from Burbank to intro the showing and also to narrate some of the

footage. Bellamy who has long plumped for television, forecast a boom in employment for performers once Theatre Color-Vision gets going.

Quality of the footage ranged from good to near excellent as picture brightness and clarity of definition depended, of course, upon the prints which did not always reflect optimum in lighting. This deficiency would be corrected under controlled production circumstances. Throughout, however, the colors were fast, with no trace of bleeding being apparent this color control stability is the key to the Talaria process, which appears to have a relationship to the Swiss-originated Eidiphor big screen tv process that 20th-Fox had experimented with more than a dozen years ago.

A specially taped scene from "Carnival," although not lighted as expertly as it could have been, according to National General proxy Eugene V. Klein, nevertheless displayed the fabulous color potential of Talaria in a fast moving dance number.

A 35m "Yogi Bear" cartoon came over as good as it would look thrown from 135 feet by a standard theatre projector. A color shot of the Patterson-Liston fandango in Las Vegas (16m) was superior to the original black-and-white footage. This indicated that even under spot news circumstances theatre Color-TV opens up a whole new world of possibilities. Other brief shots of baseball, basketball and football games and a golf match did not have as good color qualities. In the basketball shot faces and arms showed that telltale tv pink.

Klein and Irving H. Levin, executive of National General and proxy of its wholly-owned Theatre Color-Vision Corp., except that Talaria will be in operation nationally within the next six to eight months. Target is to start with circuit of 100 houses, of which some 20 are expected to be outlets of National's own circuit of 217 houses.

National holds exclusive U.S. commercial theatrical distribution rights to Talaria projectors under its deal with GE. Understood that the Talaria projector, now being turned out by GE on manufacture basis, would cost in the neighborhood of \$95,000 to purchase.

Intofilm Aboaf's Best

Intofilm, Universal distributor in Indonesia, headed by Widodo Sukarno, took first place in the recently concluded October Aboaf Month, annual five-week drive named for Universal International's veeep and foreign general manager. Thirty-nine U overseas branches and distributors participated in the drive running from Sept. 29 to Nov. 2.

Rudi Gottschalk, U manager in Brazil, took second place, and Emil Jirka's Atlantic Film, U distributor in Australia, was third.

Quarterly Show of Black For Allied Artists; Gross Revenues of \$4,542,000

Allied Artists is back in the black for the first quarter of the current fiscal year which ended Sept. 28. Operations of the company and its wholly-owned subsidiaries for that period resulted in a net profit, before income taxes, of \$244,000. This is an increase of nearly 49% over the net profits of \$163,000 tallied the previous year.

Gross income in the quarter amounted to \$4,542,000, as compared with \$7,986,000 in 1962. Relating these figures, AA prez Steve Broidy said that, during this quarter, the company's direct liabilities were reduced by approximately \$1,343,000 and that contingent liabilities were reduced by approximately \$157,000, or a total reduction of indebtedness of approximately \$1,500,000.

At the annual stockholders meeting in Hollywood last week, Broidy said that, based on present indications and forecasts and on a continuation of present trends, it was estimated by management that Allied should earn a net profit for the present fiscal year ending June 27, 1964, in excess of \$800,000.

The company's board was re-instituted by stockholders, including Broidy, exec v.p. George D. Burrows, Sherrill Corwin, chairman Claude A. Giroux, Roger W. Hurlock, W. Ray Johnson, v.p. Edward Morey, Paul Porzelt, Herman Rifkin and Emanuel L. Wolf.

Officers elected by the board were also set, including Giroux, chairman; Broidy, prez; Burrows, exec v.p.; Morey, v.p.; Hurlock, v.p.; Earl Revier, treasurer; Jack M. Sattinger, assistant v.p.-secretary; G. N. Blatchford, comptroller; Sam Sanoberg, assistant treasurer; J. P. Friedhoff, assistant secretary; Milton Segal, assistant secretary; James Tierney, assistant secretary and Lamar Criss, assistant comptroller.

Board also decided not to declare the Dec. 15, 1963, quarterly divvy on the company's 5 1/2% cumulative preferred stock.

Part of the reason for Broidy's upbeat appraisal of the year's worth stems from his statement that the studio property will shortly be sold. He said that such sale was imminent but that the deal hasn't been signed as yet. He also said that the company will release more pictures in 1964 than it had in the past year. He also expressed the opinion that the company will get back into the financing, partial at least, of big budget pix as soon as finances allow.

Production thinking also indicated by the prez will show more operational procedure along the lines followed by United Artists, via which the company would deal with more indies for productions from the outside for Allied distribution and involving some AA financing. This is in line with the thinking of Giroux who has yet to make his appearance as any force in the company's operation. Development of this planning may indicate further infiltration of Giroux's influence in the company's methods and could be a prelude to even further participation by the chairman, who is a major stockholder.

Giroux is known to favor the UA pattern of production and also favors some re-vamping of AA operations along more modern lines both in this and other areas. It is not indicated at this time whether such management change will be forthcoming. There will be some progressive thinking put in effect, however, from present indications.

In Present Inflation, All Are Cowards About Retirement; Lensmen Grimace

Hollywood, Nov. 19.

Cincy Tent Re-Tags Shane

Cincinnati, Nov. 19.

Variety Club Tent 3 holds William Shane for second hitch as Chief Barker. He's an exec of Barker Greetings Cards. Raymond Russo, 20th-Fox branch manager here, was elected assistant Chief Barker. James McDonald, booker, continues as Dough Guy and barrister Saul Greenberg as Property Master.

Shane and Bill Onie were named delegates to next international convention with Ed Salzberg and Nat Kaplan as alternates.

A campaign to hike industry pension benefits from \$120 a month to \$200 a month has been launched by the exec board of IATSE cameraman's local 659. Board has decided to reinforce its drive by soliciting from other IA locals, plans to send speakers and members of the board to the various locals to talk in behalf of such a campaign.

Board contends that if industries are given the opportunity to retire "in these inflationary times," then "reasonable provision" must be made for retirement coin. It avers the average age in the industry is 58.

At the same time, as a corollary to its drive, it is seeking medical benefits for spouses of those who retire on the pension fund, asserting that this is an integral part of the problem present those who retire. Local board plans to press demands when negotiations on a new pact comes up in January, 1965.

Ardmore Studio In Receivership

The government-sponsored Industrial Credit Co. has appointed a receiver for Ardmore Studios (Ireland) Ltd., Bray. The company had advanced \$609,700 to the studios in the form of a debenture loan and the Industrial Development Authority had made a grant of \$126,000, according to the Minister for Finance replying to a question in the Dail (House of Representatives). Studio manager Justin Collins said that the appointment of a receiver did not necessarily mean that the studios would be closed.

The studios have been idle since "Of Human Bondage" was finished earlier in the year. The first film there was started in April, 1958. Union difficulties have troubled the management, particularly as British unions working on pictures which have rated for British quota have insisted on a substantial proportion of British technicians when filming at Ardmore.

Universal Regains Its Front-Running Position In Italo Sweepstake

Rome, Nov. 19.

Universal has jumped back into first position in the U.S.-dominated distrib ratings in Italy, thanks to a brace of high-grossing pix which have helped this Yank company win top position in the average-per-pic listings as well.

U's ranking was attained thanks to "Mockingbird," currently No. 5 in key city firstruns; "List of Adrian Messenger" (No. 11); "Birds," which is moving up fast and currently in 18th spot; "Ugly American" (20th), and "Gathering on Eagles," which was in 25th position as of Nov. 5.

Other American distributors in top five are Metro, Paramount, Dear-VA and Ceiaad-Columbia. Meanwhile, Italo-mades and coproductions have lost their market dominance to U.S. pix for the first time in years, with Yanks leading with 47.6% vs. 34.6% for Italian films and 5.2% for Italian coproductions.

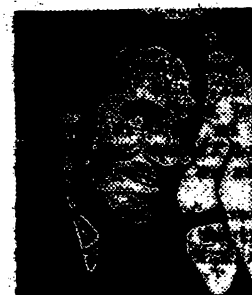
Big Yank releases are also credited with raising the boxoffice totals for season well over comparative 1962 figures—almost \$1,600,000 more so far this year than last for Italian keys.

Forlong's Gotham Pause En Route to Studios

Michael Forlong, British producer-director, was in New York from London last week and will be on the Coast this week trying to get some new films going.

He reported his properties include a Harold Buchman script of "Wild Duck," from the Ibsen play, and an original script by David Divine. Forlong, whose credits include "Green Helmet" for Metro, said he also has the rights to "Through the Bamboo Curtain," by Macgregor Urquhart, published in England by Brown, Watson.

Even Hollywood's starmakers grab for his column before their first cup of coffee



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Bill Buckley's 'Billing'

New addition to the Curtis Editorial Board is William E. Buckley as v.p. of administration. This is in addition to his v.p. of Special Projects (publishing, rights, etc.). He becomes the financial watchdog between editor-in-chief Clay Blair Jr. and the business office.

Newspaperman Staff

For the fourth estaters and others, "The Compact History of the American Newspaper," by John Tebbel (Hawthorn; \$4.95) and "Journalists in Action," compiled by Dean Edward W. Barret in honor of the 50th anniversary of Columbia's Graduate School of Journalism (Channel; \$5.95) tell it best by their titles.

Written by distinguished alumni, the former Asst. Secretary of State now Dean Barrett, with Robert F. Hewes as assistant editor, has assembled a who's who alumni of byliners. It's not only "big" story stuff but human interest, personality interviews, the craft itself, but all of them "unforgettable." This is part and parcel of the newspaperman's creed—the inside stuff and the Memorable. Theodore M. Bernstein, Frank Scully, Bennett Cerf, Gerald Green, Jules Bergman, Reuben Frank, Hal Borland, Vance Packard, Milton Bracker, M. Lincoln Schuster, Howard Dietz, John Tebbel (see above), Henry Giniiger, Peter Kihss, Otto D. Tollischus Sanche De Gramont, George Allen are but a few of the distinguished alumni.

Tebbel's book, per title is, an historical development of the American newspaper as a tool of propaganda, personal power, politics and as a business, with the rise of chain operation.

Like Dr. Barrett, Prof. Tebbel is an educator, now chairman of the Dept. of Journalism at NYU, and author of a previous work on "The Life and Good Times of William Randolph Hearst." In his latest he deals with the Hearst, Scripps-Howard, Newhouse and kindred dynasties; with country newspaper and the city clicker tycoons and all its facets. It is an informative and highly readable work for pros and "civilians." Abel.

Dylan Thomas' Screenplay

"The Beach of Falesa" by Dylan Thomas (Stein & Day; \$3.95) is a rip-roaring screenplay of the South Seas by the late Welshman, derived from short story by Robert Louis Stevenson. Publisher states that 10 years after Thomas' death (1933), script is to be filmed starring Richard Burton, the poet's countryman.

Last year, Burton narrated and appeared in an Academy Award-winning short on Thomas. Star would be ideal in central character of Thomas' yarn of love, sin and gin on tropic isle. Rodo.

Canada's Trade-Mag Setup

Purchase of Age Publications by Southam-MacLean Publications (both in Toronto) reduces Canada's major English-language trade-mag publishers to two (both publishing a few in French as well). Other is Maclean-Hunter Ltd. (Both firms were founded by brothers who split, and one changed the surname spelling to a small "i"). M-H is still ahead, with 49 trade mags (plus weekly Financial Post, biweekly Maclean's and monthly Chatelaine), but S-M now has 47, including some annuals. Maclean-Hunter publishes a few in the U.S. Southam newspaper chain now controls S-M.

Good news for Age employees: all are invited to join Southam-Maclean at their present salaries—plus S-M fringe goodies—when the takeover occurs in February.

Ode To Bourbon

"The Social History of Bourbon" by Gerald Carson (Dodd, Mead; \$6.95) rates as a monograph of more than passing interest to show biz readers, since in his rollicking, well-documented account of "our star-spangled American drink," Carson has put together a cast of "goodtime" characters that is hard to beat. Not including Kentucky Col. W. C. Fields, Retired (as the comedian liked to sign himself), some of these people were not necessarily hooked on Bourbon, for the list includes George Ade, Denman Thompson (who wrote "The Old Homestead"),

Shirley Temple, Lillie Langtry, Judge Roy Bean, P. T. Barnum, H. L. Mencken, Stephen Foster, Jack Dempsey, Jack Jackson, Jim Jeffries, John L. Sullivan, Bill Nye, Bill Mauldin, Chief Sitting Bull, Edwin Booth, Lucius Beebe, Fred Astaire, Bing Crosby, Jim Fisk, Josie Mansfield, Don Marquis, Gene Fowler, Walter Cronkite, Artemus Ward, Mark Twain, Kid McCoy, Joseph Jefferson, and, of course, Carrie Nation.

Carson pursues his subject from earliest days in America, through Prohibition to the present. He has lively accounts of "The Whiskey Rebellion" and "Potations of The Civil War" is nostalgically and merrily illustrated and taps folklore as well as fact. Another plus volume from a writer who has already immortalized the old country-store, cornflakes, rural medicine and other national pastimes and practices. Rodo.

Boston Herald's Shakeup

First move in the expected shakeup at the Boston Herald Traveler came Friday (15) with the naming of David Farrell, political editor, as managing editor succeeding George E. Minot. Minot, 64, with the paper since 1919, is w.k. to legit and film press agents; he selected the show biz art for Sunday roto mag cover and inside. A firstnighter at legit productions in Hub, he is a panelist on local tv show, "Starring the Editors."

Farrell, appointed by new publisher George E. Akerson, assumes his new post at once while Minot remains in an advisory capacity to the publisher until his retirement next spring. Rumors are rife at the Herald Traveler plant, since the election of Akerson as publisher, and former publisher Robert Choate's selection as chairman of the board. It is understood that Choate is moving his office into the newspaper's station WHDH-TV.

There are reports, too, that George Frazier, controversial Herald columnist, who resigned in a salary dispute, has been negotiating with the new management of the newspaper regarding resumption of his column. Other reports indicate a streamlining of the newspapers is planned and a move to "new blood" is under way.

Farrell, 37, was city editor of the Traveler in 1955, and was named assistant to the publisher, a post he held until after the death of William E. Mullins, political editor and columnist.

'Saint Genet'

"Saint Genet, Actor and Martyr," by Jean-Paul Sartre (Braziller; \$8.50) is a monumental evaluation of avant-garde French novelist and dramatist, Jean Genet, first published in 1952, when "Deathwatch" and "The Maids" were the only pieces Genet had written for the stage.

Title offers oblique reference to Saint Genesius, patron of actors. Sartre commenced tome as introduction to first French trade edition of Genet's novels, and gradually expanded the work to its present size (625 pages). Volume is curious combination of biography, literary criticism and philosophic comment, concerning itself considerably with Genet's identification with crime, prisons and "evil." Translator, Bernard Frechtman, has done Genet's "The Thief's Journal," "Our Lady of the Flowers," "The Balcony," "Deathwatch" and "The Blacks" into English. No doubt controversial, book is nevertheless important and uncompromising human document. Rodo.

Shakespearean Encyclopedia

Prof. emeritus Oscar James Campbell, a former English dept. chairman at Columbia U. and a leading Shakespearean scholar, will edit "The Reader's Encyclopedia of Shakespeare" for Crowell publication.

It will be a companion volume to "The Reader's Encyclopedia," compiled and edited by William Rose Benet, and Max J. Herzberg's "The Reader's Encyclopedia of American Literature."

Harold Banks' 'My Boston'

Harold Banks, prizewinning Record American-Sunday Advertiser writer, has been named to carry on the "My Boston" column, formerly written by Alan Frazier, who died of a heart attack Oct. 15. Banks, whose byline stories have earned widespread recognition, will write a column covering "the entire spectrum of people, places and things in the new Boston," according to the newspaper management.

Frazier was the last show biz columnist in the city, and was

Publishing Stocks

(As of Nov. 19 closing)

Allyn & Bacon (OC)	24 1/4 + 1
American Book (AS)	41 1/2
Amer. Book Strat. (AS)	5 5/8
American Heritage (OC)	7 1/4
Book of Month (N.Y.)	18 - 2
Conde Nast (N.Y.)	13 - 1/2
Cowles (OC)	13 - 1/4
Crowell Collier (N.Y.)	19 5/8 - 1/4
Curtis Pub. (N.Y.)	7 3/4 + 3/8
Esquire Inc. (AS)	9 + 3/8
Ginn & Co. (N.Y.)	28 1/8 - 3/8
Grolier (OC)	54 1/4 + 1/4
Grosset & Dunlap (OC)	7 1/2 - 1/4
Harcourt Brace (N.Y.)	33 - 1
Hayden Pub. (OC)	2 1/4
Hearst (OC)	26 + 1
Holt R & W (N.Y.)	25 1/2 - 1/4
La Times-Mirror (OC)	3 1/2 - 1/2
Macfadden Bartel (AS)	6 1/4 - 1/8
McCall (N.Y.)	33 1/2 + 1 1/2
McGraw-Hill (N.Y.)	2 3/4 - 3/8
Meredith Pub. Co. (OC)	26 - 3/4
Natl. Per. Pub. (OC)	10 3/4 + 3/8
New Yorker (OC)	11 1/2
Pocket Books (OC)	4 3/8 + 3/4
Popular Library (OC)	2 3/8
Prentice Hall (AS)	34 3/4 + 1/2
Random House (N.Y.)	9 3/4 - 1/8
Scott Foresman (OC)	2 3/4 - 5/8
R. W. Sams (OC)	31 - 1 1/4
Time Inc. (OC)	87 + 3 1/4
Universal Pub. Co. (OC)	4 3/4
Western Pub. Co. (OC)	2 1/4 + 1/8
World Pub.	16 7/8

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Bache & Co.)

widely known among showpeople during his 15 years as a columnist. It is expected that Banks will cover entertainment along with human interest material.

Copley's Hula Pitch

Copley Press chain of newspapers reportedly has acquired options on minority stock in the Honolulu Advertiser. Chain's president, James Copley, conferred with majority stockholders in the Honolulu Star-Bulletin but was told that the afternoon daily is not for sale.

The two dailies own a third corporation, Hawaii Newspaper Agency, which handles the production for both papers.

In Taos, N.M., Also

An anti-obscenity group—aimed at getting what they call "salacious" literature off newsstands—has been organized in the New Mexico art community of Taos. This was the home for many years of the late D. H. Lawrence, who has been the target of many morality groups. His ranch and his grave in this town are still important tourist attractions.

New anti-smut group, calling itself the Taos Council for Youth, claims it has already gotten some action in the first month of its existence. Officials said that all three of the town's drugstores (which sell magazines) have "promised to cooperate." One store peddles Playboy on a "for adults only" basis. Another keeps "girlie" mags under the counter, out of reach of juveniles. Clerks in all three have been asked to sell only to adults. Grocery stores which also sell magazines have agreed to "cooperate completely."

CHATTER

Charles Goren says he's won about 5,000 bridge trophies, but he still considers himself an author rather than a bridge player, he told a Honolulu interviewer. He says his books have sold over 9,000,000 copies—"only the Bible and cookbooks outsell me"—and explains he makes his money from writing and lecturing, and not at the card tables. Goren's books have been translated into nine languages, he reports.

Tele. personality Virginia Graham's autobiography, "My Mother Just Loves You," to be published by Macmillan next spring.

Robin Joachim, freelance photographer, feels he was sprung from three Russian prisons only because his family petitioned Pres. Kennedy and ex-Gov. Lehman. He was at the Moscow Film Festival in July and was shuttled among three prisons, he says, because (1) he speaks Russian fluently so deduces (2) he was perhaps suspect as a "spy" although he's been in Russia four times before and is known for his camera equipment. Plus factors from the six-week incarceration: he kicked the sleeping pill and other "pep pill" habits because the Russians weren't sure of their benevolent or other influences.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Terrence Kevin O'Brien, son of Pat O'Brien, is majoring in journalism at Georgetown, according to Les Lear's first column in the Chicagoan. Les Lear produced "Welcome Travellers" for eight years and is now trying to get it back on the main line as "Stopover." He is the author of the slogan, "What the country needs is more news and Les Lear."

He broke out into print the day National Newspaper Week was celebrated by the folding of the N.Y. Mirror, with the second largest circ in the country.

All this sad news does to Terry O'Brien and the thousands of lads and lassies majoring in journalism in colleges and high schools throughout the land is merely one more proof of the triumph of hope over experience.

In a lifetime in one town we have seen the Sun, the Press, the Evening Mail, the Evening Globe, the Evening Sun, the World, the Evening World, the American, the Herald, and now the Mirror either go out of biz or be gathered in like tired old daisies by a stronger hand, and merged. That's only in New York. It has happened like this all over the country. Yet the anomaly remains—more and more young people are studying journalism.

J. David Stern in his "Memoirs of a Maverick Publisher" gives a personal history of this retreat from the great American ideal that competition is the staff of life to single ownership of papers in a town. He tells a story as in terms of fighting cocks reduced to capons.

Oddly, when he got in the position of a monopoly newspaper owner in Camden, N.J., in 1926, the first thing his managing editor told him was, "As the only newspaper, we don't want to tread on any one's toes."

So his fighting Courier merged with the Post-Telegram and became a capon. It waxed fat with such high earnings that the profits to Stern in time grew tiresome.

He saw that the monopoly newspapers supplied news the way the local monopolies supplied gasoline. By 1962, less than 10% of the dailies were competitive. Of 1,769 English language dailies in the United States only 155 were in competition, and of this number the whole 155 were losing money. It was Stern's prediction that by 1970 competition would be reduced to perhaps 20 papers in the 10 largest cities. At that time (1960) in New York only one paper was making a fair profit, two were breaking even and four were in the red.

In 1912 when Stern bought his first newspaper, the New Brunswick Times, there were 19 cities in New Jersey which had two or more competing dailies. Most of them have folded or merged long ago.

Even in the growing west, where it would be assumed new papers would follow population increase, it hasn't been so at all. The ones which survived have got fatter, as in the case of the L.A. Times which averages 90 pages a day and more than 80,000,000 lines of advertising a year.

How to Relax—Kill Competition

Not even the owner can spare the time to waste through such a huge paper, and it is certainly true that once the opposition is starved and monopoly is established there is a relaxation even in the areas of a hunt for hot news.

A publisher losing money can sell his business for \$5,000,000 which, after taxes, will leave him with a larger income than when he was working and taking risks. So he gives up the fight for a free press and takes his place in the line of those who get their news from papers owned by chains. Any attempt to establish a rival daily soon gets to the publisher of the monopoly paper and is taken care of one way or another, for espionage didn't start, nor will it end, an international politics.

Stern tells that when the Philadelphia Evening Ledger suspended publication in 1945 King Features offered him Winchell's column and three comic strips. The Evening Ledger was paying \$250 a week for the package. Stern bid \$600, the Bulletin, \$650, and the Inquirer, \$1,550. The Inquirer got it, which meant they were expecting Winchell to more than pay in circulation the \$50,000 they were putting out for his part of the package deal.

That this, however, does not guarantee survival is proved by the subsequent death of the N.Y. Mirror. This was a paper which was started to be 10% news and 90% entertainment. It is a word which we know in our biz stretches very far. Lots of entertainment is not very entertaining.

The worst thing about monopoly publishers is that they cease to talk to readers. They are in big business and their talk is with those similarly placed. Even Stern admits of these tycoons, "Their company was pleasant but dull." When he bought the Philadelphia Record, Eldridge R. Johnson, prez of Johnson & Johnson, complimented him on his campaign to clean up the Delaware River so the people would not have to drink chlorinated sewage. "The pollution is terrible," Johnson said. "It ruined the paint on my new yacht."

What saved many dailies from going down to their own particular version of Cain's storehouse was the grabbing off of radio and television stations. Nearly 800 of them are now owned by newspapers.

Though they are just as much a business and just as little a "game" as making steel, any act which even remotely affects the newspaper business, Stern writes, is denounced as an invasion of the holy of holies, freedom of the press. It is long past the day when a newspaper thought that its chief function was what E. W. Scripps thought it was—to comfort the afflicted and to afflict the comfortable.

In 35 years Stern published seven dailies and perhaps his greatest pleasure was buying the Philadelphia Record where he started his career as a cub reporter and from which he was fired. He bounced around, going as far west as Seattle and publishing even in the middle west in Springfield, Ill.

Perhaps his worst defeat was after he bought the N.Y. Post. The Evening Post which had been in the family of Oswald Garrison Villard for 50 years before it was sold to a syndicate headed by Thomas W. Lamont lost \$6,500,000 under Lamont. He sold it to the Curtis-Martin Co. in 1927. Stern picked it up for a song from the Satevepost people, but it was a song that kept losing money—\$75,000 a month, in fact.

His only real paying paper was the Camden (N.J.) Courier Post-Telegram, and that had to be carrying the losses of both the Record in Philadelphia and the Post in New York.

Then George Backer who was married to Dorothy Schiff got the itch to get into personal journalism which was dying everywhere else on the vine and Stern told them they could turn the corner and perhaps make the paper pay with an investment of about \$5,000,000. He was not far off. Dorothy Schiff invested \$6,000,000 before the Post started to break even.

In the interim between the time the Villard family relinquished the property and Dorothy Schiff's millions pulled it out of the red, four owners had spent \$32,000,000 on the Post, an average of a million a year to keep the paper alive.

After he dropped that hot iron Stern got another one handed to him when the American Newspaper Guild wanted pay raises on the Record which would amount to half a million a year. With other increases the tilt would run to a million. The Record was earning \$700,000 a year. Stern offered the Guild half the earnings. No dice. In the end he sold the paper as well as a paper mill in Canada and other assets to the Evening Bulletin for \$12,000,000.

Not much of this was profit for Stern, but perhaps enough to convince a young student in journalism that there's still money to be made in the newspaper business. And there is, provided you can get away with merger.

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International Sound Track

London

Joyce Grenfell, now doing her one-woman show in Western Australia, has been cast as Julie Andrews' mother in "The Americanization of Emily," and will be flying directly to California. Roy Kinnear, one of the leading lights in the controversial tv program, "That Was the Week That Was," to play a seedy theatrical agent in "Murder Most Foul," the latest Agatha Christie comedy-thriller, now being filmed at the Metro-British Studios. Margaret Rutherford is again playing the Miss Marple role, and Ron Moody is her costar. The comedy-writing team of Alan Simpson and Ray Galton are now producing their first film, "The Bargee," which is being filmed at the Associated British Elstree Studios, with Harry H. Corbett in the lead. Richard Burton is to speak the narration for the opening and closing scenes of "Zulu," Stanley Baker's first production for Par-Embassy. Hayley Mills back in London from the Crete location of "The Moon Spinners," and the Disney production is now being completed at Pinewood Studios. Donald Taylor, who made "Sparrows Can't Sing," and who has just completed "A Jolly Bad Fellow," is to follow with a screen version of Oscar Wilde's "Lady Windermere's Fan," a Pax production, which Robert Hamer and Taylor are scripting. It is due to start rolling in the New Year, with Sir Michael Balcon and Steven Pallos as exec producers.

Paris

Arthur Cohn, Swiss-based pic packager and investor, has gone into French comedy pic "Les Pissenlits Par Les Racines" (Root of it All), being directed by Georges Lautner, for all distrib rights except in French-speaking countries. He also took a quick N. Y. trip to talk to possible writers on a Paul Gallico yarn he has bought. He would produce the pic in Europe. vidfilm directors upset about possible cutting down of such material on France's coming second web. Roger Vadim will direct "La Ronde" for Robert and Raymond Hakim starting next month. Pic is repeat of Arthur Schnitzler play and will be located this time in Paris just before World War I. It was last made by the late Max Ophuls in 1951. New version scripted by Jean Anouilh. Francesco Rosi's Venice grand prize taker "Hands on the City," with Rod Steiger, into two arties here. Italo pic came in for sock reviews. United Artists' "It's a Mad, Mad, Mad, Mad World" (UA) pencilled in for a late December opening at the Empire-Abel Gance-Cinerama Theatre here. Bitter German play on Pope Pius XII, "The Deputy," by Rolf Hochhuth, gets a staging here late next month at the Athenaeum and then may be filmed by producer Georges De Beauregard with Jean-Pierre Melville directing. Producer Francis Cosne complaining that French studios do not have big enough backlots for outdoor shooting and sets. He argues that this is leading local producers abroad for big scale pix. Now it is up to the planned "French Hollywood" on the Riviera to come up with the needed big-size backlots. Louis Malle, following his art pic "Le Feu Follet" (The Will-O'-the Wisp), says he will not make a pic in 1964 and may do some legit direction or tv.

Rome

Samuel Bronston's "55 Days at Peking" hitting Italo keys for some \$600,000 in first two weeks alone. local newsreels will propagandize industry's fiscal woes during protest week slated for end of month. Mario Cecchi Gori producing "Parliamo D'Amore" (Let's Talk About Love) with Ettore Scola directing. Catherine Spaak and Vittorio Gassman in Fairfilm item. Leonard Lightstone in town last week for Embassy Pictures production conferences. Marlene Dietrich and excerpts from her pix features on RAI-TV show; series of Spencer Tracy pix also slated for Italo video showings. Rome's filmstudio (name of production company) plans three for '63-64: "Il Mandrillo"; "A Girl in New York", with Rosanna Schiaffino directed by Giorgio Moser on Gotham locations, in coproduction with Arco Films; and "An Italian at the Court of the Great Moghul". Eternal City scribes invited to set party in rebuilt town of Guellen at Cinecittà, where Bernard Wicki is directing "The Visit" for 20th release. Cinerama's Nicholas Reisini a recent visitor here. U.S. Ambassador Fredrick Reinhardt guest of honor at ANICA luncheon given by Eitel Monaco for Leo Hochstetter when MPEA rep received Commander of Italian Republic honor. "The Balcony" got initial Italo censor nix, will be appealed. pic will probably be made on relatively new Taormina, Sicily gambling Casino by D.D.L. of Rome. Elzbietha Czerwaska and Sbygniew Czubulski set opposite Antonio Cifariello in Joseph Fry's Polish-set production, "An Italian in Poland". Tanya Lopert starts pic here this month. Brian Aherne in town for "The Cavern", with Edgar Ulmer directing. Steve Barclay sez his pic "Dark Purpose" now gets spring release via Universal. Marcello Mastroianni wants to shoot musical in U.S. with Shirley MacLaine as partner, but there's nothing definite. Disney Italian Distributors have a new promotion gimmick going: a contest for "strangers" invention of the year, the "Archimede Pitagorico" prize going to winner. Italo-British coproduction committee met here and announced more progress on way to joint production scheme by two countries.

U.S. Protest Vs. Plan to Establish Quota Walls for ECM Bops Project

Paris, Nov. 19.

An attempt to revive, or at least bring up, talk of film protectionism among Common Market countries was recently broached at ECM headquarters in Brussels, according to a good local source. However, fast and vehement action by American film reps, through the Motion Picture Export Assn. probably has scotched it. The U.S. has practically free film access to all ECM countries and the 140 annual quota in France allows for all the market will bear. Idea of putting up film bars came about through a document drawn up by an Italian lawyer.

This was done under auspices of Committee Internationale Cinematographique which was set up as an advisory board to try and shape European, mainly ECM, film policy about two years ago. It consisted mainly of reps from the lead distribution and production organizations in Italy and France, with members from other ECM countries. It mainly went out for continuing Film Aid in France and Italy, getting it for West Germany,

and setting up an ECM aid coffer via surcharges on ECM box-office receipts.

CICE also wanted a sharp de-taxation to plow the money back into subsidies. But the recent document, besides reiterating all this, also stated that something should be done to protect ECM production from U.S., Russian, British and Spanish product.

Dominance of American films in all these countries has given them a good part of the b.o. percentage for aid. So it was felt even a hint at putting up quota walls against Yank pix would be a slap.

Purportedly, the French were embarrassed by this document and have tried to soft pedal it while Belgium, Holland and Luxembourg, primarily buyer marts, were not too enthusiastic about it either. The possibilities of prompt U.S. retaliation did much to nip this plan before it could find a following or important place on the ECM agenda, it was felt locally. The French and Italian coproduction meetings with Britain were also thought to be a difficulty for this kind of thinking.

Belgians Laurel 'Day'

Brussels, Nov. 19.

Darryl F. Zanuck's "The Longest Day" has been awarded Tiji Ullenspiegel prize as best foreign film to play in Belgium in the 1962-63 season. Prize is the result of the annual reader poll conducted by Het Laatste Nieuws, the nation's biggest daily paper.

The 20th-Fox pic ran for 50 weeks at the Ambassador Theatre here. Previous winners of the same prize include "El Cid," "The Guns of Navarone" and "Ben-Hur."

Major Orgs. To Set British Pix Crisis Plan

London, Nov. 19.

A bid to get agreed industry policy on steps to be taken to meet the British production crisis will be made when the five major trade organizations meet on Dec. 5. A priority item on the agenda will be the report of the subcommittee of the Cinematograph Films Council, published last August, which is still being examined by all trade groups.

That report urged the trade to make another effort towards creating a third release to relieve the backlog of pictures and intimated that the Board of Trade may have to step in and take action on its own if there was failure by the industry to provide a reasonable solution.

Since the publication of that report, the crisis has deepened and the clamor for a third release has gained considerable weight, together with a demand for a higher British Film Quota. In some quarters, there is a determination not to wait until the Films Council meets next year, but to press for action to be taken without further delay.

O'Casey Partly Lifts Play Ban in Ireland

Dublin, Nov. 19.

Sean O'Casey, who had banned professional production of his plays in Ireland, has now lifted the ban a little. He has agreed to the Abbey staging of "Juno and the Paycock" and "The Plough and the Stars" here next spring before their presentation in London.

Originally, the expatriate dramatist gave approval for the London performances, and to allow the playing-in of both pieces before the London staging he has now okayed them for presentation in Dublin for two or three weeks each.

Brit. Film Makers Still on Offensive In Pix Crisis, Seek BOT Huddle

London, Nov. 19.

Continuing its offensive in the British film crisis, the Federation of British Film Makers has asked for an early meeting with the president of the Board of Trade to press the claim for immediate amending legislation to increase the Film Quota to 50%, and for action to end the "abuse of monopoly power" by the two major circuits which, it is alleged, is crippling British film production.

Taking the view that the slump in production has been caused by difficulties in securing release without unreasonable delay, the Federation explains that the booking offices of the Rank and Associated-British combines have given preference to films, foreign as well as British, in which they have a financial interest as distributors.

They gave themselves all the best holiday dates in 1963, penciled in bookings 12 months ahead and earmarked profitable dates for their own pictures before their quality was known. In the meantime, other films remain unseen and earn no revenues, so that producers cannot get the financial backing to launch new productions.

Pursuing this thesis, the FBFM has asked the BOT prexy to seek an undertaking from Rank and ABC to give a fair proportion of bookings, and of the more profitable dates, to films in which they do not themselves have an interest

West End Biz Slower But 'Birdie' Okay \$11,000, 'Informers' Smart 9G In 4th, 'West' 20G; 'Jones' \$11,300

London, Nov. 12.

British Producers Open Talks on Telepix Wages

London, Nov. 19.

Three-way negotiations have started between the two British film producing organizations and British Actors' Equity towards an agreement on telepix production. There is an agreement in existence between Equity and television film producers, but that does not necessarily involve feature pix producers or studios who branch out into telefilm production.

Apart from agreeing on basic salary scales, it is taken for granted that Equity will stand firm for residuals along the lines of the Toronto agreement at the beginning of this year. It was the Equity attitude on this score towards Metro's "Harry's Girls" series that led to that skein being shifted from Elstree to the Riviera.

British Co-Prod. Treaties Nearer

London, Nov. 19.

It now appears reasonably certain that British coproduction treaties with France and Italy will be signed early next year. As a result governmental meetings in Paris and Rome, considerable progress has been made on points of detail and the terms of the treaties are now being put in to draft form.

British film producers are confident that the Board of Trade, on behalf of the British government, will seek their approval before actual ratification, though no serious obstacles are anticipated at this juncture.

What is still in doubt, however, is the support which the unions on either side of the English channel will give to joint British-European productions. There is a considerable difference between rates of pay and working conditions for technicians in Britain compared with those in Paris and Rome, and that could present obvious complications.

At the same time, the British unions may not take kindly to a suggestion that a British Quota picture within the terms of the treaty could be made in Paris, for example, using only a minority of British studio workers.

With only one major newcomer to the West End scene, firstruns were somewhat off in the last stanza. All houses were badly hurt on Sunday night (10) by the three-hour commercial telecast of the previous Monday's Royal Command Variety Gala. The principal new entrant, "Bye Bye Birdie," which had a royal sendoff at the Odeon, Marble Arch last Thursday (7), shapes okay \$11,000 for full first week.

Other new West End programs are a double bill comprising "King Kong Vs. Godzilla" and "Eyes of Annie Jones," which is heading for a lively \$8,000 or over in its opening week at the Carlton, and "Two-Faced Woman," which launched another Garbo season at the Empire and looks healthy \$14,000 or near opening round. "The Informers" is big in fourth week.

"Tom Jones," now in its 20th stanza at the London Pavilion, has now topped \$280,000 in that one situation, with a boff \$11,300 in the 20th session.

Estimates For Last Week

Astoria (CMA) (1,474; \$1.20-\$1.75) — "West Side Story" (UA) (89th wk). Sturdy \$8,400. "The Cardinal" (BLC) follows on Dec. 20.

Carlton (20th) (1,128; 70-\$1.75) — "King Kong Vs. Godzilla" (Rank) and "Eyes of Annie Jones" (Rank). Brisk \$8,000 or close.

Casino (indie) (1,155; \$1.20-\$2.15) — "How West Was Won" (Roblin-MGM) (54th wk). Just over great \$20,000.

Columbia (Col.) (740; \$1.05-\$2.50) — "Mr. Deeds Goes to Town" (BLC) and "From Here to Eternity" (BLC) (reissues) (2d wk). Pleasing \$7,000 and better than opening week.

Coliseum (MG) (1,795; \$1.20-\$2.46) — "Brothers Grimm" (Roblin-MG) (16th wk). Stout \$16,800. Transfers to the Royalty Nov. 27 to make way for "It's a Mad World" (UA), which prems Dec. 2.

Domintion (CMA) (1,712; \$1.45-\$4.20) — "Cleopatra" (20th) (15th wk). Still in chips with wow \$36,000. Empire (MG) (1,330; \$1.70-\$2.15) — "Two-Faced Woman" (MG) (reissue). Heading for healthy \$14,000 or a bit more.

Leicester Square Theatre (CMA) (1,375; \$1.05-\$2.80) — "The Informers" (Rank) (4th wk). Big \$9,000 or near. Nifty \$9,900 in previous sesh.

London Pavilion (UA) (1,217; 70-\$1.75) — "Tom Jones" (UA) (20th wk). Wham \$11,300, same as 19th week.

Metropole (CMA) (1,394; 70-\$1.75) — "Lawrence of Arabia" (BLC) (39th wk). Fancy \$16,800.

Odeon, Haymarket (CMA) (600; \$1.05-\$2.80) — "55 Days at Peking" (Rank) (16th wk). Steady \$6,100.

Odeon, Leicester Square (CMA) (2,200; 70-\$1.75) — "From Russia With Love" (UA) (5th wk). Lively \$16,800, same as fourth. "Thrill of It All" (Rank) follows on Nov. 19.

Odeon, Marble Arch (CMA) (2,200; 70-\$1.75) — "Bye Bye Birdie" (BLC). Shaping to hit okay \$11,000.

Plaza (Par) (1,889; \$1.05-\$2.20) — "World 10 Times Over" (FWP) (2d wk). Near fair \$6,200. First was \$8,400.

Rialto (20th) (529; 70-\$1.20) — "Girl in Headlines" (BLC-Bryanston) (2d wk). Mild \$1,800. Opening week was \$2,000. "Viva Zapata" (20th) opens Nov. 14.

Ritz (MG) (430; 70-\$1.05) — "The Birds" (Rank) (subrun). Fair \$2,500 or close.

Studio One (indie) (556; 50-\$1.20) — "I'm All Right Jack" (BLC) and "Two-Way Stretch" (BLC) (reissues) (5th wk). Holding with fine \$5,000.

Warner (WB) (1,785; 70-\$1.75) — "Rio Bravo" (WB) (reissue) (3d wk). Lively \$10,000 or near. Second was \$12,000. "The Servant" (WB) prems Nov. 14.

Melbourne House to Be Named 'The Cleopatra'

Melbourne, Nov. 12.

The Lyceum, a film theatre here, has been closed for renovations and installation of new equipment at a cost of more than \$225,000 for the screening of "Cleopatra" (20th).

Theatre will reopen on Feb. 27 with a charity performance. After conversion, the theatre is to be re-named The Cleopatra.

Oren Harris Warning to Industry: 'You Better Shape Up on Ratings'; Sez \$-Billion Hangs In Balance

Washington, Nov. 19. Rep. Oren Harris (D-Ark.) warned the broadcasting industry to shape up on ratings if it doesn't want the Federal Government to step into the field.

He told the Assn. of Broadcast Executives of Texas in Dallas that he was "still concerned about the abdication of sound judgment by broadcasters in favor of numbers purporting to show sheer audience size."

This concern was heightened, he continued in a speech text released here, "when I read of the anxiousness with which the industry has awaited the October Nielsen reports."

Harris said one disconcerting note is the attitude of some broadcasters and advertisers that nothing can or should be done to improve ratings.

He compared the industry to a man with a defective crutch who refuses to get a better one. The ideal, Harris added, was to be restored to health so he can throw the crutch away.

Commenting on the poor ratings methods disclosed in his hearings last spring, Harris said "if you feed 'garbage' into a computer, you will get 'garbage' out."

Noting that upwards of \$1,000,000,000 hangs in the ratings balance for the industry, Harris said it shouldn't be difficult to pay for ratings improvements.

But he warned, "Unless you recover your own responsible decision-making functions, you will have no one but yourselves to blame, should the Federal government on behalf of the public undertake to do something about it."

Harris also rapped FCC's Fairness Doctrine saying its logical result would be the end of broadcast editorials.

He said the decision of what "contrasting viewpoints" to an editorial should be let on the air is up to a station not the Commission.

NBC's 'Tell All' Telementaries

NBC-TV brass may be ordering crash helmets for the month of January with the network prepping for a barrage of criticism from three "highly controversial" telementaries being aired in the first month of the new year.

In the Sunday, 10 to 11 p.m. slot most weeks occupied by the DuPont "Show of the Week," network will offer two Irving Gittlin "White Papers" and a treatment of birth control with David Brinkley narrating. The Gittlin shows will be "The Adam Clayton Powell Story," a no-scandals-barred probe of the controversial solon from Harlem, Jan. 26, and a recap of the Cuban missile crisis slated for Jan. 5. The birth control show will be in between the "White Papers" on Jan. 12. Brinkley's news partner Chet Huntley will narrate the Powell story.

And a preceeding "White Paper" (late December) will deal with the "Bay of Pigs" invasion.

WB's Edwards-Jurov Series of Specials On 'Legends of Badmen'

Hollywood, Nov. 19. Blake Edwards and Martin Jurov, who signed recently to turn out teleshows for Warner Bros., in addition to their motion picture deal with WB, will produce a series of tv specials running from one to two hours, under the tag "Legends of the Badmen."

Warner Bros. prexy Jack L. Warner said he commissioned the Edwards-Jurov company to produce the specs, with Owen Crump as exec producer. Shows planned for next season will be about Billy the Kid, Jesse James, Bob Dalton, Cole Younger, Sam Bass and Quantrell. Plan is in subsequent seasons to carry on the "legend" theme in other fields, such as wars, the seas, and spies.

Dial N for News

Let your fingers do the walking to Huntley-Brinkley. NBC-TV news team's show will be the first to be listed as a trade name in the Yellow pages of the Telephone Directory (in New York, and, subsequently, in the network's five o&o cities).

Listing of "The Huntley-Brinkley Report" will be facilitated by a new "quick reference" index reflecting the new heading of "Television News Program Producers," and will include the show's name, the local station and call letters with the info "Monday through Friday," plus local time listings, addresses and phone numbers.

Claims Nielsen Lax on Mending Rating Fences

Washington, Nov. 19. Noting that Nielsen is still swinging the axe on television programs, just like old times, Rep. Paul Rogers (D-Fla.) told the U.S. House he is beginning to believe self-policing of ratings by the broadcasting industry won't work.

Rogers also accused Nielsen of footdragging with the National Assn. of Broadcasters, which is supposed to develop industry regulation in the ratings area.

"It is my understanding," Rogers stated, "that A.C. Nielsen has not yet responded fully to the request of the NAB to help it formulate ratings standards."

The Palm Beach Congressman said that if the industry won't and/or can't come to grips with ratings abuses, there is no other alternative save federal regulation of ratings.

He is coming to the opinion that industry regulation isn't going to get off the ground, Rogers said.

Rogers is a member of the House Commerce Committee which investigated ratings and deferred federal legislation to give the industry a chance to see what it could do about ratings.

"It is past time for this industry to get out the numbers racket so that television programs watched by the American people are not artificially distorted by ratings," Rogers said in his House speech.

KENYON HOPKINS' CBS-TV MUSIC POST

Kenyon Hopkins has been named creative musical director for CBS-TV. Hopkins succeeds Lud Gluskin who is retiring after many years service with the network.

Hopkins' role as creative musical director is seen as much broader, with the growing importance of musical backgrounds and themes in the network's filmed dramatic series. Hopkins, in his new capacity, will be responsible for creating new concepts of music for upcoming dramatic programs.

Hopkins has written and conducted music for such tv programs as "East Side, West Side," "Twentieth Century," and for such features as "Baby Doll," and "The Hustler."

ABC-TV Brass in Vegas Meet With Key Affiliates

ABC-TV's top echelon is meeting with the web's affiliates association board of governors today (Wed.) and tomorrow in Las Vegas to discuss business and programming plans for the web.

ABFT prexy Leonard H. Goldenson and ABC-TV prexy Tom Moore are heading the network delegation. Moore and other web execs will stay over in Hollywood for several more days to gander pilots and other projected properties.

Motorcycle Distrib Bays TV Oscar Show

American Honda, motorcycle distributors located in Los Angeles, has become the first Coast advertiser to buy into the Academy Awards tv show with its co-sponsorship in the 1964 telecast over ABC-TV. Biz, said to be the largest single tv buy in Coast history, was placed through Grey Advertising.

Procter & Gamble, which has been a major sponsor of the "Oscar" show past years, is due to be back on the April 13 telecast.

Slim Hopes For Early AFTRA-SAG Pact on TV Code

Negotiations for a new recorded tv commercial code between the American Federation of Television & Radio Artists and Screen Actors Guild, on one side, and the networks and ad agencies, on the other, are still stalled in a head-on clash of demands. New talks are slated to open tomorrow (Thurs.) but there is no optimism over the possibility of an early agreement to replace the pact which expired Nov. 15.

Strike authorization has been given to the leadership of both unions, but the current strategy is to continue talking until all possibilities of coming to terms are exhausted. At this stage, the employers are demanding a cutback in scales for performers in commercials and shorter flights of time on which to calculate payments. The unions on the other hand are not budging on their demands for scale hikes.

Talks for a new commercial tv code now looms as the key to labor peace in the industry. If there's an eventual breakdown in the talks with the ad agencies, union leaders have indicated that there will be a general walkout by performers. The ad agencies, incidentally, have taken over the reins from the networks and film producers in the talks with the unions. The agencies were not happy with the large gains scored by the unions three years ago when the networks carried the ball.

Parallel negotiations between AFTRA and the networks, covering dancers, singers, soloists, etc., are proceeding amicably with minor differences separating both sides.

A radio commercial code is also due to be inked shortly.

Coast Votes Strike

Hollywood, Nov. 19. Screen Actors Guild at annual meeting last night (MGM), attended by approximately 1,500 members voted practically unanimously with only one dissenting vote, 10 authorize a strike against tv advertisers, ad agencies and commercial producers. Pact talks began Oct. 7 in N. Y.

Dana Andrews was elected SAG prexy, succeeding George Chandler who was elected first veepee.

Danny Kaye's London Quickie; Clears Decks For BBC-TV Exposure

London, Nov. 19. Danny Kaye planed in and out of London late last week—it was part vacation from his first regular tv stint and part business—and was handsomely feted at a Dorchester cocktailery hosted by the BBC.

British web is picking up \$390,000 worth of Danny Kaye's tv show from Ashley-Steiner (26 episodes) which it will slot on its new, UHF outlet on Monday nights come April.

Kaye indicated to BBC execs that he was prepared to okay sale of the series. Till then, BBC had been on tenterhooks as to whether the star would give the nod to the overseas unspooling of the show, a right which he reserved. Now, the Corporation is drumbeating the show as one of its major attractions on BBC-2, the upcoming UHF web.

Shill Me A Rating

One of the peculiar ironies that frequently afflict the broadcasting business is nowhere better evidenced than the recent flurry of activity in the whole area of the ratings game. Paradoxically, at the very time when the Niensens should be more sacrosanct and privileged than ever, the whole abacus count of the ratings and what they mean has broken out like smallpox, with everyone and his brother shilling ratings, and with the consumer press phoning various and sundry sources at all hours of the night to try to obtain the latest breathless news from Chicago.

Strangely enough, these shenanigans are exactly what the recent ratings investigation in Washington was supposed to prevent. But what apparently has happened is that, instead of lessening, the whole plan has boomeranged and has only served to heighten interest in what had always been pretty much an intra-industry, or trade matter. What was once strictly network business has now become everybody's business, with quasi-experts hawking ratings like fish and chips.

The unique sequence of events runs something like this: Washington launched an investigation into the rating business because, as many officials learned, ratings were being misused. Purpose was obviously to play down, rather than accent, the Niensens etc. Investigation and results were, of course, front page news. But then came the paradox: prior to the Washington investigations, there was comparatively little interest by the consumer press in ratings and in the whole business of analysis of the Niensens, the ARBs and other services. This job was pretty much in the hands of those who had expertise in what the figures meant and how they could best be interpreted. The research people particularly concerned at the various networks were the true "academicians," whose job it was to analyze and interpret the ratings and to use them as only one tool, of many tools, for interpretation to respective managements.

Then came the deluge. The whole ratings picture suddenly burst wide open. Ratings became fair game for anybody to tackle, whether expert or novice. What is happening is making a new kind of television history, and a unique kind at that.

What the investigation tried to prevent has, in fact, resulted in a complete turnabout and ratings have become hot news and fair game for everybody. The boxscores are being bruited about by independent press agents, and various and assorted other sources, outside of the networks, and the consumer press is suddenly flooding the industry with breathless inquiries on the very evenings that the Nielsen arrive from the midwest. Many advertisers, stars, agents and independent press agents have suddenly become dispensers of ratings. Result: the reputable research area no longer is the source of what emanates from the industry.

The lid is off Pandora's box and ratings are fair game for anyone and everyone to talk and write about except those legitimately able to do so.

Until such time that the industry finds itself a better yardstick for determining program popularity, this general disabuse can only invite further D.C. repercussions. It would appear shortsighted on the part of the industry to permit a trade tool to be used so promiscuously.

NBC-TV 1ST QTR. DAYTIME SALES

Daytime sales for the new year (first quarter) continue at an amazing clip with NBC-TV reporting a sellout on the new "Let's Make a Deal" (replacing "People Will Talk") before its preem, and also sellout of "Missing Links," relatively new Goodson-Todman quiz that preemed shakily several weeks ago.

"Deal" coin comes from Clairiol, via Foote, Cone & Belding agency, which is in for almost half, and Lever Bros., who sewed it up at the end of last week with an order for a fourth which remained open.

"Links" main supporters are Grove Labs, in for a fourth; Simonize, in for a third; and Underwood, down for a sixth.

Looks Like Curtains For Daytime 'Doctors'

NBC-TV is "tuning up" another daytime game show.

This would be as replacement for the 2:30 to 3 o'clock "The Doctors," whose Nielsen blood pressure has been at low ebb for some time. Cancellation date hasn't been decided on yet but from all indications it could be imminent. Colgate sponsors.

Vince Edwards Spec

Hollywood, Nov. 19. Vincent Edwards, star of tv's "Ben Casey" series, will produce and star in a 90-min. spec on ABC-TV next spring.

Edwards' Shervin Productions will actually produce the spec. Format will consist of dramatic bits with songs, will be a book show with a dramatic theme and musical background.

British Com'l TV's \$22,598,800 Sept.

London, Nov. 19. In the last hot billings year before the British Government slaps on a new, heftier sliding tax on ad income, the local commercial stations are making hay. According to Media Records figures for September, advertisers shelled out a total of \$22,598,800 in tv advertising for the month of which the Government took \$2,234,400 in the current 11% tv ad duty.

Of the remaining \$20,364,400 which was split among 15 commercial stations, the major stations split the biggest percentage of the pie this way:

Granada-TV, Northern major which operates Monday to Friday, made \$4,219,600; Associated Television grossed \$1,990,800 from its weekend operation in London and \$1,951,600 from its midweek activities in the Midlands to total \$3,942,400 for the month; Associated-Rediffusion, London midweek commercial outlet, picked up \$3,490,800 and ABC-TV, which beams at weekends in the dual area of the North and Midlands, earned an aggregate of \$2,769,200.

ABC-TV's Ron Cochran Now Virtually SRO

The Ron Cochran early evening ABC-TV news show, which has been rolling at a stronger rating pace than last year, is now virtually SRO through the first quarter of next year and into mid-April. Sales position of the show was strengthened last week with renewals and additional buys by Block Drug and Bristol-Myers.

Latest national Nielsen credits the Cochran show with 3,000,000 homes, a 45% increase over last year.

THE WEEK THAT WAS AUBREY'S

Colgate Dickers 'TWTWTW'

NBC-TV chieftain Mort Werner was huddling yesterday (19) with Colgate execs on possible sponsorship of "That Was The Week That Was" as replacement for the cancelled half-hour "Harry's Girls." If Colgate buys, satiric show will move in at the first of the year. (Originally "TWTWTW" had been projected as a '64-'65 entry).

For a while it looked like Colgate would go with a 30-minute slice of an extended (90-minute) Jack Paar show, but this week Colgate began to evince interest in the Leland Hayward-produced satire, which overall won a favorable reception in its 60-minute "pretest" public showcasing a couple Sundays back. Should "TWTWTW" deal collapse, Colgate will go with Paar.

Takes Two to Tango

Ruby Dee-Geo. C. Scott Dance Sequence Wrong 'Social Worker Behavior'? Anyhow It's Axed

"East Side, West Side," which more than any other series on network tv today, faces up to reality social problems ranging from those of Harlem slums to school violence, finds itself in a reality problem of its own.

The problem was touched upon by George C. Scott. He said for publication that CBS had eliminated a scene from a Dec. 2 episode in which he dances with Negro actress Ruby Dee. The Dec. 2 episode deals with "blockbusting," telling of unscrupulous real estate agents who use the advent of a Negro family in a white community to scare white home owners to sell their houses at a loss, houses then resold at fabulous profits to Negroes. Title of the teleplay is "No Hiding Place," penned by Millard Lampell.

According to a CBS spokesman, the dancing scene was eliminated for dramatic reasons rather than any network taboo in showing on the home screen a white man and a Negro girl dancing in a social situation. The CBS spokesman also said that the decision to eliminate the dancing scene was in mutual agreement with Arnold Perl, exec producer of the series.

Perl, invited to comment, said the dancing scene was in the first draft of the teleplay. He described the situation as this: Social worker Scott gets a call from a friend, informing Scott of what shapes up to be the "blockbusting" situation. Scott advises the neighbors get together and meet the Negro couple planning to move in the neighborhood, a get together where anxieties and fears might be aired. It is at this gathering that Scott is called upon to dance with Ruby Dee, the Negro woman in the situation.

Not Good Theatre

Perl said that, in addition to not being good dramatically, the scene at issue isn't good social work. He said a social worker would not choose to dance with the Negro woman in such a situation. Such a move by a social worker in a tense situation, Perl contended, would be inflammatory. The dancing scene, Perl went on, is an irrelevancy. "It makes a minor point, a major point. If we want to do a

(Continued on page 44)

CBS Goulet Series Put Off for Year

The Robert Goulet series that was originally intended for CBS-TV's 1964-65 schedule is being put back a full season. However, instead of doing one special for the network, Goulet has now been committed to two—one for this season and one for next.

Delay was primarily occasioned by Goulet's heavy schedule, which included two more pix commitments as well as his nitery dates both in the U.S. and abroad.

There had also been some talk that Goulet would be "standing in the wings" ready to do standby duty if the Judy Garland Sunday night show, collapsed, but since Miss Garland is going ahead with a 26-week sked this automatically releases Goulet from any emergency duty.

SPLIT THE STOCK, BUST THE NIELSEN

By GEORGE ROSEN

In a business of triumph and tragedy, last week marked television milestones in each.

The triumph was Jim Aubrey's. For—

It was a week that, thanks in great measure to the maneuvering and momentum of the CBS-TV prexy, enabled CBS to split its bluechip growth stock two-to-one and increase the dividend after announcing a 48% increase in net profit for the first nine months of 1963 vs. the same period last year (see separate story).

It was the week that firmly established CBS' No. 1 position in the National Nielsens for still another season.

It was the week whose 30-market Nielsen (reflecting the seven nights ending Nov. 10) showed CBS with an increase in audience, as compared to the year-ago parallel report, each night of the week except Saturday, with the Aubrey network only 0.3 off the year ago Nielsen mark.

It was the week, therefore, which again revealed Aubrey as today's top tv "money" player in vanquishing his competition in the critical early November weeks when the local rating surveys throughout the country produce the audience findings that will determine, for the season, which network affiliates will get first and second call on the lush tv spot billings.

It was the week which clinched Aubrey's status as tv's top showman with the only new hour variety click (Danny Kaye); a new dramatic show of stature ("East Side West Side") and two new comedy hits ("Petticoat Junction" and "My Favorite Martian").

It was the week that enabled CBS board chairman Bill Paley, the day after the projecting of the stock split, to leave for Europe with only one concern—how he and CBS corporate prexy Frank Stanton can best invest their vastly increased profits in diversification.

It was the week that Aubrey (Continued on page 46)

CBS-TV Envisions 15-20% Casualty List for Season; Fri. Up for Grabs

Greene Pastures

Hollywood, Nov. 19.

Lorne Greene is making his stand as a regular in the "Bonanza" series pay off. He's been playing rodeos and fairs with increasing frequency, latest being at St. Louis Firemen's Rodeo at the 13,000-seat arena there, where he pocketed \$19,600 for five-day eight-performance engagement.

Booked by Michael North at a guarantee against 25% of gross, Greene was only name act on bill, otherwise a broncbustin's passel out of Texas. Payees totalled 80,300.

Thesp now has also been booked for two shows at Lions Club Festival, Lubbock.

Danny Kaye Shift To Sun. Nite at 9 On Tap for '64-'65

Look for Danny Kaye to shift over to Sunday night 9 to 10 next season on CBS-TV as the replacement show for Judy Garland. At least that's the plan currently getting serious consideration in the network's plotting & scheming for '64-'65. While the CBS hierarchy confesses "naturally, we don't expect Kaye to beat 'Bonanza,' nonetheless it's the conviction that Kaye, now that he's emerged into Nielsen respectability, should be able to whittle down the NBC Sunday 9 to 10 numbers as they had originally hoped Miss Garland would do but didn't.

As of now, here's the projection on the Garland show for the balance of the season: she'll go through with 26, possibly do four additional new ones, then an eight-week cycle of repeats, which will take the web into the summer replacement season.

The return of "East Side, West Side," Jackie Gleason, Danny Kaye, and "Lucy" on CBS-TV next season is forecast by the network. In the case of Gleason and "Lucy," the question mark wasn't related to ratings.

Programming team of prexy Jim Aubrey and v.p. Mike Dann at this point can scan their schedule and project the casualties for the season. On the basis of the two National Nielsens, more recent 30-market Nielsens and National Arbitrons, these are the shows slated to be axed: Sunday night's "Judy Garland Show," and Friday night's "The Great Adventure," and "Route 66." For that matter, the entire Friday night schedule, including "Twilight Zone," and "Alfred Hitchcock Presents," will be up for grabs as CBS-TV, alone among the three networks, strives for a 35 instead of a 30% share of audience "as the safety margin" on each of its shows.

Web brass is resigned to Danny Thomas' quitting next season to concentrate his efforts on a few specials. That would leave a half-hour on Monday starting at 9 p.m. open in the web's comedic lineup, currently underwritten by General Foods.

"Lucy's" return is expected despite talk that Lucille Ball would like to relax a bit and give up the weekly vehicle. Hope is that "East Side, West Side" will continue its forward rating strides and insure itself a position for '64-'65.

Tuesday's only defection appears to be Jack Benny. He shifts to NBC.

Allen Funt's "People & Places" will come in as a midseason replacement for the "Glynis" show Wednesdays at 8:30 p.m. Otherwise the Wednesday lineup of shows, including "CBS Reports" and "Danny Kaye" are expected back in '64-'65.

Program lineup on Thursdays looks safe for next season, including "Password," "Rawhide," "Perry Mason," and "Nurses." Friday will get a major overhaul. Gleason is expected to return although he is known to have varied moods about the pressures of a weekly tv show. Whether "Phil Silvers" will make it in the new time period of 9:30 p.m. is a moot point. "Defenders" and "Gunsmoke," longtime Saturday regulars, are due back along with Gleason.

In the prior to 7:30 p.m. positions, Sunday evening's entertainment schedule of "Mr. Ed" and "Lassie," are due for a return engagement next season, too.

In all, some eight shows, or from 15 to 20% of CBS-TV's nighttime schedule, are expected to be replaced next season.

CBS-TV Eyes 7:30 For 'Tarzan' Entry

"Tarzan," in all likelihood, will swing from a 7:30 p.m. vine on CBS-TV next season, or the succeeding one. And it's targeted for Friday.

The 7:30 p.m. slot is considered a natural for the hourlong series, copped by CBS-TV in a deal with producer Sy Weintraub, who owns the tv and new motion picture rights to the stories of Edgar Rice Burroughs. Deal marks "Tarzan's" entry into tv, after a long and illustrious career in motion picture and books. Many of the "Tarzan" pix have been acquired by stations for telecasting.

Casting and other production plans for the pilot and projected series will be disclosed soon. A good part of the filming is expected to be done on location in Africa. Past Tarzans have been Johnny Weissmuller, Buster Crabbe, among others. It's understood that there will be no Jane in the tv series. Chita, the monkey, probably will be there, though.

THEY WON'T MISTAKE YOUR ABSENCE FOR EVIDENCE OF SUCCESS...

One thing about show Business: it is success-eager and success-impressed. Show Business's span of attention does not prolong itself. Memory lingers, but also falters. You must re-charge the batteries of your own standing, re-stage the drama of your own prestige. You cannot assume that your importance, your credits, your market value is assumed.

The 58th Anniversary Edition of

VARIETY

One admirably effective occasion of reminder is again imminent. You may be present at nominal cost. But if absent, few will suppose your absence proof of unimpaired prestige. Fame is an intangible. Neglect its nourishment at your own risk. The smart ones in Show Business enroll in that annual Who's-Doing-What of Amusement, to wit

NEW YORK 10036
154 W. 46th St.

LONDON, S.W.1
49 St. James's Street
Piccadilly

HOLLYWOOD 90028
4404 Sunset Blvd.

PARIS
88 Ave. de Neuilly
de Neuilly-Sur-Seine

CHICAGO 60611
400 N. Michigan Ave.

ROME 3
Via Sardegna 43

A WORLD OF DIFFERENCE

The praises rang on successive Mondays for NBC's "That Was The Week That Was" and "Quillow and the Giant." But never were two major offerings so dissimilar in content.

One set a new television standard for sophisticated, no-holds barred lampooning. The other was a gentle but ingenious musical puppet show for children. As examples of diversity and quality, the two shows underscore a basic aim of NBC: to offer fine programs that satisfy a broad range of public taste.

This week on NBC's varied schedule of *special* programs, are three more examples of this programming philosophy. Sunday afternoon and evening, "Museum Without Walls," a program via Relay satellite, linked the Louvre and our National Gallery of Art; Tuesday night, a fascinating study of "Greece: The Golden Age," and on Wednesday a searching report, "That War in Korea."

These one-of-a-kind television offerings merely supplement the rich schedule of *regular weekly* NBC series. It's a schedule that champions the cause of original drama; that provides a showcase for fine young performers; that pioneers in color, and that boasts the nation's number one news series. In short, it's a varied schedule whose universal appeal attracts millions of viewers and earns NBC more awards, year after year, than any other network.

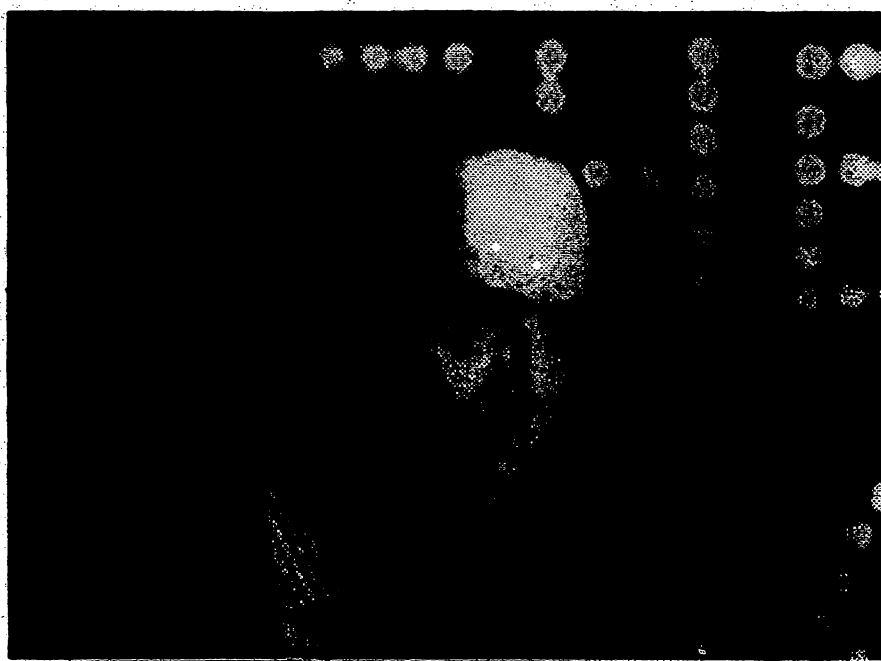
Between a "That Was The Week That Was" and a "Quillow and the Giant"; between a "Bonanza" and an "Exploring," there is a world of difference. But it's a difference that doesn't extend to quality—for the one thing they all have in common, in the words of the *St. Paul Dispatch's* P.M. Clepper, is a striving for "the very best that can be had."

THIS IS NBC

...serving 410,000,000 people all over the world

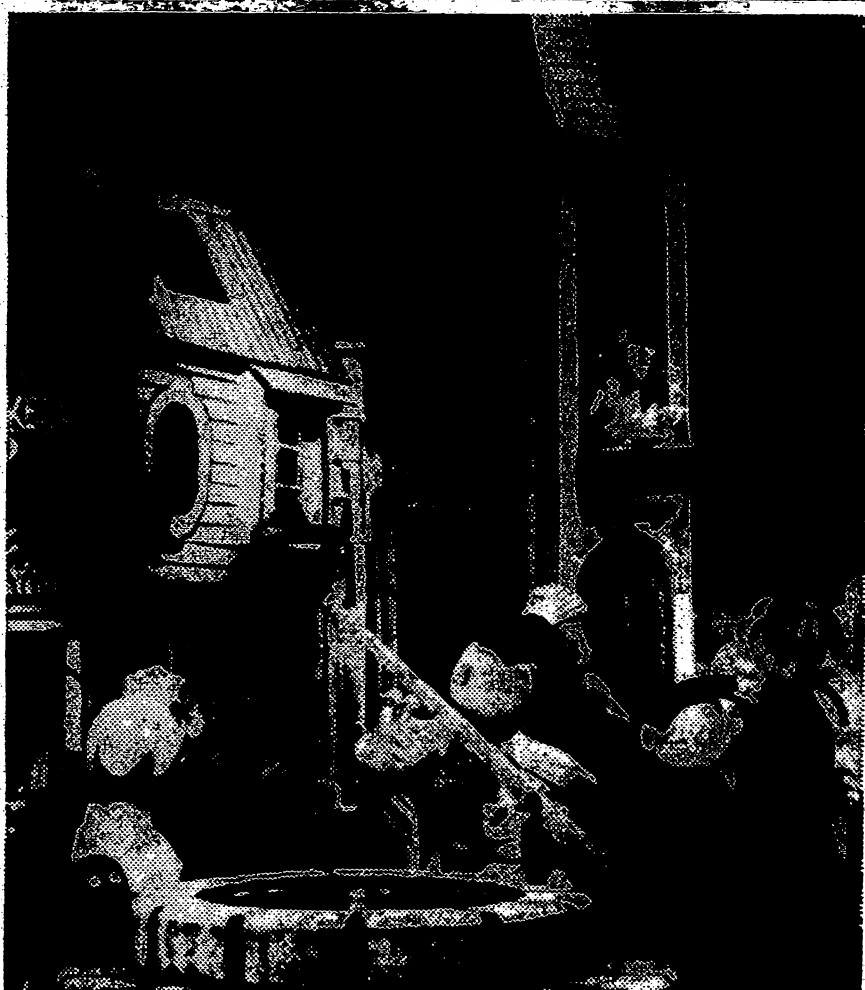
THAT WAS THE WEEK THAT WAS

"...There's never been an hour of television quite like it. Nothing quite so impudent, so gay, so salty, so outrageously funny....Superb insults—all delivered in good humor." HARRIET VAN HORNE
N.Y. WORLD TELEGRAM & SUN, NOV. 11, 1963



QUILLOW AND THE GIANT

"Things are looking up for children...Yesterday 'NBC Children's Theatre' got started with 'Quillow and the Giant,' a charming musical adaptation of the James Thurber story...a family joy." JOHN HORN, N.Y. HERALD TRIBUNE, NOV. 4, 1963





Traumatic License

Why Dr. Freud was afraid of missing trains is one personality secret that will remain unexplored on "The Eleventh Hour," but it is one of the few.

With ever-increasing realism, the pioneering psychiatric series is setting new standards of dramatic honesty in its second season, not to mention a new trend in television entertainment.

For this, credit literate scripts; the close cooperation of The American Psychiatric Association; and the compelling performances of co-stars Jack Ging, as psychologist Paul Graham, and Ralph Bellamy, as psychiatrist

L. Richard Starke.

A distinguished 35-year career has brought Mr. Bellamy many dramatic plums (notably, the role of FDR in "Sunrise at Campobello"), and developed the considerable skills that make him one of the most appealing actors in television, motion pictures or the

theatre. It's no wonder that NBC is happy to have him. Nor is it any surprise that "The Eleventh Hour," in Wednesday night's anchor position, is attracting one of television's most substantial and significant audiences. Frankly, that's just what we expected.



Look to NBC for the best combination of news, information and entertainment.

POLLING PRIMETIME PREEMPTS

Nielsen's New 30-Market

(Week Ending Nov. 10)

The new 30-market Nielsen puts CBS-TV's "Candid Camera" in No. 1 position, ahead of "Beverly Hillbillies," which is No. 2. On prime time average audience ratings for the week the score reads: CBS 20.3; NBC 18.1 and ABC 17.6. CBS takes four night of the week—Monday, Thursday, Saturday and Sunday, while NBC takes Friday night and ABC Tuesday and Wednesday. Half-hour wins: CBS 25; NBC 12, ABC 13.

Here's the Top 10:

Candid Camera (CBS)	32.6
Beverly Hillbillies (CBS)	30.5
Bonanza (NBC)	28.7
Fugitive (ABC)	27.7
Patty Duke (ABC)	27.1
Jackie Gleason (CBS)	26.9
Ozzie & Harriet (ABC)	26.9
What's My Line (CBS)	26.7
Dick Van Dyke (CBS)	26.6
Dr. Kildare (NBC)	26.0

The Mountain (Par) Comes To Lion (MGM) for DeMille Spec

Hollywood, Nov. 19. Metro's \$500,000 90-minute color special on late pioneer Cecil B. DeMille will be televised only twice, with both airings already sold to Eastman Kodak, according to producer-writer Stanley Roberts. Under a stringent contract approved by the DeMille family, only two prints will be made up, one to be retained in the Metro files and other going to the DeMille Museum.

Roberts stressed telefilm is expected to raise at least \$200,000 for charity, with \$75,000 budget for star performers going to Motion Picture Relief Fund and all other profits to be distributed through the DeMille trust.

Special features portions of 20 films made by DeMille, much of the footage provided by Paramount and including full sequences from such pictures as "Samson and Delilah," "The Greatest Show on Earth," "The Buccaneer," "The Squaw Man," "Dynamite" and "Madame Satan." latter three Metro productions and scene from Billy Wilder's "Sunset Blvd." in which DeMille worked as an actor.

Aside from James Stewart, Charlton Heston, Yul Brynner, Bob Hope, Betty Hutton, Edward G. Robinson, Barbara Stanwyck, Cornel Wilde and Gloria Swanson, who have major spots in the film, special employs some 40 actors in bits and integrating roles, is made up about half-and-half with live and film clip material.

Hope and Bing Crosby, for instance, are in as part of a film clip, along with numerous other important stars. Tape of DeMille's voice is also interpolated in several areas, along with newsreel clips of his 1953 Academy Award acceptance speech.

Unusual first in film, which bows Dec. 1 on NBC, is meeting of the MGM Lion and Paramount mountain trademarks in opening credits. Similarly, Walt Disney has taped portion of his "Wonderful World of Color," which precedes show, as a lead in for the special, with Disney himself appearing to plug the DeMille special. Other cooperation came from J. Walter Thompson, which gained release of old Lux Radio airchecks featuring W. C. Fields, Judy Garland

(Continued on page 52)

Ford Foundation O'Seas TV Grant

London, Nov. 19. Ford Foundation has made a grant of \$400,000 to the London-based Centre for Educational TV Overseas for the development of international activities over the next five years. Grant is to be used to train staff, produce programs and assist generally in the expanding use of educational tv in the developing countries.

Centre's first four series of tv programs—dealing in geography, magnetism, electricity and English—are expected to emerge before the end of the year.

Sydney Newman's O.O.

London, Nov. 19. BBC-TV's new drama topper Sydney Newman abandoned his administrative desk at the weekend to make a three-week trip to Canada and the U.S. On a general o.o. visit, the key BBC exec will spend about 10 days in Montreal and Toronto and they fly on to New York.

Newman is intending to peek the new shows and look up old buddies at the tv networks and the Canadian Film Board.

G-T Game Panel Versions Riding In 23 Countries

Paris, Nov. 19. Bill Todman, of the Mark-Goodson-Bill Todman U.S. tv quiz empire, was through on a recent European tv jaunt. He reported that 23 countries now utilized local versions of these shows. France was not yet a big taker but he thought "What's My Line?" would be a natural here with the right panelists.

Todman believes that the pull of quiz shows were in how they were played and not in the prizes. He went on the advice that anybody could play a game but not many people in audiences could compete with specialists and were only briefly taken by the big stakes. And big stakes were not easy to put up in European countries.

Thus Todman pointed to the fact that a new U.S. giveaway quiz "100 Grand" only lasted three weeks while "What's My Line," which gives away hardly any big prizes, still holds audiences. On his trip Todman examined local varieties of his shows such as "To Tell the Truth" and "Password" in West Germany and Holland; "Beat the Clock" in Norway and "Play Your Hunch," "Take a Letter," "Beat the Clock" and "What's My Line?" in Britain.

In tv since '46, Todman said that Goodson-Todman shows now took up 39 hours on Yank video and all but two were game and panel entries. Todman was bullish about more European sales as new channels and possible commercial aspects seemed imminent in various Continental countries.

'Face Nation' Snares Released Yale Prof

Yale prof Frederick C. Barghoorn, now safe in the U.S. after being imprisoned by the Soviets, has agreed to appear on this Sunday's (24) "Face the Nation."

Prof. Barghoorn accepted the "Face the Nation" bid on Monday (18), the second day of his arrival in the U.S.

FULL IMPACT OF TV OPTION TIME

By BILL GREELEY

The networks now are beginning to feel the full impact of the FCC's ruling against option time. As the new season's weak network entries get fingered by the Nielsens, local station management's preempting of web series mounts, with a recent survey, compiled by syndication salesmen in the field and via investigation of station schedules, shows around 150 primetime preempts covering 50 markets in the top 100.

That the preemptions continue apace in the smaller markets is evidenced in the example of a "Temple Houston," NBC-TV's lawman-oater, which is short by 50 markets in the network lineup. Most of the preempts in the top markets are for syndicated shows (mostly off-web series), features and in many instances locally-produced programs. The prime viewing hours between 8 p.m. and 10:30 p.m. are hit as hard as the prime fringes, and network entries with single sponsors are as vulnerable as the participation hours. All in all, the multi-weekly knockouts mean millions in revenues to the networks, and a lot of spot placement to back and fill on the part of sponsors who want complete coverage.

Even "Petticoat Junction"

Hit hardest are the moribund new shows, "Glynis," "Redigo," "Harry's Girls," along with the Edie Adams and Sid Caesar variety shows, "CBS Reports," "ABC News Reports," "Laughs for Sale," "East Side, West Side," "International Showtime," "Mr. Novak." Jerry Lewis has been bumped out of some markets for Saturday features, and a hit like "Petticoat Junction" is a mark in a surprising number of markets. "The Fight of the Week," after the boxing deaths, has taken the count in many locations, and the quizzes, hit or no, are favorite chopping blocks—"Password," "To Tell the Truth" and others.

Here's a city by city rundown of preemptions that turned up in the survey:

Albany-Schenectady: WTEN-TV (CBS), "East Side, West Side," "Nurses" for "Naked City" and "Thriller" reruns; WRGB-TV (NBC), "Mr. Novak," "Redigo," "Temple Houston," "International Showtime" out for feature films and local programming.

Amarillo: KFDD (CBS), "East Side, West Side," "CBS Reports," "Glynis" and "Hitchcock" out for a local show, feature film, "Mr. Ed" and "Wanted, Dead or Alive," KVII (ABC) "Laughs for Sale" and "Channing" out for "Thriller" and a local show.

Ashville: WLOS (ABC), "77 Sunset Strip" out for feature film.

Atlanta: WSB (NBC): "Hollywood and the Stars" and "Temple Houston" out for "M-Squad" and a feature film.

Baltimore: WMAR (CBS), "Glynis" out for the new Lee Marvin syndicated entry; WJZ (ABC), "Fight of the Week," out for "Naked City" reruns.

Baton Rouge: WBRZ (NBC-ABC) "McHale's Navy," "Temple Houston" and "Harry's Girls" out for "Naked City," "Maverick" and "Robert Taylor Detectives" reruns.

Boston: WNAC (ABC), "Laughs for Sale," "Channing," "77 Sunset Strip" out for "Best of Hollywood," "87th Precinct," feature films.

Buffalo: WGR (NBC), "Temple Houston" out for "87th Precinct;" WBN (CBS), Andy Griffith show out for syndicated half hours; WK-BW (ABC) "ABC News Reports," for "Battle Line."

Charlotte: WBTV (CBS), "East Side, West Side," "To Tell the Truth," "I've Got a Secret," "The Lucy Show," "Twilight Zone," bumped for feature films and "Naked City."

Cincinnati: WCPO (CBS), "Rawhide" out for "The Saint;" WLW-TV (NBC), "Temple Houston" out for "Dick Powell Theatre."

Cleveland: WEWS (ABC), "Laughs for Sale," "Fight of the Week" (Continued on page 52)

Unfunny to Vice-Chancellor, So W. German TV 'Candid Camera' Axed

Eager Seeger

Never in America (excepting Canada), but always everywhere else is the story of Pete Seeger, folk singer now on a world tour who last spring was blacklisted from ABC-TV's "Hootenanny" and this fall refused to do the show when pressured by the web to sign a loyalty oath.

In September, Seeger did five tv shows in Australia, plus an hour solo special for the Australian Television Network. In Japan, he did the "Grand Old Opry," and also a special solo for the government network, NHK. He leaves Japan at the end of November for India, where he will appear on All-India Radio, New Delhi (after India, he'll do six African countries).

Seeger is scheduled for a guest shot on "Sunday Night at the Palladium" Feb. 23 in London. He'll also make tv appearances in Amsterdam, Brussels and Milan during early '64. After concerts and tv in 28 countries, he returns to the U.S. in June '64.

'Guts & Simplicity' Themes Bob Drew Telementary Aim

Bob Drew, the young documentary producer who's slated to turn out three more one-hour shows for ABC-TV, is still striving to introduce a new style of journalistic "guts and simplicity" on American television. It already exists abroad. (In France it's known as the "cinema verite"), but this style has found tougher sledding in this country.

Drew's first show for ABC-TV "Crisis," an inside look at how President Kennedy and his team met the Alabama integration crisis last spring, raised considerable critical and editorial dust. The charge was made that the known presence of cameramen in the White House and other key spots tended to make the officials play for the film rather than the concrete situation.

Drew says that his technique eliminates the danger of official hamminess. In the group of 10 documentaries he did for Time-Life, Drew was able to record the actions and emotions of people who seemed to perform without consciousness of the camera. Included among these people were India's prime minister Nehru, actress Jane Fonda, a convicted murderer, a dope addict and the Aga Khan.

What Drew calls the "living camera" is achieved by the miniaturization of the photographic equipment and its machining to perfect silence so that the subject is not aware that the camera is grinding away. Drew pointed out that this technique requires close

(Continued on page 46)

Set Lee Marvin For 2-Hour 'Johnny North'

Hollywood, Nov. 19. Lee Marvin was signed to star in "Johnny North," first two-hour telefilm being produced and directed for Revue studios by Don Siegel.

Marvin will play the role of the killer in the Gene Coon teleplay based on Ernest Hemingway's "The Killers." This is the initial film in a deal with NBC-TV for the 1964-65 season, with 29 more to follow if the network approves the first picture.

Tentative starting date for "North" is Nov. 21.

Cologne, Nov. 19. One of West Germany's most popular television shows, "Vor-sicht Kamera" (Watch Out! Camera!), the German equivalent of "Candid Camera," is doomed.

And, report has it the reason that the very high-rating show is being cancelled is that one of the country's top political figures and his wife fail to find the program funny.

Word has just been released from the largest station of the First German Television Net, West German Television of Cologne, that it is cancelling "Candid Camera" under its contract from England.

The station has also mysteriously announced that "the next to the last appearance" of the show will be on Dec. 23, with no date announced for the final program.

The show, put on by British-born disk jockey Chris Howland, who is a leading fixture of the German television scene, is reportedly not having its final date announced because it is feared that Howland might use the occasion to sound off on the air about the demise of the program.

It has pulled an average audience of 68% of the country's television set owners, according to Infratest, thus scoring very high since some of the longterm programs rate only an average 27 to 29%.

However, it is reported that West Germany's vice chancellor Dr. Erich Mende who is also a member of the board of directors of the West German television outlet here, and his wife failed to see the humor of the show and thought that some of the gags were prearranged.

Chris Howland is currently filming at Tenerife in the Canary Islands, so unavailable for comment. But it's certain that he will have plenty to say before the show expires.

Peter Falk's 10G Weekly SG Deal

Hollywood, Nov. 19. Peter Falk and Screen Gems have agreed on terms of a pact which goes into effect once he sees a vidpix series property he considers satisfactory. Deal calls not only for a series but for a two pix a year commitment to Columbia, parent company of SG.

Deal is contingent on Falk's acceptance of a series, of course, and to date he has been submitted one, in which he would have essayed role of an investigator with the Attorney General's Office at the Dept. of Justice, a property he nixed.

Falk's deal also calls for him to receive \$10,000 weekly, not to work on the series more than six months a year so he would be free for pix and legit; gives him a piece of the series plus residuals.

SG is currently hunting for a series for the actor. He heads for N.Y. in January to star in "The Passion of Joseph D." play about Stalin. Paddy Chayefsky wrote the drama, and Arthur Cantor produced. Falk has a six-months commitment with the legit. He is currently working in "Robin and the Seven Hoods," at Warners.

Meanwhile, Four Star has offered Falk the lead in a new 60-min. dramatic series, "The Arena"

Stanton's Award

CBS corporate prexy Frank Stanton will be tendered the Gold Medal of the National Institute of Social Sciences tomorrow (Thurs.) night at the Waldorf-Astoria, on occasion of the institute's 50th anniversary dinner.

Other 1963 honorees are Katherine E. McBride, Bryn Mawr College prexy, Arthur H. Dean, U.S. delegation leader at the Geneva Disarmament Conference, and Dr. Nathan M. Pusey, Harvard U. prez.

During an interview with CBS News Far Eastern Correspondent Peter Kalischer, Mme. Nhu first used her widely-publicized term "barbecues" in referring to the burning of Buddhist priests. It was broadcast on August 1.

STRONG WORDS

CBS News was the only news organization in broadcasting to provide continuous "live" coverage of the afternoon proceedings of the March on Washington on August 28 and to carry "live" the "I Have A Dream" speech by the Rev. Martin Luther King. In addition to the three consecutive hours of afternoon coverage a special hour-long news summary of the event was broadcast during prime evening time the same night.

STRONG FEELINGS (I)

On September 2 in an exclusive interview with Walter Cronkite, President Kennedy first stated publicly that the anti-Communist war in South Vietnam could not be won unless the Vietnamese government became more responsive to the people's will.

STRONG POSITION

Learning that a French magazine editor had taken clandestine films inside Red China showing the conditions under which the people lived, CBS News' Hong Kong Correspondent Bernard Kalb notified New York headquarters where arrangements were made to broadcast the film on September 11.

STRONG-HOLD

On September 13 in a special half-hour interview with Walter Cronkite, the public received its first rounded political portrait of Senator Barry Goldwater since he became a front-runner for the Presidential nomination.

STRONG POSSIBILITY



STRONG ARM

For a total of 9 hours and 42 minutes of which more than 6 hours represented "live" coverage, the CBS Television Network carried the Valachi hearings which started on September 27 before the Senate Investigations Subcommittee in Washington. It was the only network to provide such extended coverage.

STRONG HOPES

CBS News Moscow Correspondent Stuart Novins obtained a rare and exclusive interview in Budapest with Janos Kadar, in which the Hungarian satellite ruler expressed eagerness that full diplomatic relations would be resumed between Hungary and the United States. The interview was broadcast on October 4.

STRONG GIRL

As hurricane Flora ravaged the Haiti mainland, causing destruction and death to more than 4000 people, CBS News Correspondent Bernard Elsmann flew into the jungles of Haiti to film the event. It was broadcast that same night (October 6) on the SUNDAY NIGHT NEWS.

STRONG ADVICE

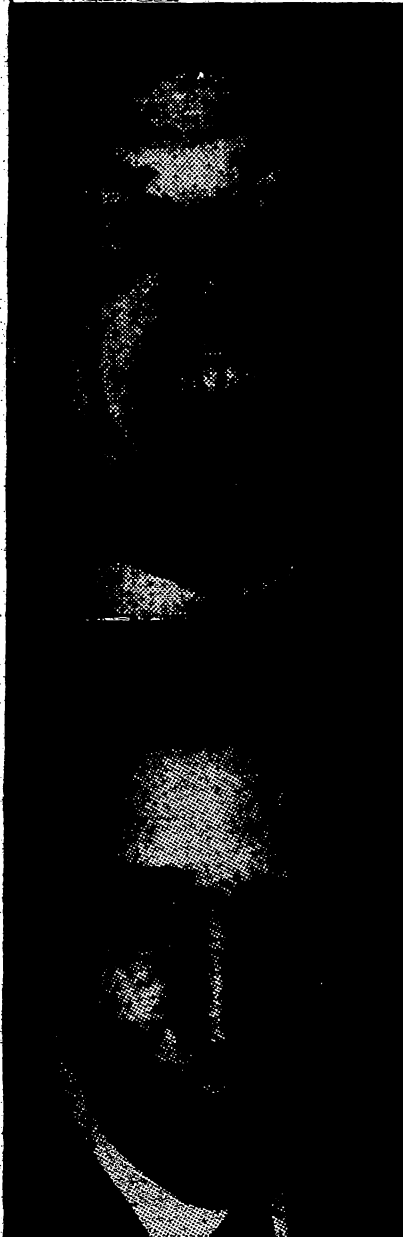
On October 10 CBS News Correspondent Walter Cronkite interviewed former President Dwight D. Eisenhower at his farm in Gettysburg. General Eisenhower stated publicly for the first time that he was in favor of withdrawing the bulk of United States troops from Europe.

STRONG FAITH

In a transatlantic TOWN MEETING OF THE WORLD broadcast via the communications satellite, Telstar II, Protestant and Catholic clergymen in London, Rome, and Princeton, New Jersey met in a face-to-face discussion of the forces working for Christian unity. The broadcast was carried "live" over the CBS Television Network at 8:30 am EST on October 15 and repeated on tape for nighttime audiences the following day at 7:30 pm.

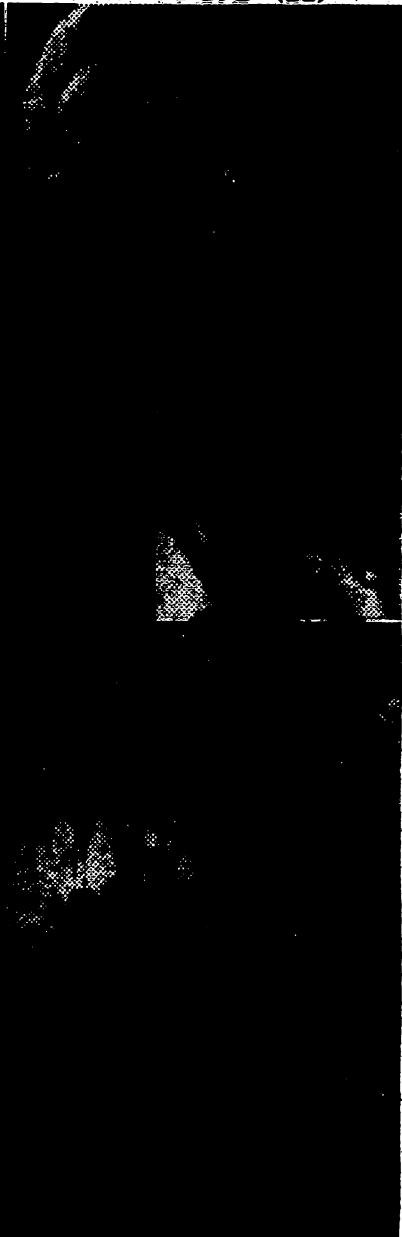
On September 18 Teamster leader James Hoffa came out in support of Gov. Nelson Rockefeller's Presidential candidacy in an exclusive interview with Stanley Levey, CBS News business, labor and economic correspondent. It was broadcast on the CBS MORNING NEWS WITH MIKE WALLACE.

STRONG NUDGE



On September 18 CBS REPORTS presented a documentary report on the conflict between Leander Perez, political boss of Plaquemines Parish in Louisiana, and the Roman Catholic Church over the issues of parochial school integration.

STRONG FEELINGS (II)



STRONG- MINDED

In the first interview granted to television since hostilities broke out between Algeria and Morocco, President Ahmed Ben Bella in Algiers told CBS News Correspondent Paul Niven that his troops would continue to fight until the Moroccans pulled back to their starting positions. The interview was broadcast on FACE THE NATION on October 27.

STRONG MEDICINE

At 10:30 pm EST Sunday night, November 3, a CBS NEWS EXTRA presented the first films of the insurrection which overturned the South Vietnam government the previous Friday night, showing the occupation of the Presidential Palace and the street fighting. Correspondent Peter Kalischer and CBS News cameraman Juergen Neumann moved into the palace with the troops as they occupied it under fire. The broadcast was acclaimed by the New York World Telegram & Sun as "TV journalism at its best."

STRONG TEAM

The real strength of a news organization is its ability to uncover and illuminate the events and forces that shape our lives. As shown here, it may be a struggle for power or a statement of policy; an act of man or of nature. The point is to know where to look for it and be there when it happens; to ask the key question that will yield the news-making answer. This takes a lot of doing. More to the point it takes a world-wide organization of correspondents, cameramen, producers and editors who have established over the years an unequalled reputation for accuracy, enterprise and insight—for being at the right place at the right time with the right information. When all is said and done, this is what produces "TV journalism at its best." This is clearly the strong point of

CBS NEWS

How does Bob Hope do it?

Simple.

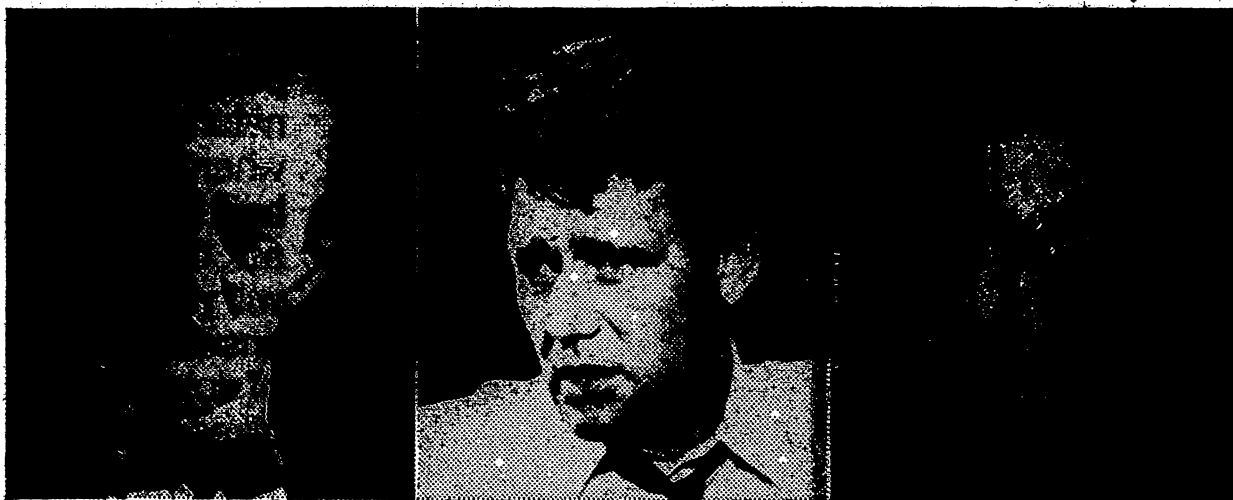
He took a short story by John O'Hara.

Turned it over to Rod Serling for dramatizing.

Asked Dick Berg to produce it.

Got Alex March to direct it.

Starred Lee J. Cobb in it.



And Harry Guardino and Gena Rowlands.

[Also Archie Moore.]

He filmed it at Revue Studios.

Presents it Friday on The Chrysler Theatre.

In prime time.

In living color.

Before an audience of millions.

Then he relaxes.

In other words, "It's Mental Work."

On Channel 4, NBC-TV.

Friday.

From 8:30 to 9:30.

BRITISH TV's BIG GLOBAL BID

'They Fractured My Pa'

Hollywood, Nov. 19. Reflecting on the industry respect gained by his famous father, Lon Chaney Jr. has thrown his massive shoulders into a spirited attack on Jay Ward, charging teleproducer's syndicated "Fractured Flickers" are "unjust, unfair and completely uncalled for" in their satirical buffoonery of silent pix and their stars.

Chaney, particularly, referred to areas in the series involving excerpts of famed silent classics in which funny dialog is put into the actors' mouths. One, for instance, involved his father's "Hunchback of Notre Dame" in which a sequence has Quasimodo as a cheerleader for a football game.

Actor charged Ward with "bad taste" chiefly "because he is using respected people who are now dead and can't fight back" and said the teleseries "leaves a disrespectful image in the minds of children who aren't aware of the stature these people built in their time." Chaney said he would "accept it if they were alive and could, then, protect themselves."

Confronted with the accusations, Ward said he "anticipated objections," noting "when something is satirical and controversial it is bound to both appeal and disturb some people." Producer said he has full rights to all pix, always makes a copy of the original which he edits for his purposes and never harms the original.

Chaney, whose mother is still living, said his family has no rights on any of his father's pictures and noted he has been "discouraged" from legal action by attorneys. He charges, however, that a "moral" principle is involved concerning the respect of the entire silent film industry.

Bartley Would 'Get Tough' On Applicants for Bankrupt Stations

Washington, Nov. 19.

FCC Commissioner Robert Bartley said the Commission should "get tough" on financial qualifications of prospective station applicants.

Noting that when stations go bankrupt, "buyers rush in," he said "the general structure of broadcasting would be improved by the station's going off the air."

Bartley told the Station Representatives Assn. in Cleveland a more thorough showing of a station buyer's financial qualifications should be required when he is trying to purchase a bankrupt outlet.

He said marginal stations are rarely in a position to carry out community service and "like one bad apple in a barrel, degradation of the community broadcast structure sets in."

The reason FCC needs to "get tough" on financial qualifications is because many new applicants underestimate the cost of construction and development of the new station into a profit position, Bartley said.

He also waxed worried on the disparity of unlimited time station location in metropolitan areas. Too many small towns and counties are dependent on daytimers only for their local service, he said. To overcome this Bartley suggested filing competing applications with stations up for renewal "when the proposed new service would effectuate a more equitable distribution of facilities."

Chi's Dual B'cast Of Collegiate Grid

Chicago, Nov. 19.

Two radio stations pulled the same unusual stunt here last Saturday (16) of broadcasting two college football games at once. With local interest centered on the pair of Big Ten games that could have determined whether Illinois or Ohio State would go to the Rose Bowl this year, WGN and WBBM Radio each decided to do a play-by-play of both games, cutting back and forth from one to the other. WGN was first up with the idea.

The dual broadcasts were somewhat inconvenienced by a one-hour earlier starting time for the Northwestern-Ohio State game. WGN had Jack Quinlan doing the earlier game from Columbus, and then switched to Jack Brickhouse at 1:30 p.m. for the Illinois-Wisconsin tussle emanating from Madison, Wis. Periodically, Brickhouse would switch back to Quinlan for significant action in that game on cue from a telephone hookup between them. WBBM did essentially the same thing.

BBC PREPS MAJOR ONSLAUGHT ON U.S.

London, Nov. 19.

British television industry is getting serious about the world market. At a time when it is established that an ambitious British-made tv series can recover its costs and even make a small profit in the markets outside the U.S., it is becoming increasingly apparent that U.K. tv operators are paying attention to overseas sales on an unprecedented scale.

Fact that the local stations are beefing up their foreign sales activity can be gauged only from the information they are willing to give out. There is no equivalent body to the Television Programs Exporters Association which can tab what U.K. interests are grossing from overseas sales. Even the Board of Trade, which keeps a balance of payments re the British film industry, is not in possession of tv film and tape exports records, and it is doubted within the trade whether such details of earnings from overseas sales exist.

What is known, however, is that on volume of overseas distribution alone, Britain comes second only to the U.S., which earns in the region of \$60,000,000 annually on foreign vidfilm distribution.

And as a guide to the current feeling in tv circles in this country about the export market, Kenneth Adam, Director of Television of BBC, recently went on record thus: "...the makers of tv programs in Britain who have a wish and the capacity to export will have to co-operate in the face of the dumpings of Hollywood and the increasing threat of Americanization of Commonwealth culture, at whatever level."

Certainly in the last three years, BBC itself has made tremendous strides in the program-exporting arena. With the establishment some three years ago of BBC-Television Enterprises as a buy-sell limb of the national web, the Corporation has progressed from a virtually nonexistent sales agenda to a point where it is now selling well over 5,400,000 feet of film a year (that's around 2,500 hours running time) in the Commonwealth, Colonial territories and other foreign domains.

100 Global Market

BBC-TV Enterprises now distributes to more than 100 markets throughout the globe and is making big inroads in major Commonwealth markets like Australia and Canada. During the year ended March 1963, BBC shifted nearly 500 programs to Aussie, a big buyer of American product, and some 430 shows to Canada, also a top market for Yank vidfilm.

Further, during the quarter ended September of this year, Corporation sold to Australia 52 shows of "Maigret," 13 segments of "Z Cars," a seven-part serial "Outbreak of Murder," six editions of "Comedy Playhouse" plus documentaries, kidvid shows, religious fare, sports clips and several other groups of programming.

Canada recently picked up such BBC programs as the first edition of "Dr. Finlay's Casebook," another series with Eric Sykes, segments from "Panorama" and some women's and sports programs.

Lesser markets like New Zealand have picked up as many as 420 BBC programs in a year and even smaller Commonwealth markets have ordered from the Corporation—which, incidentally, produces about 85% of its own programs—on an increasing scale.

But while BBC-TV Enterprises is working at fever pitch trying to cope with orders for prints, certain section of Britain's commercial tv biz are stepping up their selling style. In the forefront around the indie camp is, of course, Associated Television, which, through its wholly owned subsidiary, ITC, has a global sales operation.

In the Eastern Hemisphere, looked after by ITC director of sales Elkan Kaufman, the steadily mounting sales of ATV product have set up a new record. In the

(Continued on page 44)

ITC's \$50,000,000 Kitty For 5-Year Co-Production Ventures In U.S.; Warm Response to Initial Feelers

By MURRAY HOROWITZ

Mann's-Size Job

Chicago, Nov. 19.

For the sixth consecutive year, WBBM Radio sales staffer Don Mann has written more than \$1,000,000 in local business.

That's believed to be some sort of record and ranks Mann with the hottest station salesmen in the country.

Hefty Turnout At B'cast Promotion Confab in Frisco

San Francisco, Nov. 19.

Biggest - ever eighth annual seminar of Broadcasters' Promotion Assn. opened Monday (18) with Jack Webb, the keynote speaker, challenging broadcasters to concentrate on quality and promotion men to believe in products they're promoting.

A lot of shows go flat when they shouldn't, he declared, because "actors don't believe what they are doing; writers don't believe what they write; directors didn't believe what they directed; and promotion men didn't believe in the products they had to promote. How can you expect a show to survive that climate of disbelief?"

Webb, who reminded audience he's now wearing his fourth hat—production chief of Warner's feevee division—after working his way through actor, writer and director stages, declared it's shameful to aim downward at a so-called moron-level mass audience—and equally shameful to try for forced originality for its own sake.

Better than originality in that form, he offered, is "to take solid subject matter and treat those subjects in a fresh, more honest form."

"Real future of television as we know it now," he declared, "lies in improving the quality of material that has been proven to be what the public wants."

Creative people in television's best products, he said, have done just that: they improved, or tried to improve, on subjects which appealed to the most viewers.

He also hammered home "It pays to advertise" approach, citing case of Chrysler's "Climax" show which clobbered "Dragnet" ratings when former was heavily advertised in newspapers.

Challenging promo men to "come up with well-conceived ideas, understand economics of broadcasting and your place in it, then sell your ideas to your managers" was summation of morning panel at opening session.

Delegates registered numbered 314, and president Dan Bellus reported that membership now is 514.

'ZERO ONE' PUT INTO U.S. SYNDICATION

"Zero One," the half-hour series produced by MGM-TV for BBC, is being placed into syndication in the U.S. market Jan. 1. "Zero One" now running on the CTV network in Canada under General Motors sponsorship, stars Nigel Patrick as head of an international Air Security Board.

Richard A. Harper, MGM-TV sales chief, presiding at MGM-TV's three-day sales meeting ending today (Wed.) in New York, appointed Karl von Schallern, based in Chicago, field sales supervisor, a newly created post.

Independent Television Corp., in a bold move to win new product for distribution in the U.S. on all levels, has set aside a \$50,000,000 coproduction kitty, to be drawn upon over the next five years.

ITC is owned by Associated Television, of England, a profitable commercial program contractor, with hefty financial resources at its command.

As outlined by Michael Nidorf, ITC's prexy and board chairman, his company is prepared to guarantee up to two-thirds of the production costs of a series from sales outside the U.S. The coproducer, one or a few, would put up the other third of the costs, sharing in whatever profits there are in a network or first-run syndication sale.

ITC, Nidorf explained, is basically an investing and distribution company. "We're turning to the established producing companies, individual producers and talent agencies, allowing them to be the producing partners. Of course we would want the distribution rights and we would promote production in Britain whenever feasible. Our aim in this plan is to become the major distributor of television programs in the U.S."

The gamut of programs which could be encompassed by the plan could range from a series of "Jo Stafford Specials" for example to an hourlong vidfilm series. Nidorf was firm on one point. There will be no pilots. If a project is agreed upon, at least 26 episodes will be made. Securing coproducers willing to ante up one third of the costs will trigger the project, under the plan.

Those with whom ITC is seeking tie-ins include the networks, indie producers, major vidfilm production companies, talent agencies and major station groups. Nidorf said the \$50,000,000, five-year production plan is going into operation immediately. He added that three major talent agencies already have received the plan warmly on first exposure of the project.

OF 'Battle Line's' Big Beer Billing.

Officials Films has made another block sale on the archives war series, "Battle Line," with Pearl Beer picking up a minute a week in 28 markets in the south and southwest.

Dallas ad agency of Tracy-Locke, which also made the block deal for Champlin Oil on "Battle Line" (contingent on clearance of satisfactory time slots), made the Pearl negotiations.

Official sales veepee Charles King says the series reached 112 sales as of Nov. 15. One of the most recent major market sales was to WCCO-TV, Minneapolis, where it will be sponsored by the Minnesota League of Credit Unions. League has purchased additional prints for school and civic-org showings.

'Blackpool Circus' Sales

Independent Television Corp.'s one hour special "Blackpool Tower Circus," which premed in the U.S. Nov. 3 on WABC-TV, N.Y., has been sold in 35 markets.

Other stations buying the circus special include KCOP, Los Angeles; WCCO, Minneapolis-St. Paul; WTTV, Indianapolis; KICU, Fresno; WGAN, Portland, Me.; WBRE, Wilkes-Barre-Scranton; WHIZ, Zanesville; KSHO, Las Vegas; WTVN, Columbus; WTVW, Evansville; WSJV, Elkhart-South Bend; and WALB, Albany, Ga.



THREE CAME HOME

Nothing Like a Dame: Evans

The Ladies, God Bless 'Em, Have an Uninhibited Way With the Mightiest

There's something about the ladies, muses Cliff Evans, producer, director and moderator of the year-old "Ladies of the Press" (WOR-TV, New York, Thursdays at 9:30 p.m.) that makes his show "noise-making, newsmaking, fast-moving and hard-hitting."

He says it could be that women reporters are more bold and tenacious with the slightly rude or at least embarrassing questions—as opposed to the more gentlemanly gentlemen of the press. Anyhow, he's proud of the show's accomplishments over the year—the wire service and news mag coverage it has stirred, the long roster of name guests, the originals all through the reruns months and the single repeat guest since its start (Jackie Robinson came on a second time when James Farmer, CORE's national director, was clapped in a southern pokey and couldn't appear.)

While eschewing entertainment guests, "Ladies of the Press" has had an impressive list of political, social, labor and other hard-scene celebs—Ralph Bunche, Gov. Romney, Chester Bowles, Sargent Shriver, Roy Wilkins, James Farmer (finally), Senators Morse, McClellan, Pell, Javits and Case, Alexander Kerensky, William F. Buckley, Norman Thomas, James Farley, Robert Welch, William O. Douglas (upcoming), Louis Nizer, Madame Pandit and Madame Nhu, Harold Stassen and a flock of foreign government officials and ambassadors.

Several of the guests have had to junket in from Washington for the local show (it's seen also on RKO General's Los Angeles outlet), and, Evans says, some government folk are rich and some are poor. In the case of the latter, the show has picked up the travelling expenses, and has insisted in all cases of treating the guest to a night at the theatre.

The 38 dames who have appeared as panelists get a local AFTRA fee for the stint each time. The roster has included all the wire and daily femmes of note around New York, and has often been integrated. Appearance of Negro women reporters, says Evans, is based not on the color of the show's guest, but on the experience and knowledge of the reporter.

Although the show is videotaped, there is no rehearsal and absolutely no editing—even at the occasional request of a guest (some of whom have left disgruntled). Such purity is carried through into the show's approach, which Evans says is to make each question as fresh as a new lead (he was a newsman for many years on New York papers before going into television).

A syndicator is now taking a look at "Ladies of the Press" with an eye to national distribution in the coming year.

ANOTHER POST-'50 MGM BATCH READY

MGM-TV is putting another 40 of its post-1950 films into the television hopper for 1964. New package, which was disclosed at MGM-TV's three-day sales meeting in New York ending today (Wed.), is in addition to the 725 pre-1948 films and 90 post-'50s already in circulation. Half of the new package is in color.

Among the titles in the new group are "All At Sea," "Doctor's Dilemma," "On the Town," and "Tea and Sympathy."

'Pamela Mason Show' Set For Syndication

"Pamela Mason Show," currently being telecast on KABC-TV, Los Angeles, has been acquired for U.S. syndication by Walter-Read-Sterling.

W-R's prexy Saul J. Turell said he plans to sell the talk series as five-day-a-week strip show. "Pamela Mason" program now is in its second year on Los Angeles stations, having first been on KTTV before its moveover to KABC-TV.

TV's Role in Teaching Of American History

Philadelphia, Nov. 19.

The role of television in the teaching of American history will be on the agenda for the first time when the American Historical Assn. holds its annual convention here between Christmas and New Year's Day. With the support of the Wemyss Foundation and the cooperation of WCAU-TV, a one-day conference on tv will be held for professional historians and industry execs.

Patrick D. Hazard, professor at Beaver College, Glenside, Pa., is the sparkplug of the conference.

Global TV Marts Dig 'Hazam Touch'

NBC-TV producer Lou Hazam has the international touch, what with all his telementaries so far playing a long list of foreign countries and his latest, "Greece: The Golden Age" (Tues. night) ordered for Australia before it aired.

The producer's "River Nile" was packed by 15 countries; his Van Gogh bio by 16; "Polaris" by 12; Shakespeare by eight; "Japan: East Is West" by nine; "Way of the Cross" by 12; and "U.S. Route No. 1" by six.

Nations buying one or more of the telementaries via NBC Films International include Canada, Japan, Nigeria, Ireland, Belgium, Denmark, Argentina, Puerto Rico, Finland, Germany, Italy, Poland, Portugal, Switzerland, England, Ireland, France, Germany, Holland, Norway, Sweden, Mexico, Czechoslovakia, Italy, Argentina, Colombia and others.

Twin Cities Educ'n Bid

St. Paul, Nov. 19.

Initial steps for the Twin Cities to have a second educational television channel by next September have been taken with the application to the department of health, education and welfare for federal matching funds—a request which is expected to be granted.

KTCA-TV is the Twin Cities' non-commercial educational tv station now operating on a single channel and seeks \$126,332 from the government for the expansion, a UHF channel, which will involve a \$168,470 total expenditure.

It was announced that the KTCA application met initial filing requirements, but must be reviewed for final approval.

Shomo: Chi Man of Year

Chicago, Nov. 19.

Ernie Shomo, veep-general manager of WBBM-Radio, will be named the Windy City's "Radio Man of the Year" by the American College of Radio Arts, Crafts & Sciences at its annual awards luncheon Dec. 5.

Shomo is being honored "for his outstanding contribution to Chicago area radio in the development of in-depth public service programs, total radio news coverage and editorials, and for providing a medium to expose talent through live programming." He has been steward of the CBS-owned station since June of 1959.

Previous recipients of the ACOR citation were WLS prexy Ralph Beaudin last year and WGN exec veepee Ward L. Quaal in 1961.

'Wide Country' As Syndie Entry

"Wide Country," hourlong adventure series with a rodeo background, formerly on NBC-TV, has been made available for sale to local stations by MCA-TV.

Series of 28 episodes was triggered into syndication by pre-release sales to three stations of the Metropolitan Broadcasting Co.'s WNEW-TV, N.Y.; KTTV, Los Angeles; and WTIG-TV, Washington. Another pre-release sale was to KGNC-TV, Amarillo.

Program was produced by Ralph Edwards' Gemini Productions and Revue Studios.

Another Go-Round For 'Repertoire Workshop' On 5 CBS O&O Stations

"Repertoire Workshop," the half-hour series designed to give tv exposure to lesser-known creative talents, will begin its second year on the five CBS o&o tv stations during the week of Jan. 5, 1964.

Each of the five stations—WCBS-TV, N.Y.; KNXT, Los Angeles; WBBM-TV, Chicago; WCAU-TV, Philadelphia; KMOX-TV, St. Louis—will produce seven half hours which will be seen on all stations. Dates and time periods will be scheduled shortly.

"Repertoire Workshop" is one of three group programming exchanges conducted by the CBS o&o's. Others are a domestic public-affairs program exchange, to which each of the five stations contribute 20 locally produced programs, and an international program exchange with broadcasters from other countries.

UA-TV's Horror Pix Sales in 30 Markets

United Artists Television's science-fiction-horror pix group comprising 62 features has been sold in another 30 markets.

Chi FM Does Some Fancy Struttin' In a Fresh Wave of Developments

Chicago, Nov. 19.

Mini. Spanish Lessons Via TV: 2 Cents Per Pupil

St. Paul, Nov. 19.

For Spanish lessons alone non-commercial educational television station KTCA this year has had more than 35,000 Minnesota grade-school pupils at a cost of only about 2 cents per student for the station and paid by the involved school districts.

That's what a legislative research committee was informed by Dr. John Schwarzwalder, the Twin Cities' station general manager. The committee is studying educational tv's potential uses.

The committee also was told that a testing program among 1,500 of the aforementioned students indicated they had learned "a great deal of Spanish."

Dr. Schwarzwalder said the program didn't displace any classroom teachers, but it did bring a Spanish teacher to students who otherwise wouldn't have had one.

Pasadena KRLA Revocation Sticks

Washington, Nov. 19.

The Supreme Court turned aside the contention of KRLA, Pasadena, that its license was unfairly revoked by FCC.

The court refused to hear KRLA's argument that the Commission cannot take away a station's license on grounds not listed in the original hearing notice.

A brief filed to the court by the station's licensee, Eleven Ten Broadcasting Corp., and the Immaculate Conception Church of Los Angeles and the Lake Congregational Church of Pasadena charged FCC with not considering the loss to the public by revoking KRLA's license.

The churches asked the court to hear the case since KRLA was the only station in the area carrying religious programs.

The station's license was nixed on charges that its prez Donald Cooke was deceiving FCC on KRLA's programming. In overruling a Hearing Examiner's recommendation KRLA be given a one-year renewal, the full Commission pointed to Cooke's alleged record of neglect and efforts to mislead FCC.

In its brief to the High Court, KRLA argued that these issues were not part of the original hearing notice. The station also charged FCC offered no basis that Cooke was guilty of deception.

KRLA's appeal of the FCC revocation was earlier rejected by the U.S. Court of Appeals for the District of Columbia which ruled in favor of FCC.

The Windy City's FM band, which has been enjoying a 44% penetration in metropolitan homes, promises to get more vigorously competitive around the first of the year when three of the existing stations begin to assert themselves for the first time and a fourth becomes more aggressive under new ownership. These new developments are expected to benefit the medium as a whole here with a fresh burst of promotion and competition. Here's what's taking shape:

(1) ABC Radio is finally going to do something about its property, WENR-FM, which has been lying fallow for years as a result of peculiar union entanglements. Those are in the process of being unravelled now by Ralph Beaudin, prexy of the sister stations WLS, who is setting up studios and offices for the FM-er at the Stone Container Bldg., moving it from the WBKB-TV shop where it had operated as a non-commercial music dispenser. Supposedly, WENR-FM is the second in line of AB-PT's properties to be so activated, with the others to follow. The good showing of WABC-FM in New York is apparently the inspiration.

(2) Leonard and Phil Chess, having put their AM station WVON into orbit within nine months after purchasing it, are ready now to launch the FM outlet that came with the package, WHFC-FM, a 75,000-watt. The Chess Bros. have built a new wing to house it and are installing new stereo equipment, figuring to quit simulcasting around the first of the year. Frank Ward, who's done a hotshot job as general manager of WVON, will also be masterminding the FM operation.

(3) Zenith Radio Corp. has retained former NBC veep Jules Herboux to study the local FM market and come up with recommendations for a new modus operandi for its outlet, WEFM, oldest FM station still operating in the U.S. It's been a non-commercial station since 1939 and has programmed longhair music primarily. Unless Herboux finds good reason to tout them off it, the plan now is to go commercial and perhaps to change the music policy also.

(4) Comic Bob Newhart has purchased WDFH (FCC approval still pending), one of the four top-rated FM stations in the market, as the pilot for what is projected as a new broadcast group under the name Federal Broadcasting Corp. He bought it for \$235,000 from James deHaan, who'll stay on as manager. Basic programming policy of "melodic" music (Lawrence Welk, Jan Garber, Kostelanetz, et al.) will be retained because it's clicking, but Newhart's intentions are to add stereo and make certain program innovations. Doubtless there'll be a promotional splash when the station actually changes hands, this being the comic's hometown.

Perhaps for competitive reasons, the three stations that are going commercial have been reluctant to reveal their basic programming policies, the spokesmen for each stating that it's still under exploration. But there is nothing tentative about the ABC or Chess Bros. commitment to the FM medium. The latter has invested in building construction and the former in high-priced floorspace with both equipping expensively for stereo (WENR-FM's tab for the new setup reportedly will be in excess of \$100,000). No shoe-string operations, these.

WOW Course in B'casting For Negroes of Omaha

Omaha, Nov. 19.

WOW Radio and TV, the Meredith operation here, is presenting an orientation course in broadcasting for young Omaha Negroes. Conducted in cooperation with the Omaha Urban League, the courses will acquaint the youngsters with opportunities in broadcasting in five two-hour meetings to be held weekly.

All WOW radio and tv execs will participate in the courses which are not being publicized in any way locally. About 12 young Negro boys and girls will be attending.

U.S. TV: Hot Tourist Attraction

From programming to station operation, the eyes of the world are on U.S. television. In increasing numbers, broadcasters from other parts of the globe are visiting the U.S. to gain insight in what makes tv click so well here.

Greatest impact in the touring parade is at the networks, each of which can offer a foreign broadcaster "something of value" in an o.o. of some part of its operation. Some members of the foreign parade also take a look-see at the Coast operation, as well as phases of the biz unassociated with the three networks.

America's greatest impact abroad may be in the form of the export of U.S. programming. The agenda of those foreign broadcasters, though, indicate that the U.S. influence now extends to such nuts and bolts areas as budgeting a station, traffic control, accounting procedures, news facilities, videotape centers, engineering and research.

Feeding the N.Y.-L.A. foreign broadcasters circuit are the overseas sales representatives of the

three networks. The sales representative bears that a foreign broadcaster is slated to visit the U.S., and he alerts the home office for what he hopes to be red carpet treatment. In nine cases out of 10, the red carpet is thrown down for the networks with their syndication subsides and other interests, have a stake in the goodwill and health of foreign broadcasting.

On their part, foreign broadcasters, alert to the popularity and profits of U.S. networks and stations, are keen to learn how it's done. A Japanese broadcaster's representative recently did a study of independent tv operation in the U.S.

Most of the foreign telecasters—and they're coming to the U.S. in increasing numbers—take a day out to see a "live" U.S. show. Many of them study production costs of all types of productions very closely. Some of them get into more "heady" affairs such as relating the state of television to the economic development of particular areas.

An unprecedented amount of "foreign traffic" has been scored by CBS Films in the past 30 days.

Foreign broadcasters visiting CBS Films during the period came from Brazil, Italy, France, Philippines, England, Canada, Argentina, Germany, Australia, Thailand, Peru, Japan, New Zealand, Switzerland, Austria and Holland. In most cases the same foreign broadcasters visited one or more divisions of the other networks, as well.

Some of the foreign broadcasters come into the U.S. with a can of film or videotape under the arm. Most of the time, there's a nix on the network level, but every once in a while, a TWW of England, which had Robert Burton read the poetry of Dylan Thomas, wins a U.S. berth. (Burton-Thomas sequence was picked up by producer Bob Precht for the "Ed Sullivan Show.") There have been a few similar cases.

The flow of U.S. exports in this point of time has gone beyond programming. It's not only "Hi Ho Silver" which bears the American stamp on tv abroad, but, to a varying degree, U.S. savvy in managing tv, the degree depending on how well foreign telecasters adopt U.S. business procedures, or how receptive they are to U.S. methods.

ZERO ONE

STARS

with GREGG

TESTED AND PROVEN AUDIENCE APPEAL



Foreign TV Reviews

BLUEPRINTS AND DREAMS
With Christopher Brasher
Producer: Michael Latham
50 Mins., Fri., 9:35 p.m.
BBC-TV, from London

With automobiles as status-symbols or means of locomotion a major public interest, this documentary was assured of a ready response. It deftly examined the factors that govern their design, and Christopher Brasher nimbly quizzed several leading car-shapers, who engagingly revealed their problems and some of their purposes. Although the show was billed as "lighthearted," its attempts at flippancy were few and mediocre. Otherwise, the interest level was high, despite a certain mistiness when it came to discussing a car as a wish-fulfillment. Sex, which is a potent ingredient of the owner's urge, was bashfully treated.

Harry Rolls, of Rolls-Royce, restated his firm's claim to make the "best car in the world." He disclosed that one model had a duplicate set of rear-seat driving instruments, for backseat drivers. And the company was always researching on ways to eliminate noise and discomfort—down to eliminating any strain induced by pressing the starter button.

Colin Chapman, designer of the Lotus race-winner, demonstrated how weight had been saved by using the entire chassis as a gas-container, and the chief stylist of Ford's theorized about the blend of straight and curved surfaces he'd cooked for the Corsair. There was also a brief mention of Ford's U.S. disaster with the Edsel, which cost the company a cool \$300,000,000 because people refused to believe like the market researchers said they would.

The lively guy behind the development of the Morris Mini-car fascinated with his exposition of the blueprint ideas behind it—and the program, as a whole, wasn't afraid to go into detail. Climax was a fellow from a safety organization, who claimed that design should be left to engineers, not to stylists. There was scope for argument here, but it wasn't taken. Michael Latham's production was excellent. *Ott.*

THE WAY WE LIVE
With Kenneth Harris, Bryan Magee
Editor: Michael Segal
Director: James Butler
30 Mins., Mon., 10:40 p.m.
Associated-Rediffusion, from London

How can the social sciences illuminate the ways in which people behave and feel? That is the question asked by this new skein, and the segment caught was concerned with family relationships. It hardly came up with shattering revelations, but it stated the obvious with authority.

Emcee Kenneth Harris neatly indicated the scope of the program, and a filmed report by Bryan Magee quizzed families in a London East End community, a working-class housing estate, and a middle-class suburb. It appeared that family ties were stronger in the East, where proliferating relations take the place of friends, that residents on the estate were more self-contained and inclined to beat their neighbors in the consumer-goods rat-race, and that the middle-class families were content to allow their parents totter along, miles away, until their physical condition forced them to do something about it.

The conclusions of Magee's report were okayed by sociologist Peter Willmot, who merely reinforced what had already been stated. The only positive advice about future action was that new housing schemes should take more account of these differences of family emphasis. James Butler directed efficiently. *Ott.*

SCOTLAND AT SIX
With John McGregor, Mary Marquis
25 Mins., Daily, 6 p.m.
BBC-TV, from Glasgow

BBC-TV, hampered for some months by uneven and mediocre personnel and material in a nightly news-magazine, appear to have struck oil with two new presenters, host John McGregor and interviewer Mary Marquis. Both are so competent that the program now

gets well off the ground and maintains a lively style and content. Team is obviously hindered by the smallness of Scotland as a country and the consequent lack of interesting names and news angles. Despite this, "Scotland at Six," which also incorporates the evening Scottish news bulletin, emerges as a lively, invigorating stanza, ranging over material from local government and politics to show biz and folk-singers. On show caught, McGregor interviewed one of the last of the old-time Scot comedians, Dave Willis, nostalgically reviewing comedy of the past and the death of George West, longtime red-nosed comic; this was neatly done, with blow-ups of West in his character prime.

Mary Marquis, femme interviewer, has a sympathetic and warm manner, and a quizzing style that has gained from experience with a small Border-television company in southern Scotland and north-west England. She, like McGregor, a former actor, is a decided asset to this nightly show, which is now shaping hereabouts as an upcoming rival to the nightly "Here & Now" news magazine of the rival commercial-tv company. *Gord.*

CINEMA D'OGGI
(Cinema Today)
With Luisella Boni, Ingrid Bergman, Francesco Rosi, Luigi Chiarini, Giovanni Grassini, Pietro Pintus, others
Director: Pintus
40 Mins., Thurs., 10:25 p.m.
RAI-TV, from Rome (live; film)

"Cinema D'oggi" is back for another season with few changes in its basically successful formula of interviews, surveys, on-set visits, and pic trailers designed to promote film-going in this country. Some new gimmicks (such as throwing same queries to different people and then parallel-cutting their answers) are planned for later, but nothing startlingly new. It's the basic material at hand—the human element—that makes it, and not so much how it's presented.

Prime example was a winning question-and-answer session with Ingrid Bergman, in Rome to shoot "The Visit" and perfectly at home with her Italian to answer interesting questions thrown by show's interlocutor and coordinator Pietro Pintus. Other interesting bits included a survey of prizes copped this year by Italian films, another on pic fests as a "necessary evil," a look at new Italian productions in work, and clips from several upcoming features. Luisella Boni repeats her previous chore as an elegant and apt mistress of ceremonies. *Hawk.*

THE LARKINS
With Peggy Mount, David Kosoff, Hugh Paddick, Barbara Mitchell, Eddie Maiba, Charles Lloyd Pack, John Birtall, others
Producer: Alan Tarrant
Writer: Fred Robinson
35 Mins., Sat., 8:25 p.m.
Associated TeleVision, from London

Although the opener of this revived skein marked an abrupt change of situation, it looked a likely contender to repeat its high rating. Comic sparks were still struck by the familiar partnership of Peggy Mount, the burly comedienne with the built-in foghorn, and David Kosoff, mildly restive under her dictatorship. Instead of being surrounded by children and in-laws and domestic uproar, the scene has shifted to a cafe run by the couple. Fred Robinson's brisk script made the most of its farcical chances, and the only question-mark was whether the new setting will be as fruitful of yocks in later segments.

The cafe, providing tea and snacks for the workers, was transformed into a Spanish eatery at the suggestion of the Larkins' lodger, Osbert (Hugh Paddick). Opening night provided a giddy climax, with David Kosoff, in sombrero, purveying over-heated wine, Peggy Mount sporting an exotic costume, and an out-of-tune fiddler serenading the only customers, the vicar and his wife, who were cuffed. Stentorian shouts by Miss Mount and cunning dodges to avoid her rage from Kosoff were agreeable ingredients—and the pair meshed as well as before.

Hugh Paddick scored as the upper-class Osbert, and Barbara Mitchell had her moment as the

kitchen help when she did an impromptu fandango. Alan Tarrant's production was fast and expert. *Ott.*

Foreign TV Followup

First Night

Thomas E. Murphy's "Veronica," which made a so-so segment of BBC-TV's "First Night" drama skein, was chiefly interesting as a vehicle for Billie Whitelaw, an earthily sensual thesp usually cast amongst the working classes. She clicked as a movie star with an inbuilt possessive streak, and it was her emotional power that compensated, to some extent, for the author's shaky framework.

Scene was a showbiz party thrown by Veronica. The guests watched her, on tv, romantically recalling her courtship by her husband, Richard (Emrys Jones), and flashbacks contrasted her gooeey tale with the bitter truth. She was illegitimate, had been left with child by Richard, and had married him as an act of revenge. Ever since then, she had preyed upon him, turned him to drink, and generally behaved like the central figure of "The Shrike."

Climax was Veronica's public revelation of the truth about their relationship, and home truths about her selfish vindictiveness being told her by a family friend.

An air of unreality riddled the show, and Herbert Wise's direction, though technically proficient, could not provide an anchor. The party scenes were artificial and unconvincing, and the major dramatic fault was that the character of the weak Richard seemed to justify Veronica's conduct, rather than condemning it. Emrys Jones could do little with it, and there was a lack of a third dimension about most of the supporting thespas, apart from a warm cameo from Patsy Byrne as Veronica's pal.

But the energy and skilful switches of mood, from chip-on-the-shoulder to brittle gaiety, engineered by Miss Whitelaw, made it all watchable while she was around. *Ott.*

Festival

BBC-TV's wide-ranging drama skein, with the world its oyster, is fast establishing itself as a must for adventurous addicts. It came up with an offbeat choice in Jean Cocteau's "The Human Voice," a one-woman monolog for which Anouk was imported from Paris. (Continued on page 48)

Tele Follow-Up Comment

Ed Sullivan Show

Song and comedy keynoted the Ed Sullivan Show Sunday (17) on CBS-TV with the conferencier taking the opportunity to introduce the youngest members of a noted show biz dynasty, the Sinatra clan. Nancy Sinatra and her husband, Tommy Sands, need some further experience before hitting tall coin in the industry. Sands, of course, is an experienced singer having come up in an era dominated by Elvis Presley. His wife has far to go, but has an aptitude for dancing as well as singing, and doesn't do badly. They will ultimately expand horizons.

Also in the singing line were the Kim Sisters, doubling from the Latin Quarter, and Robert Horton, from "110 in the Shade." The Korean kids are pleasant personalities who work hard and are joined by their three brothers. It's a rousing routine at times, although the comedy effects of their rock 'n' roller seemed lost on this show. Horton is a pleasant and personable singer who appeared lost without the surrounding bits of business that would establish him as a complete personality. There was also some chanting by Earl Grant, who terped a bit with two Negro beauts, and who played a showy organ.

In the comedy sector, Davis & Reese worked hard and garnered guffaws. The heavyset citizen is a versatile fellow and provides a good foundation for the act. Ronale Martin and Bob Lewis had to be brief about it because of time allotment. Martin underplays like his brother, Corbett Monica, and finds that with not-to-pronounced punching he can get the laughs. Lewis, also finds that he can work effectively without asserting himself too much. His pseudo-magic

THE PATRIOTS

(Hallmark Hall of Fame)
With Charlton Heston, John Fraser, Howard St. John, Peggy Ann Garner, Frank Schofield, Michael Higgins, others
Producer - Director: George Schaefer

Writer: Sidney Kingsley (adapted by Robert Hartung)
90 Mins., Fri., 9:30 p.m.
HALLMARK CARDS
NBC-TV (color, tape)
(Foote, Cone & Belding)

Sidney Kingsley's 1943 play, "The Patriots," which served a wartime purpose of celebrating the American tradition, registered with the force of an historical textbook, in its tv reprise as a Hallmark special. This show undoubtedly could be a valuable visual aid for history teachers, but it failed to make a dramatic point out of its good intentions.

"The Patriots" look at the American republic during its early years when the founders of the nation were hammering out the form and direction of the state power. In this struggle, according to the play, Thomas Jefferson, as the voice of the people, and Alexander Hamilton, as theorist for the upper classes symbolized the 18th Century debate between democracy and oligarchy.

The difficulties of recreating real historical figures in a dramatic context were underscored by this tv drama. Charlton Heston, as Jefferson, and John Fraser, as Hamilton, postured self-consciously through a momentous struggle, which however real it must have been in its day, never came alive on the screen. In a script lacking a contemporary point of view or any suggestion of irony, the conflict between Heston and Fraser was only a hollow clanging of symbols.

The tv play was marked by a long procession of great historical figures, including George Washington (Howard St. John), James Madison (Frank Schofield), James Monroe (Michael Higgins), among others. But like the principals, they could not rise above the woodenness of the conception.

When Hamilton finally joined with Jefferson in an effort to block the Presidential ambitions of the villainous Aaron Burr, the play succeeded in turning history into had melodrama. Neither the authenticity of the costumes and the

accompanying by a good line of chatter is frequently funny. An astro turn by the Nieman Bros., a trio who show one excellent trick, brought strong returns. *Jose.*

CBS Reports

There is harmless gossip which most people enjoy, and there is vicious gossip which plays upon the fears and prejudices of some people, the type which blows up upon close examination and which most people, in their saner moments, reject.

How some vicious gossip spread across the land last February, and even found an echo in the halls of Congress, was the subject of Wednesday's (13) edition of "CBS Reports." Titled, "Case History of a Rumor," the hour, in an oblique fashion, told more about the radical right than most documentaries to date.

Some radicals of the right apparently learned about a U.S. Army exercise in Georgia early this year and pounced on it, viewing the exercise as heralding the military occupation of the U.S. Why? One hundred and twenty four foreign officers were involved in the exercise, called "Operation Water Moccasin," aimed at teaching the foreign officers, as well as some 3,000 U.S. army men, how to fight Communist guerrillas.

Congressman James B. Utt (Rep.-Calif.), joined the rumor brigade which inflated the number of foreign troops involved and in his newsletter of February 27, called it "one of the most fantastic and... frightening military maneuvers ever to be held in the U.S." Interviewed after all the facts were established, Rep. Utt was contrite. He said he should have stuck to the facts. CBS News correspondent (Continued on page 50)

Television Reviews

settings nor the imposing roster of performers could counteract the script's failure to give three-dimensional personalities to America's founding fathers. *Herrn.*

CALAMITY JANE

With Carol Burnett, Art Lund, Beryl Towbin, Bernie West, Don Chastain, Mark Harris, others
Exec Producer: Bob Banner
Producer: Joe Hamilton
Directors: Ernest Flatt, Dick Altman

Writer: Phil Shuken
Music & Lyrics: Sammy Fain, Paul Francis Webster

90 Mins., Tues., 9:30 p.m.
LIPTON TEA, CHEMSTRAND
CBS-TV, from N.Y. (tape)

(Sullivan, Stuffer, Cowell & Bayles; Doyle, Dane Bernbach)

If CBS-TV or producer Joe Hamilton nourished any dreams of creating one of those television repeatables like Mary Martin's "Peter Pan" they erred in questing for a vehicle rather than a play. "Calamity Jane" was lacking in the charm, the originality on whatever elusive quality is required for a popular hit. Based in name only on that grown up tomboy of the Old West, the comedy was flat and unconvincing as a 90-minute special and, even though trimmed down for tv, still seemed unnecessarily long for what the hackneyed plot and one-dimensional characters had to offer. At times it was even tedious.

The best that might be said for the book that Phil Shuken wrought for television is that it afforded plenty of latitude for Carol Burnett's mass-appealing brand of comedy, and that was the script's sole redemption and the program's salvation. Miss Burnett carried the show with spunk, playing it broadly for laughs. Wherever she found an opening—and there were many—she invented the droll mood by mugging for punctuation or offering a pop-eyed take, a throaty giggle, a toothy leer or a pigeon-toed stance. The comedienne did far more for the show than it did for her. She has come far closer to video immortality with some of her performances on the Garry Moore show.

As a kind of simple-minded, sagebrush retelling of the Pygmalion story, "Calamity Jane" had a few musical numbers that were fair ("Secret Love" was the big tune) and only one good scene, that in which Calamity's seedy log cabin was quick-changed into a saazzy boudoir and the pistol-packin' dame herself was transformed into a woman. While it had nothing like the magic of the "My Fair Lady" metamorphosis, it was a nicely developed scene and ingeniously staged.

Beryl Towbin did a sterling job in support, making Katie Brown the only believable character in the play, and in fact the only interesting one. Art Lund and Bernie West were good enough in stock roles that were on the static side, and the rest of the cast, dancers included, were as satisfying as the play allowed.

One of the attractive things about the presentation was that it was done like a legit show, with legit sets and within the physical boundaries of a proscenium stage. The cast gave legit rather than television performances, and it worked quite successfully, especially since directors Dick Altman and Ernest Flatt saw fit to reserve themselves the big tv advantage of varying distances and catching the mobile face of Miss Burnett in tight shots.

Good talents were involved here, and so were good intentions, but it was all for naught because the play itself simply wasn't worth doing. *Les.*

MISS CANADA PAGEANT

With Gordon MacRae, Peter Jennings, emcee; Baden Langton, host; Johnny Bart's Orch (23)
Exec Producer: Alexander E. Cantwell

Director: John Spalding
Writer: Cantwell

90 Mins., Sun., 10 p.m.
PEPSI-COLA (CANADA) LTD.,
POLAROID, SARA LEE

CTV, from Toronto
(BBD&O, MacLaren, Cockfield-Brown)

Carol Ann Balmer 18, first-year under grad at the U. of Toronto, was named Miss Canada of 1964 as five finalists competed. Runner-up was Miriam Martin, 19, Winnipeg.

With Gordon MacRae as guestar, (Continued on page 46)



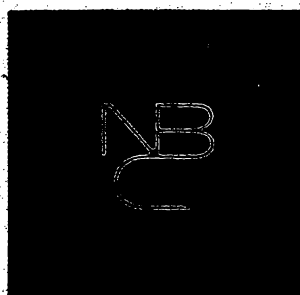
Opening Gun

In the Marine tradition, "The Lieutenant" goes straight into action and fights to win. Television's first Marine Corps dramatic series stormed the critical beaches only two months ago, and Gary Lockwood already looks like one of the season's conquering heroes.

Harry Harris of the *Philadelphia Inquirer* sees the promise of "another Dr. Kildare." Speaking for the girls, *Boston Traveler's* Eleanor Roberts finds Gary "a fine actor..."

(who)...may be the handsome heart-throb of the season." "The Lieutenant," says Bill Irvin of *Chicago's American*, "could well emerge as one of the TV season's most popular military figures."

We agree. Gary attracts both the gun-and-garrison buffs and those who prefer civilian affairs (his, we must say, are very pretty). "The Lieutenant," in short, offers a great deal to every segment of the viewing public, at a choice, early Saturday evening hour.



Look to NBC for the best combination of news, information and entertainment.

Loevinger Tips Scales in ABC-TV Nix on Drop-Ins

Washington, Nov. 19. There's hardly a more nervous issue before FCC than drop-ins, and until the subject so dear to the pocketbook of ABC comes up again, the "antis" trigger the balance.

On Friday (15), the Commission voted 4-3, after hours of arguing about it, to deny petitions which sought reversal of the May 19 order torpedoing drop-ins for seven markets.

The markets for which short spacing had been proposed are Baton Rouge, La.; Birmingham, Ala.; Charlotte, N. C.; Dayton, Ohio; Jacksonville, Fla.; Johnstown, Pa. and Knoxville Tenn.

Lee Loevinger, the newest member of FCC who has never before been recorded on the drop-in issue, voted against one additional VHF for the seven markets. Loevinger is an old free competition "hang the fat cats" man who headed the Justice Department's Anti-Trust Division and had been eyed by ABC as a possible ally. That proved to be bad guessing.

ABC, wanting full affiliation in the 100 top markets, has no hope as things stand in the VHF area except to win a new drop-in policy from FCC.

In the 4-3 lineup, the dissenters were Rosel Hyde, Kenneth Cox and Frederick Ford.

Southern Conservatives Don't Mind Being Ribbed; A Survey to Prove It

Knoxville, Nov. 19.

Southern conservatives like tv satire and rough comedy, even if some of the fun is poked at them. NBC has a mandate to continue "That Was the Week That Was" if southeastern viewers are any criterion. A survey covering opinions of 209 people in various walks of life showed that a majority of viewers in four states liked the salty and almost insulting production.

Only those who had seen the program were counted in the sampling. Results: 178 liked the show and gave favorable comment; with 11 voicing concern about some of the political puns and discussion of morals.

"There was nothing offensive to a single element of people because all of us were told a few of our weaknesses," commented a minister in Abington, Va. An attorney in Corbin, Ky. said only a courtroom with an intoxicated prosecuting attorney could have been funnier.

Two Knoxville morticians said the hilarious skit on the funeral business was good promotion for their industry. Dozens in Tennessee thought the skit of Mr. K talking on the "hot line" was the best.

A night radio announcer who caught the show on his only evening at home called the program an epic of showmanship. Nobody complained much about the make-up of the satire. A wholesale lumber dealer in Asheville, N.C. said he appreciated the program but did not like overemphasis upon bad morals.

The area sampled in this survey is considered the conservative south.

Chi's Editorial

Chicago, Nov. 19.

NBC-TV's preview of "That Was the Week That Was" a Sunday ago rated an editorial in the Chicago Daily News which gave the network's venture into topical satire "a rousing welcome" and implicit encouragement to continue. The editorial was in part of the nature of a review, and the verdict was that the presentation was generally successful and the programming form a healthy one for the nation.

What was surprising about the editorial was that it conflicted with the opinion of the paper's own tv critic, Terry Turner, who had reviewed it a day earlier. In his notice, which was mostly negative, Turner had evinced disappointment with the mild nature of the satirical sallies and their general lack of bite.

Piggybacks & Piggybanks

By GEORGE ROSEN

While the battle between the tv industry and the FCC over proposed Government-imposed maximums of commercial time is grabbing the headlines, a far more fundamental and significant inter-necine war ament commercials is being secretly waged within the ranks of the industry.

The issue at stake is—"piggybacks"—involves tens and tens of millions of dollars of additional billing for the networks in 1964-65. And at the present moment, it would appear that the tv purists and idealists are losing ground to the financially-oriented realists.

Dramatizing the issue and against this behind-the-scenes struggle is the fact that Colgate-Palmolive is now telling each of the networks that it plans to increase its '64-'65 tv expenditures from \$25,000,000 to \$35,000,000 providing the networks will accommodate the additional \$10,000,000 per annum with an unlimited acceptance of Colgate "piggybacks," thus allowing the soap to buy tv exposure for a large number of its small-budgeted brands which can afford about \$20,000 per 30 seconds of network time but not \$40,000 for the full minute.

A "piggyback" announcement, as defined by the NAB Television Code, is one advertising two or more products or services "which is so executed in audio and video presentations that it actually is two or more separate announcements." At the present time CBS allows one such piggyback announcement per six minutes of commercial time in each network hour of programming. ABC, in order to qualify for billings from such advertisers as Alberto-Culver and American Home Products which have conditioned their orders on a hypothesized number of "piggybacks" or two 30-second announcements back-to-back, is

twice as liberal, formally permitting two "piggybacks" per hour. The NBC policy appears to be rather amorphous and somewhat ad hoc, with its "piggyback" position not yet resolved as the continuity acceptance advisors led by Lee Jahncke are battling the sales dept. which has petitioned NBC prexy Bob Kintner for a policy which will make it competitive to ABC.

Far more than an additional \$10,000,000 Colgate biz is at stake so far as tv's "piggyback" is concerned. For comparable amounts stand ready to swell the networks' piggybanks to overflowing if the Bristol-Myers, the P&G's, the Lever Bros., the Beechnut-Life Savers, the General Mills et al. are also successful in "piggybacking," at will, up to 100% of their commercial time should they so desire.

While certain old line tv station owners and managers, together with certain conservative Madison Ave. leaders, regard "piggybacking" as a subterfuge to license over-commercialization and thus dilute the general effectiveness of tv advertising in general, those tv factotums driven by the urge to increase bottom line profits see "piggybacking" as the next tactical device to make tv profits zoom forward once more.

In the never-ending hunt for new revenues and profits to increase the stock, on which the execs hold potentially valuable options, the "piggyback" looms as the new money-gathering magnet, now that the industry has expanded its revenues by tens of millions per annum thanks to the 40-second (as opposed to the 30-second) station break which spiraled the profits of the networks' owned-and-operated stations and affiliates.

To the advertiser, of course, it means twice as much tv commercial exposure for the money. Or commercials at half-price, which enables small-budgeted brands

such as shoe polishes, oven cleaners and hair dryers to buy a half-sized tv commercial back-to-back with another half-sized commercial plugging another product marketed by the same advertiser.

But, unlike the controversy which preceded the 40-second station break which found the industry in a solid front against Madison Ave., the tv industry itself is split asunder re the "piggyback" issue. While the networks are seeking means to formalize "piggyback" by permitting so-called "integrated announcements," their affiliates are violently opposed. Reason for the affiliates' demurrers traces to their conviction that a more liberal network "piggyback" policy will siphon millions in coin from spot to network tv.

Certain affiliates, such as ABC, WEWS in Cleveland, helmed by its maverick manager, Jim Hanrahan, actually deletes from the network feed the final 30 seconds of a "piggyback" and substitutes a public service announcement instead. While WEWS insists that such drastic deletions are designed to protect the station's viewers against over-commercialization, network chiefs suspect that WEWS' motives may be rooted in fear that it might lose spot revenues.

With the issue thus unresolved and Colgate's additional \$10,000,000 a mere starter to dramatize the "money" questions involved, the tv industry is expected to be in the thick "piggyback and piggybank" latter until the Frank Stanton, the Bob Kintners and Leonard Goldensons make their individual "principle vs. profit" decisions for next year.

In the meantime, even those who oppose any further steps toward more commercialization are betting that "principle" may well give ground to "profits" in the hot race for more '64-'65 network tv billings.

CBS 2-for-1 Stock Split As a Sequel To Peak Earnings

CBS's proposed two-for-one stock split will be submitted to stockholders at a special meeting to be held Dec. 20.

The stock split proposal was made by the company's board of directors which met and decided to increase dividends, in the wake of receiving a record nine months' earnings statement.

CBS net income for the first nine months of '63 were \$28,377,689 on sales of \$395,145,909. Comparable results for the first nine months of '62 were \$19,157,177 and \$367,319,955 respectively.

Earnings for the first nine months of 1963 are equivalent to \$3.08 per share compared with \$2.09 per share (adjusted for stock dividend) earned in the first nine months of 1962.

Net income and sales for the third quarter of '63 were \$9,007,672 and \$121,888,940, respectively. Comparable results for the third quarter of '62 were \$4,569,457, and \$114,184,808, respectively. Third quarter of '63 earnings are equivalent to 97 cents per share compared with 50 cents per share (adjusted for stock dividend) earned in the third quarter of '62.

At the board meeting, a cash dividend of 45c per share is payable Dec. 6, to stockholders of record at the close of business on Nov. 22.

The board also declared a stock dividend of 3%, payable Dec. 16, 1963, to holders of record at the close of business on Nov. 22, 1963. No fractional shares will be issued in connection with the stock dividend; stockholders will receive non-transferable order forms for their interest in fractional shares. It is expected that the additional shares resulting from the split will be distributed about Feb. 15, 1964, and that a first quarterly dividend of 25c per share on the split shares will be paid in March of '64. The close of business on Nov. 22, '63 is the record date for determining holders entitled to vote at the special meeting.

Clarification on 250G Ted Granik Damage Suit Vs. Granada on 'Youth'

Granada TV, through its attorneys, has denied allegations made by American producer Ted Granik, in his \$250,000 damage suit in N. Y. Supreme Court against it for its failure to pay off on a settlement regarding the use of "Youth Wants To Know" in Great Britain.

A VARIETY story stated that an earlier suit against Sidney L. Bernstein, as head of Granada, "ended in a settlement under which Granada agreed to pay a set amount, but failed to do so." Granada's attorneys took issue with this statement on the ground that this earlier suit, in which they represented Bernstein, ended in a discontinuance of the suit by Granik without any obligation on the part of Granada to make any settlement or pay any amount to Granik.

Granik's current complaint in N. Y. Supreme Court actually alleges that in or about February 1958 Granik commenced an action against Bernstein, individually and as chairman of Granada TV; that after personal service of the summons upon him, Granada and Granik entered into settlement discussions; that the action was settled pursuant to an agreement under which Granada admitted liability to Granik and agreed to make fair, reasonable and adequate compensation for the disclosure of the ideas, format and confidential information, trade secrets and other data furnished to Granada regarding "Youth"; that Granada also agreed to engage Granik's services in the production of other programs in return for which Granik agreed to discontinue this litigation; that by stipulation dated May 19, 1958 the litigation was discontinued without prejudice; and that Granada has failed and refused to pay the aforementioned compensation as a result of which

(Continued on page 48)

Pastore Prodding Cues Collins' Move On TV Blurb Car

Washington, Nov. 19.

The Senate's action on the latest word on broadcast commercialism and learned that NAB plans a meet with advertisers, agencies and hopefully networks on the issue.

The commercial variety of the Senate was revealed in two separate actions containing warnings to the industry and FCC.

The first came in a letter from Senate Communications Subcommittee, chairman John Pastore (D-R.I.) to NAB prez Delroy Collins. Pastore wrote he "would like to know exactly what is being done to meet this mounting criticism" of overcommercialization, clutter and loudness.

FCC's warning came in a report of the Senate Appropriations Committee. In lowering the Commission's budget request, the committee advised FCC to cooperate with the industry on commercial self-regulation "rather than to contemplate mandatory regulation."

In response to Pastore's inquiry, Collins said NAB expects to meet in December with reps of advertisers, agencies and tv stations.

He said the webbs will be invited "and I feel confident they will accept if they do not feel that through any such discussions anti-trust infringements may be involved."

Collins told Pastore of the "co-operative effort among all of the interested elements of our industry" and that "we can look forward to similar good faith attempts" by advertisers, agencies, webs and stations.

He said he has already had "initial favorable contacts" with the Assn. of National Advertisers and "with certain other interested parties."

"At the outset," Collins wrote, "I believe that our initial concern should be with television, and I believe such a meeting will prove most fruitful for the exchange of viewpoints and provide a start which will lead to further effective self-regulatory efforts."

Collins promised to keep Pastore

Clears First Hurdle

Washington, Nov. 19.

Legislation forbidding FCC to impose commercial time limits cleared its first Congressional hurdle Monday (18). The commercial curb bill of Rep. Walter Rogers (D-Tex.) was passed by the House Communications Subcommittee on a voice vote. It now goes to the parent Commerce Committee headed by Rep. Owen Harris (D-Ark.).

The subcommittee, chaired by Rogers, recently held hearings on the commercial bill.

Rogers said he hoped the full committee would act on his bill within the next two weeks.

The surprising factor in the subcommittee's action was the speed with which it acted on the Rogers bill.

posted on the results of the moets.

The Senate Appropriations Committee advice to FCC came in its report on the Commission's funds. The notice takes on significance in that Sen. Warren Magnuson (D-Wash.) who headed the subcommittee handling Commission coin, is also chairman of the Senate Commerce Committee which is the source of broadcast and FCC legislation.

The Appropriations Committee cut FCC's budget to \$15,400,000 a \$400,000 reduction below the House figure and a \$1,100,000 drop below FCC's original budget request.

The Committee also recommended a \$12,325,000 appropriation for the Federal Trade Commission. Included in this is a denial of FTC's request for funds to send economic questionnaires about firms' "intercorporate relations."

Gerry Mulligan Series

Hollywood, Nov. 19.

Gerry Mulligan will star in a half-hour variety television pilot, "The Gerry Mulligan Show," to be lensed Nov. 19 at Hunter College in N.Y.

Judy Holliday will guestar on the pilot segment. Willis Comover is producing the show. Idea is to originate a segment from different campuses each week if the pilot sells. It's being projected for the 1964-65 season.

Britain Speculates On 'Real Reason' For TW3 Bump

London, Nov. 19.

"That Was The Week That Was," BBC-TV controversial satirical show which looks headed for a bow on NBC in election year, 1964, will be pulled out of BBC schedules as from the end of this year—because 1964 is election year in Britain.

BBC decided not to let the show run on through to April as originally planned because, it says, "political activity will be mounting to a height as the date of the (British) election nears . . . In these circumstances the political content of the program, which has been one of its principal and most successful constituents, will clearly be more /and more difficult to maintain."

Rather than dilute that content and thus alter the nature of the show, BBC says it would rather axe the show at the end of the year. Corporation's caution comes as something of a surprise because it is under no obligation to refrain from broadcasting political "comment" until three weeks before an election.

This fact has given rise to many speculative reports as to the "real reason" why the show has been yanked. Suggestions that political pressure have been brought to bear have been flatly and emphatically denied by BBC. Labor Party leader Harold Wilson has gone on record saying he deplores the decision to bump the show for political reasons. Show was, he states, widely enjoyed for its handling of political and other questions without fear or favor.

Dissenting voices from within the Corporation, which, in the last annual report registered protest at BBC's tv program policy which allowed the irreverent "TWTWTW" on the air, have given rise to mass speculation of behind-the-scenes rows at top level. Some hint that the upper echelons of the web are split over the "taste" of the show which, at one and the same time, has been hailed as a breakthrough in the "freedom" of broadcasting and condemned as over-the-brink, vulgar and in bad taste.



BUILDER

Ahmed, star of **پاکستان** TV, the best station in town.

The town was Karachi, Pakistan. The station, built by Time-Life Broadcast and Philips of Eindhoven, was the only one in the country. And the star was Ahmed the *mullah*—teacher, poet, Pakistani. He used to talk to crowds in the marketplace. Then we put **پاکستان** TV on the Karachi air (in just 46 days) for the Pakistan International Trade Fair, and Ahmed's listeners

jumped to thousands. The station broadcast for months after the Fair closed, proving that commercial television can inform, instruct and entertain a new-to-TV country. ■

Our International Division also has substantial interests in Latin America, travels 500,000 miles a year servicing them and finding new opportunities in the wave of the future: world television broadcasting.



We believe that the experience of operating television stations in the United States can be translated beneficially overseas. As a division of Time Incorporated, Time-Life Broadcast is committed to the policy of bringing news and information to our audiences, wherever they may be.

TV-Radio Production Centres

IN NEW YORK . . .

Irene Ryan, Max Baer, and Donna Douglas of "Beverly Hillbillies," headlined Police Benefit Assn. Circus in Nashville over the weekend. . . Nancy Kulp, also of "Beverly Hillbillies," shared billing with former President Harry Truman at Florida State U. homecoming celebration Saturday (16). Truman was main speaker and Miss Kulp mistress of ceremonies for her alma mater. . . Morton Gould to score "Verdun" documentary on "Twentieth Century" scheduled for Dec. 8. . . Actor-playwright John Cecil Holm plays the role of Horace Greeley on tonight's (Wed.) "Chronicle" CBS-TV episode. . . Betty Furness to receive annual humanitarian award of Retarded Infants Services at a fashion show and luncheon Dec. 7 at Hotel Pierre. . . Arthur Godfrey to be principal speaker at reception and luncheon of the Advertising Club in Washington Dec. 3. While in the capital, he also will visit WTOP Radio and take part in a number of programs there. . . Leonard Traube, administrator of corporate projects in Al Rylander's wing at NBC, into Madison Ave. Hospital yesterday (Tues.) for cervical therapy. . . Mary Martin, Jerome Hines and Shelley Berman guests on WCBS Radio's "Norton Mockridge Show" . . . Eva Gabor visits WCBS Radio's Jimmy Wallington on his "Up to the Minute Show" today (Wed.). . . CBS News correspondent Ned Calmer, anchorman on CBS Radio's "World News Roundup" becomes anchorman on web's "World Tonight" Monday (25) Dallas Townsend on the same day switches from anchorman of "World Tonight" to "World News Roundup" . . . E. Jonny Graft, Embassy Pictures v.p. in charge of tv, has left on a southern sales trip, en route to the NAB regional convention in Ft. Worth. . . The annual CBS 20-Year Club Cocktail Party will be held Tuesday (26) in the Mercury Ballroom of the N.Y. Hilton Hotel.

Dick Averson, assistant editor of the Television Quarterly, the journal of the National Academy of Television Arts & Sciences, is compiling a discography of film and tv themes on records.

Percy Hall has joined the staff of Goodson-Todman's "Price Is Right" . . . "Say When" is being taped in advance to give cast and crew Thanksgiving and Xmas holidays. . . Emcee Ed McMahon picked as Howard Clothes' Best Dressed Man of the Month. . . Lena Horne set for a January Perry Como show. . . Julia Meade signed with International Talent Assoc.'s for blurbs. . . Bill Nelson, WHLI director of pub-affairs, named to Nassau County committee on the handicapped. . . Gail Fisher will play lead in NBC's "Doctors" Dec. 2-6. . . NBC Press' Stan Levine and his Southampton Dixie, Racing & Calmbake Society Jazz Band cited by Newspaper-Reporters Assn. of NYC for their music at NRA's Byline Ball. . . Herb Brodtkin back from London and confabs on his "Espionage" series. . . Sebastian Cabot taping a Mitch Miller "Sing Along" chorus appearance here Monday (25). . . "Today" associate producer Frank Doughy in Washington today (20) arranging for show on Red China. . . NBC News cameraman Claude Favler injured in stoning at Mont Pelier, France, while filming demonstration by wine growers. . . New book on Toscanini, "This Was Toscanini," off Vanguard Press Wed. (27). . . NBC News bringing 12 correspondents in for tv spec and annual tour of country starting Jan. 3. . . NBC News producer Lou Hazam won Golden Gate Award at San Francisco International Film Festival for "The River Nile." Hazam also won honorable mention for his "Shakespeare: Soul of an Age" . . . WPAT's ad-promotion manager Frank Hogan wrote the tune, "Over 50, So What," that Hildegard is using to close her Roosevelt Hotel show. . . Joe Franklin's WOR-TV "Memory Lane" this week guests Gloria Lynne and Don Rondo, Joel Grey of "Stop the World," and Henry Youngman among others.

Bennet H. Korn, Metropolitan Broadcasting TV proxy, to Japan for a three-week trip. . . Jack Flax has joined Triangle Program Sales as sales rep. . . Gloria De Haven guests on "Girl Talk" Nov. 29. . . ABC Films international film manager Marvin Miller marrying Nina Sugar, not in the business, in March. . . Martin G. Waldman, proxy of Communications Planners, speaking at the Optimist Club of Union, N.J., Nov. 21. . . Nicholas E. Baer signed to write a play, "Hide With Terror," for DuPont Show of the Week. . . WNEW Radio's Fred Robbins interviews Henry Fonda, Deborah Carroll, Terry Thomas, Carol Brown and Mike Landon on his "Assignment Hollywood" show this week. . . Edward A. Montanus named sales manager for the ABC-TV central division. . . Pete Porter joins Sarra Inc., tv film producers, as production manager. . . Stan Schwimmer upped at Screen Gems to executive assistant of production. . . Elliott Ames switches from ABC's sales development program to become manager of promotion and client services for Sports Programs Inc.

IN HOLLYWOOD . . .

CBS shifted Robert Stolfi here to manage network sales. He succeeds Robert Livingston, who has gone in business for himself. . . Dave Tebet and Rick Kelly shipped here by NBC to arrange the talent show at the banquet for the web's affiliates Dec. 3. . . KHJ-TV bought another block of 26 European-produced pictures for \$250,000. In the past few years the indie has stockpiled \$6,000,000 worth of old films. . . Dorothy Lamour making a round of guestings to warm up for her own series next season being peddled by GAC. . . Phil Rapp is so sure that his Mimi Hines and Phil Ford half-hour comedy series will land on someone's network next season that he's rapping the keys on future segs. . . Jimmy Komack will hop over to Metro after "The Martians" call it a season to work on his creation, "Birds Do It," for Ivan Tors. It's a comedy of men who fly. . . Valerie Yerke, who gets around on more shows than most actresses, called back for the third time on the Dick Van Dyke show.

IN CHICAGO . . .

WBBM-TV has had Columbia Records issue an album titled "Music From 'The Late Show'", which it will offer to viewers for \$1 to mark the 10th anni of the weeknight feature film showcase. . . Among his other new assignments at WBKB, Frank Reynolds has been tapped moderator of the Sunday news panel, "Press Internationale." . . Walby Phillips of WGN and Mal Bellairs of WBBM will co-host the third annual awards luncheon of American College of Radio on Dec. 5. . . WBKB dropped the Saturday night installment of "Steve Allen Show" and installed the syndicated "Edgar Wallace Mysteries" in its place. . . Campbell-Mithun board chairman Raymond O. Mithun takes part in a discussion of the case against advertising on WGN-TV's "Your Right To Say It", Nov. 30. . . Because it doesn't want to draw too close an association between the problems of alcoholism and dope addiction, WBBM-TV has split its upcoming "I See Chicago" documentary into two 30-minute segments that will be aired as separate shows Dec. 10-11. . . Fahy Flynn goes up to Madison, Wis. tomorrow (Thurs.) to address the Madison Press Club on electronic journalism. . . "Christmas Chimes" an original 30-minute musical by Bob Ragland, who earns his living as a station rep, is definitely set for Christmas Day by WBBM-TV. It was skidded last year but was cancelled. . . Neil Boggs will narrate WNBQ's documentary on migrant farm workers this Sunday (24).

IN LONDON

Tommie Shields, former pub exec with Scottish Television now in publicity business for himself as TV Shields, Ltd. . . Set for Friday (22) is the TV Awards Ball arranged by the Guild of Television Producers and Directors. BBC-TV will cover the presentations. . . BBC-

(Continued on page 42)

'Oops, We Forgot'

Cleveland, Nov. 19. A major fact that developed at the Group W public service conference here last week is that about half of the nation's broadcast documentaries so far this year has been based on the Negro struggle for civil rights. And as a side-note to this, not one show had a Negro involved in an executive policy-making role.

George W. Goodman, WLBB Radio, N. Y., public affairs director and the representative of the only Negro-oriented station at the conference, said of the documentaries: "They were all great. But it seemed to me that with so much emphasis on the Negro fight by tv, you'd think at least one of these producers would have asked a Negro to contribute his thinking to the show—as photographer, writer, director or editor. Even the most learned white man can't espouse all the ideas and thoughts in Negroes' minds."

With Rod & Reel: A Serling Safari Through Far East

By DAVE JAMPEL

Tokyo, Nov. 12. Rod Serling is in Japan for 19 days on the tailend of a five-week Pacific swing to promote "Twilight Zone," now in its fifth season.

In Australia, Serling held a seminar with tv mystery writers and had a similar session skedded here. "It sounds pretentious as hell, I didn't set them up," he offered, as if in apology. "My guess is that they can teach me. That may sound patronizing, but it's true."

While traveling Down Under, in the Philippines, Hong Kong and here, Serling also cased locales and huddled with production people for a one-hour, global adventure series called "The Chase," that he may do for CBS next season. If the show rolls, Serling would be its exec producer, a position he downgrades as "titular" and would write the first five scripts for the initial season.

In addition to shows of his own creation, Serling, who has authored close to 400 teleplays since 1954, continues as a freelance scripter. Although such writers as Paddy Chayefsky and Gore Vidal long ago defected from the tv ranks for other literary avenues, Serling sees nothing noble about having stayed.

"Actually the current crop of tv writers are fairly old writers in the field," he said, naming Tad Mosel, Sumner Locke Eliot, Stirling Silliphant, Nat Hiken, Paul Henning and Reginald Rose. "So I'm not alone," Serling cited. "You find it an exciting medium. It remains challenging by virtue of its many faults. It's a profession in which I've been a practitioner since its pioneer days and I feel comfortable in it."

Serling says that while advertisers and networks still impose taboo areas, censorship eases with each year. "By and large I think

(Continued on page 48)

Seattle & Baton Rouge Profiles Of Courage Shine as TV Beacons Of Boldness at Group W Seminar

By HEEM SCHOENFELD

Cleveland, Nov. 19. The courage of a couple of a local tv station operators in tackling potentially explosive community issues provided the main educational point and the major dramatic impact at Group W's fifth conference on local public service programming staged here last week. Dick Pack, Westinghouse programming v.p., summed up the general reaction to this exhibition of local nervousness by asking the conference delegates: "Would we have the courage in our cities facing a similar situation to use radio or tv with the same boldness, with that brand of courage against all sorts of pressures and even possible violence?"

This key moral question was raised by the playback of a pair of documentaries originally telecast by WBRZ-TV, Baton Rouge, La., and KING-TV, Seattle. If the aim of this Group W conference was to explore how broadcasters could best meet the needs of the community, these two shows made the point more effectively than all the surrounding palaver in the three-day seminar for some 400 radio-tv news editors, program directors and station managers.

The WBRZ-TV program focused on the Negro struggle for civil rights. It was introduced by Douglas L. Manship, station president and general manager, as part of a long-range project to help prepare Baton Rouge for inevitable desegregation of its schools. The documentary compiled film clips of racial violence in Birmingham and Little Rock into a heart-rending montage of brutality against the Negro people. Manship said the success of WBRZ-TV's efforts could be gauged by the fact that desegregation of Baton Rouge's schools was accomplished peacefully.

The KING-TV documentary was directed at the smear techniques used by an ultra-rightist group in Washington in successfully ousting a liberal Democrat from the state legislature. Bob Schulman, special features director for KING-TV, stated that the responsibility of local documentaries is "to dare and to lead, or forget it."

The accompanying documentary buttressed Schulman's position that "broadcasters must use the incredible strength of the picture, backed by factual knowledge, to point up community ills and possible solutions. We must do more about becoming social critics." Schulman, however, had this balm for the commercial broadcasters: "We have been legally threatened, subtly pressured, but more often than not, we have found sponsors."

In his conference sum-up, Pack said that "ideas were not enough. You have to do something about ideas. You must have courage about your ideas, courage without which they can never reach the air."

Pack said that "one of the ailments of many creative people is a kind of self-censorship. They start," he said, "worrying so much about the idea before they ever try it out on anyone, they torture themselves with a fantasy of what may happen if they go to their boss, or what the critics may say about it, that often good ideas

never get on the air. Actually many times, if only he had the personal courage to put his ideas to the test of acceptance by his employer or the public, the idea might have got on."

Pack pointed out that the local stations have the responsibility of developing the writers, producers, directors and performers of tomorrow. "If there is a sameness to network schedules, let's not blame it all on them. Let's all share in that responsibility, the responsibility of showmanship."

Potential in enterprising local programming, whether live or film, was spotlighted in a WBKB-TV, Chicago, show, titled "The First Freedom," and introduced by the station's general manager, Red Quinlan. "The First Freedom" registered as an ingenious adaptation of the old man-in-the-street interviews, loaded with laughs and some pungent comment.

The shape and direction of radio news and documentaries also was kicked around at the Group W conference in special seminars. Jack L. Williams, program manager of KDKA Radio, Pittsburgh, said that radio is moving more and more into the field of controversy. "Three years ago," he said, "radio documentaries dealt with topics on a national level which contained nothing really controversial. In 1963, we are more likely to be dealing with such subjects as corruption in government, local racketeers, child beaters or unwed mothers."

Paul Gallico Series Set By Screen Gems

Hollywood, Nov. 19.

Paul Gallico will make his debut as a vidpix series creator for Screen Gems, the author and telefilmery having agreed on terms for a comedy-drama series, "The Picture Thieves." Exec producer Howie Horowitz will produce the series for SG, for the 1964-65 season.

Gallico was repped in the negotiations by Ned Brown Associates. Discussions have also involved the possibility of Gallico hosting some of the segments. The series will be 60 or 90-min.; exact length hasn't been determined.

Series has a French Riviera background. Gallico is understood to have a robust ownership participation in the video project.

GUTS IN CAPSULES

\$50 An 'Emphasis' — Script, But What Fun For Commentators

In the blinding light of young, big brother tv, network radio has been a second-class medium for the last decade. But old number two has acquired some guts along the way when it comes to controversial material.

NBC Radio's "Emphasis," three-minute (10-seconds) bits heard Monday-Friday eight times daily, marks its fourth year Jan. 1 as the pulpit for the network's news commentators (who get \$50 a script along with \$100 worth of fun having their say for a change).

Copies of "Emphasis" scripts have been ordered by the Kennedy administration, the United Nations, foreign governments and various corporations, not to mention hundreds of private citizens.

Leonard Probst, "Emphasis" producer, says the series generates some 20 to 30 letters daily, and is on the increase.

Connelly's MCA Strive

Hollywood, Nov. 19.

Producer Joe Connelly was elected a veepee of MCA and Revue Productions, thus joining a list of execs upped to similar status, which thus qualifies them for additional benefits with the company.

If an exec becomes a veepee of MCA, he is then eligible for stock options, the company's profit-sharing plan, its health plan and various fringe benefits. Some execs are veepees of Revue only, and these are eligible for stock options.

Westinghouse: You Can Be Sure—

Cleveland, Nov. 19.

The gang of Westinghouse Broadcasting execs put on a razzle-dazzle display of showmanship in their run-off of Group W's fifth annual conference on public service programming here last week. An exec of a rival broadcast chain, whistling with admiration, said that Westinghouse has made it impossible for anyone else to pick up the tab for similar industry meeting out of fear of looking bad by comparison.

Westinghouse spared neither coin nor manpower in staging this conference. The logistics in transferring some 400 guests daily from the downtown Sheraton Hotel to the seminars at Western Reserve University on the outskirts of town were handled with flawless smoothness. The sessions ticked off with clock-work precision in a college auditorium which was especially equipped by Westinghouse with an Eidophor tape projector for the screening of the sample entertainment shows and documentaries. A special kick for the assembled newsmen was furnished by the appearance of Secretary of State Dean Rusk for an off-the-record survey of the current world situation. The Cleveland Orch, under George Szell, and the Count Basie orch were on tap for the entertainment angles. Chet Collier, exec producer of the "Steve Allen Show" for Westinghouse, was conference manager. He was backed up by all of Westinghouse's homeoffice and station managers, the latter producing and emceeing each of the seminar sessions.



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From The Production Centres

Continued from page 39

TV flew Margot Fonteyn in from U.S. to star in its new "Gala Performance" series. Runaway success for Associated-Rediffusion's new pop musical series "They've Sold A Million". Show bowed in 8,500,000 homes, according to TAM, which shot it to fourth place in network's Top 20. Following a BBC ban, the Independent Television Authority put the bar up on Joe Brown's new wax "Little Ukulele". One of the highlights of the Industrial Photographic and Television Exhibition, held last week, was the Technicolor "instant daylight" projector Technicolor 800-E2. At a time when, in general, casts in tv drama are decreasing, A-R's "Play Of The Week" production "Nice Break For The Boys", by John Wiles, has a cast of 60. The Queen's Christmas Message will be recorded this year for radio but will not be transmitted over the video channels as she is expecting her fourth child. New director joining Scottish-TV ranks is Bob Smith, just over from Canadian television.

IN PHILADELPHIA

Eugene Ormandy and the Philadelphia Orchestra in a program of sacred music given before the General Assembly of the National Council of Churches, will be telecast live from Convention Hall by WCAU-TV (Dec. 3). John Zacherle, former local tv horror man, to wax an LP of songs on the Parkway label. An 11-man crew set up by Allen Funt Productions "shot" citizens sounding off on gripes of their choice, for his new series "Pictures of People." Locations included Independence Mall, a department store and a baking company. WRCV-TV's "Sun Is Not for Sale" documentary (a boy watching his father's farm auctioned off) picked up its ninth award—honorable mention in the San Francisco Film Critics "Golden Gate Awards." Program missed by one vote and was beaten out by NBC's "River Nile" special. Ed Harvey, host of WCAU's "Talk of Philadelphia" narrates the Anti-Defamation League's program at the Warwick Hotel celebrating its 50th anni (20). "Opera Theatre," which features talented young operatic singers, returns for its third season on WRCV-TV.

IN SAN FRANCISCO

Last week was Homecoming time for two KSFO radio personalities. Del Courtney returned to the University of the Pacific campus in Stockton to address the student assembly on "Music Is My Business," and Dave Niles led the San Francisco State College Homecoming parade. KCBS is selling listeners via a weekly strip, "KCBS McEl-happys" (takeoff on popular Dave McKelhan's name), in the News-Call-Bulletin. Strip is drawn by Linus Maurer, namesake of the "Peanuts" security-blanket character (which appears in the Chronicle). KRON-TV's "Assignment Four" documentary series picked up on the Nation's No. 1 problem with "Integration Western Style," a follow-up on last Spring's "Segregation Western Style." Don Drysdale will be featured in a series of pubservice tv spots produced for the State TB Assn. by SF's Sazelle Productions. KNBR (NBC radio) program manager Jack E. Wagner named to Governor's Advisory Committee on Emergency Communication.

IN DETROIT

Carol Channing, here for the breakin of "Hello, Dolly," will chat with her friend Shirley Eder on WJBK-TV's "Ad Lib" show. Station personality Bob Murphy and Free Press Columnist Jud Arnett also will participate in the show. David Merrick, also in town for the "Hello Dolly" opening, will visit Ed McKelhan's "After Hours" show on WXYZ-TV. "The Big News," WXYZ-TV's across-the-board 6:30 to 6:45 p.m. picks up a sponsor in the Meyer Jewelry Co. Richard N. Hughes is the new WXYZ-TV advertising and promotion director. WJR again will broadcast the Metropolitan Opera season beginning Dec. 7 and extended for 20 weeks. Charles P. Taft will gueststar on WWJ-TV's "Town Meeting" show. For the fourth consecutive year, WXYZ-TV will telecast live the annual pre-Christmas lighting of the civic Christmas Tree.

IN ST. LOUIS

Otto Preminger in town plugging his "Cardinal" movie on radio-tv interview shows. KETC-TV will televise a "live" production of Shakespeare's "Taming of the Shrew," which will be presented at the Gateway Theatre on Tuesday, Dec. 3. Television's Smothers Bros. will open at Jay Landesman's "Crystal Palace" on Gaslight Square on Friday (29). Staffers of CBS' o & o KMOX-TV jubilant over the net's decision to originate the Sunday (17) edition of "Face the Nation" from their studios. Interview subject was New York Gov. Nelson A. Rockefeller. KMOX radio's Jack Buck will provide play-by-play descriptions of St. Louis University Billikin basketball coverage, with season opener set for Saturday (30). A p.a. by Lois Wihag, the "Miss Joan" of KTVI-TV's "Romper Room" brought a capacity crowd of 4,000 children to an all-cartoon theatre party sponsored by the station at Loew's State on Saturday (9).

IN MINNEAPOLIS

While tv cameras have been barred from the court room in the T. Eugene Thompson murder trial here, KMPS-TV chief photographer Kenna Pratt has been making use of other talents in covering nationally publicized case. Pratt has been making daily sketches of the court room proceedings for use on the 20th-Fox station's newcasts. Minnesota Viking pro gridder John Campbell will join WCCO-TV's sports department when the NFL season ends next month. Campbell was a star end at the U. of Minnesota. WTCN-TV news director Sheldon Peterson on busy speech shed after his trip to common-market countries last month. Peterson shot his own footage for use locally and was also helped by Time-Life's news film crew in Frankfurt, Germany. Local contingent to Broadcasters Promotion Assn. annual confab in San Francisco this frame includes Howard Coleman, WTCN; Clay Kaufman, WCCO; Bill Davey, KSIF, and Tom Cousins, WCCO-TV. Group hopes to curtail the season for Minneapolis in '66. Doris Kaler, production coordinator for ABC-TV's "The Fugitives," in town last chapter promoting the show which is KMSP-TV's top rated. WCCO Radio's Randy Morrison elected proxy of AFTRA's Twin Cities chapter.

IN PITTSBURGH

Bob Prince, the controversial KDWA-TV sportscaster, found himself some more powerful enemies last week when both Chief County Commissioner William D. McClelland and the Hotel Assn. of Pitt rapped him in the Pittsburgh Press for on the air remarks. McClelland referred to him as that "TV personality with his usual inaccuracy," and the Hotel Assn. blamed his remarks for sending people out of town on the night of the Steeler-Browns game. They said there were plenty of rooms while Prince had warned "there wouldn't be a room in town." Actually, he said there wouldn't have been a room if Pitt had played Ohio State on Saturday giving the city a double header football weekend. Frank Snyder, g.m. of WTAE, getting ready for meetings with ABC affils in New York, Chicago and San Francisco. Bill Burns, the KDKA-TV news head who is generally considered to have the highest rating of any local newsmen in the country, has bowed to the years and is now occasionally wearing glasses to read his copy. Phil Davis, WWSW promotion head has published another polka that

La Tourette's Setup

Veteran tv producer Frank La Tourette has set up an indie film production company, Story Associates, in New York to produce documentaries for video and theatrical exhibition and industrial use. Sherman Bazell, San Francisco producer, is associated with La Tourette in the enterprise.

First projects are a feature-length pic, "Winter Dream," and a tv series, "Research Alley."

Prison Series To Star Anna Neagle

London, Nov. 19.

A new vidpic series, with a women's prison as the main background, is to go into production in the spring of 1964, with Anna Neagle as star, playing a prison governor. It will be Miss Neagle's first telefilm series, and she has only once previously appeared on tv.

The new skein, which will have 20 one-hour segments, each budgeted at around \$50,000, is being promoted by Winwell TV Productions, the company helmed by Bill Luckwell, which had the tv rights to Simenon's "Maigret" yarns.

Script editor for the series will be screen writer Anne Burnaby, who recently served a jail term for a stabbing affair. She was formerly with Associated British Studios and her screen credits include "No Time for Tears" and "Operation Bullshine."

Luckwell will act as exec producer on the series, which is entitled "Freedom Prison," with David Vigo as coproducer. It will be technically produced by Luckwell Productions, in which they are partners. A distribution deal is now being negotiated.

SWITCH FORMAT ON 'TEMPLE HOUSTON'

Hollywood, Nov. 19.

"Temple Houston," Warner Bros. western for NBC-TV, is undergoing a change in format to get away from a straightaway oater, and veer more toward adventure and entertainment, with humor added.

Richard Bluel, new producer on the series, explained: "We're going to try more for entertainment. The focus will be more on the character of Temple Houston, who was flamboyant. That has not been exploited yet. Instead of the characters dragging around the west, they will be located in one town, Tascaso."

"No cast changes are planned at the moment. We will add some humor to the stories. I'm trying to get more entertainment, color and humor in the series, and to build up the character of Temple Houston, because that's the name of the game."

he wrote with pianist Joe Lescak. WTAE's "Time For Decision" will have "And What Would You Like Santa To Bring You For Christmas" as a special telecast on Sunday (1) at 3 p.m.

IN BOSTON

Bob Cheyne, WHDH-TV promo manager, and Joe Costanza, p. r. director, hosted tv press at reception for E. G. Marshall, "Defenders," in for press rounds at Somerset hotel. Sidelight: Marshall won't fly—took the train. WTEV-TV, New Bedford, running contest to find "honorary cousin" for Patty Duke; winner to visit star on ABC set. WNAC did a pubaffairs telecast on civil rights with two widely differing Dem gov's, Philip Hoff, Vt.; George C. Wallace, Alabama, with William M. McCormick, station proxy and general manager, introing program, receive much mail approval. WNAC's Louise Morgan nabbed March of Dimes service award at Mass. national foundation meet. Milt Gun, TV Guide, squiring "father of public relations" Edward L. Bernays on Hub tv stations for interviews. Special Xmas promo for Xmas seals started Thursday (14) on WNAC-TV's David Allen show.

IN BALTIMORE

Bob Jones has left WBAL-TV where he participated in three daily spots. He's returning to home city of Cincinnati where he'll join WKRC AM-TV. Jones worked for both WJZ-TV and WBAL-TV during his stay here. Todd A. Spoerl is new public relations representative for WJZ-TV. Todd joins the station after nine years in the Air Force as a captain. The "Big Ones" of WJZ-TV will meet the "Fumbling Finks" of WFBR for the second annual "Toys for Tots Bowl" at Kirk Field Nov. 23. Admission is gained by donating a toy to Marine Corps campaign to provide for underprivileged children. Last year's event drew more than 5,000 who gave about six truckloads of toys. The Television Tower which supports antennas for three Baltimore television stations will be extended in height an additional 270 feet. Tower is now 730 feet high. New extension will put antennas 1,000 feet above the ground. Goal is to give improved reception to greater area. E. G. Marshall was speaker at luncheon held as highlight of Maryland's Law Enforcement Week Observance. Jim Nabors of "Andy Griffith Show" visited town to meet tv writers.

Inside Stuff—Radio-TV

Station WMCA, N. Y., has received requests for 30 tapes, from different agencies, of the Barry Gray midnight broadcast at which a Jesuit priest, a rabbi and Herman Shumlin, who plans to produce Rolf Hochhuth's controversial play, "The Deputy," participated. Some strong language on the part of the producer caused moderator Gray to interject that he didn't think the discussion "would take this direction" and that the priest found himself "in the minority although I'm sure you can more than sustain your end of it." The rabbi's viewpoints on the play were on a loftier plane. At program's end Shumlin, too, moderated his enthusiasms about the thesis of the German play which has had a number of international productions since its Berlin premiere.

The priest made the commonsense statement that he hoped that Hochhuth's dramatic thesis would not be accepted as historical fact, i.e., having to do with Pope Pius XII's silence against Hitler's genocide on the Jews. The rabbi stressed that, as men of the cloth, the commandment "thou shalt not kill" is ever a credo. Whether the Vatican could have curbed Hitler or perhaps risked even greater mayhem and destruction, on Jews and possibly also Catholics—and even occupation of the Vatican—remains a moot and unanswered point. These were the issues raised. Hochhuth's "The Deputy" ("Der Stellvertreter," original German title) is even more critical of the Pontiff. The fact that some Catholic clerics concur with him, and such sages as Dr. Albert Schweitzer have also been critical of Pope Pius XII's "silence," was recapped in the broadcast. Gray found himself also "silenced"—as a fascinated listener rather than active participant as moderator—as the pros-and-cons were aired. Pro-Catholic listeners objected to some of the statements in the discussion. Playback of the tape indicated Gray, too, became concerned at this sudden veering into ideological ripostes until Rabbi Arthur Hershberg brought it back into calmer waters that only the play, "The Deputy," was under discussion. Father Robert A. Graham, Jesuit priest and associate editor of America, and expert on World War II matters, was the other participant.

WNEW Radio, N. Y., is practicing what it preaches to its clients: "advertise effectively, advertise consistently." In this connection, the station has been running a 260-line column, "What's NEW," since last June twice a week in four New York dailies, the N. Y. Times, the Herald Trib, the Daily News and the Journal-American. Copy for each of the ads is worked out by Richard Kerr, proxy of the J. M. Hickerson ad agency, and John V. B. Sullivan, WNEW Radio v.p. and general manager and onetime writer for the "Stars and Stripes."

The column tends to avoid puffs and gossip, but mentions clients, agencies, promotions, trade items and quotes from listener mail. This WNEW campaign is budgeted for a year at a cost of \$250,000.

American Broadcasting-Paramount Theatres has declared an extra stock dividend of 2% in addition to its fourth quarterly stock dividend of 25c per share on common stock.

The cash dividend is payable Dec. 14 to stockholders of record on Nov. 22. The stock dividend, also paid last year, is payable Dec. 27 to holders of record Nov. 22.

Admiral Corp. reported that third quarter net sales were \$53,406,025, compared with \$49,512,749 a year ago. Profits were \$430,643 or 18c per share, compared with a loss of \$309,842 in the comparable quarter of 1962. Nine-month consolidated net sales are \$153,824, compared with \$144,252,942 in the same period last year.

N. W. Ayer ad agency's veepee of radio-tv Thomas J. McDermott has been named president of the International Radio & Television Foundation. He has been the organization's first veepee and is a charter member. McDermott succeeds William K. McDaniel, exec veepee of the NBC radio network. IRTF next year plans to sponsor the third annual Collegiate Broadcasters Conference in March, as last year, and also to launch the College Majors Conference slated for February.

In an unusual move, KCBS-FM, San Francisco, is making available its multiplex facilities for the transmission of Muzak service in the Bay area. Contract was signed by CBS Radio prez Arthur Hull Hayes and Muzak prez Charles Cowley.

KCBS Radio is the CBS Radio o&o in San Francisco. Muzak is a division of Wrather Corp.

Facilities of WCAU Radio, Philadelphia, were at one time used by Muzak for transmission in the Philadelphia area.

It could have been wishful thinking on ABC-TV's part, but the \$750,000 the network reported it got from Chesebrough-Ponds and Thomas Leeming in a switch out of NBC-TV was actually new coin.

ABC reported (and VARIETY printed) that the two sponsors had pulled money out of NBC's Monday night feature film spread into "Outer Limits" and "Wagon Train" (for a January start).

Actually, the companies bought both ABC and NBC, and the buy on the latter, made in late summer and set, included Chesebrough-Ponds: 16 minutes in the Saturday night feature films (not Monday) for the fourth and first quarters; Thomas Leeming: 30 minutes in the Saturday features, September through March, and 14 minutes in the Monday pictures, September through December.

WBBM-TV

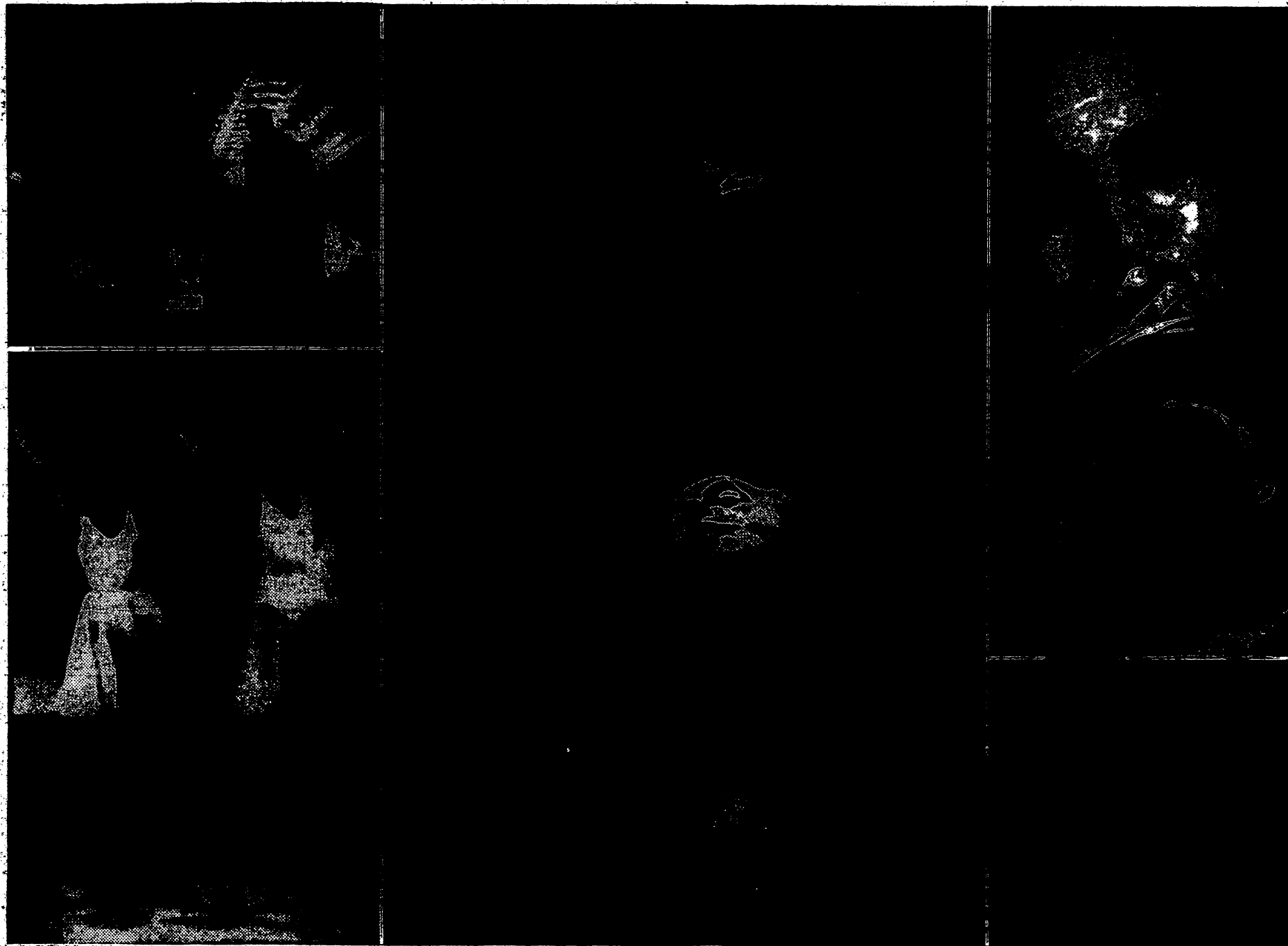
Continued from page 31

P. J. Hoff, John Drury and Bruce Roberts—same unit that does the 6 p.m. show but in a different format that will encompass national and international news as well as local. Also assigned to it are field reporters Wendell Smith, Mike Neigoff, Sheri Blair and Walt Jacobson.

The venture into 30 minute news at 10 o'clock has been explored by the station since last January, when it expanded the Friday night edition to that length to test the feasibility. The Friday night has held up its end in the ratings for the past nine months, and with it WBBM-TV has been able to hatch a workable format.

A side effect of the expanded news will be to increase the Windy City television day past midnight, since the "Late Show" will be pushed back a quarter hour.

Honolulu—Hawaii Island's fourth radio station, KEKO, is now in operation. It's the first station along the Kona coast. KEKO is owned by Mauna Loa Broadcasting, Inc. Henry Greenwell is president and Martin Sebastian, veteran radio figure on Kauai, Maui and Hawaii islands, is v.p. and general manager.



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market exposure and opportunity for promising creative and performing talent. Item: to conduct an annual international program exchange, allowing viewers to see the best television foreign broadcasters have to offer, and foreign viewers to see programs typical of American culture. Item: to operate a Washington News Bureau for regional-interest coverage

above and beyond the service of CBS News. Item: to marshal together the very best programming brains in the five cities to work for a common cause—*better local programming*.

The fruits of such group achievement provide ample reason why each of the CBS Owned stations is held in such high regard in its community.

CBS TELEVISION STATIONS ③

A Division of Columbia Broadcasting System, Inc., operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week three different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

LOS ANGELES

STATIONS: KNXT, KNBC, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY PERIOD: SEPTEMBER 11 - OCTOBER 1, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows	Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillsbillies	KNXT	705,500	26	1.	Huckleberry Hoand; BB	(Tues. 7:00)	KTTV	Screen Gems	379,300	15	CBS News	KNXT	250,600
2.	Comedy; Opening; Andy	KNXT	623,400	23	2.	Heckle And Jeckle; BB	(Wed. 7:00)	KTTV	CBS Films	373,700	14	CBS News	KNXT	273,800
3.	Bonanza	KNBC	615,700	22	3.	Quick Draw McGraw; BB	(Mon. 7:00)	KTTV	Screen Gems	371,000	15	CBS News	KNXT	259,500
4.	Donna Reed	KABC	602,700	23	4.	Adv. In Paradise; Colgate Theatre		KHJ	20 Fox TV	352,100	14	Bonanza	KNBC	622,900
5.	McHale's Navy	KABC	602,100	22		(Sun. 9:30)						Candid Camera	KNXT	491,300
6.	Dick Van Dyke	KNXT	586,100	21	5.	Sea Hunt	(Sat. 7:00)	KNXT	Economee	320,800	12	Shirley Temple Theatre	KHJ	491,300
7.	Talent; Petticoat	KNXT	563,000	20	6.	Lockup; J. Lewis	(Sat. 10:30)	KABC	Economee	320,300	13	Gunsmoke	KNXT	470,200
8.	Comedy; Opening; Thomas	KNXT	558,300	21	7.	Untouchables; City; BB	(Mon., Wed. 8:00)	KTTV	Desilu	301,200	12	Wagon Train	KABC	565,400
9.	Talent; Red Skelton	KNXT	558,300	21								Virginian	KNBC	466,800
9.	Wagon Train	KABC	554,800	20	8.	Ripcord; Alcoa; Sid	(Thurs. 10:30)	KABC	UA-TV	241,800	9	Nurses	KNXT	429,800
					9.	Phil Silvers; Step; BB	(Tues. 7:00)	KTTV	CBS Films	219,200	9	Virginian	KNBC	460,900
					10.	Across The 7 Seas	(Tues. 7:00)	KNBC	Crosby Prod.	214,200	7	Early Show	KNXT	145,000
												CBS News	KNXT	250,500

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIOD: SEPTEMBER 11 - OCTOBER 1, 1963.

1. Donna Reed	WXYZ	457,300	36	1. Boston Symphony; FB (Sun. 2:30)	WJBK	Seven Arts	257,500	21	Kennedy Showtime	CKLW	135,700
2. Ome; Flintstone	WXYZ	409,700	32	2. Int'l Zone; FB (Sun. 2:00)	WJBK	U.N. TV	252,700	21	Sunday Movie	CKLW	127,100
3. Arrest And Trial	WXYZ	409,600	33	3. Weekend (Tues. 7:00)	WWJ	Arrowhead	173,100	13	Kennedy Showtime	CKLW	138,500
4. Beaver; My 3 Sons	WXYZ	402,100	31	4. Huckleberry Hoand (Thurs. 6:30)	CKLW	Screen Gems	171,100	15	Bat Masterson	CKLW	120,500
5. Wagon; Patty Duke	WXYZ	400,400	33	5. Groucho Marx; News (Wed. 7:00)	WWJ	NBC Films	164,600	12	Huntley-Brinkley	WWJ	185,100
6. McHale's Navy	WXYZ	339,400	32	6. Lawman (Mon. 7:00)	WWJ	Warner Bros.	158,400	12	Rebel; Have Gun	WXYZ	156,100
7. Jack Paar	WWJ	338,500	29	7. Rebel; Have Gun (Wed. 7:00)	WXYZ	ABC; CBS	156,100	13	Silvers; Highway Patrol	WJBK	113,700
8. Greatest Show	WXYZ	387,000	32	8. Peter Gunn; Beaver (Thurs. 7:00)	WJBK	Official; MCA	151,100	11	Groucho Marx; News	WWJ	164,800
9. 3 Sons; Jimmy Dean	WXYZ	377,300	30	9. Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	149,200	12	George Pierrot	WWJ	155,400
10. Beverly Hillsbillies	WJBK	370,900	29	10. Stoney Burke (Fri. 6:30)	CKLW	Economee	138,300	11	Huntley-Brinkley	WWJ	181,700
									Huntley-Brinkley	WWJ	156,700
									At The Zoo	WWJ	137,700

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY PERIOD: SEPTEMBER 11 - OCTOBER 1, 1963.

1. What's My Line	KDKA	444,900	45	1. Corruptors; Playhouse	(Thurs. 10)	WTAE	Four Star	201,300	15	Nurses	KDKA	298,500
2. Beverly Hillsbillies	KDKA	413,600	43	2. You Asked; Fea; Schd.	(Sun. 4:00)	KDKA	Int'l TV	159,100	15	Issues & Answers	WTAE	26,700
3. Candid Camera	KDKA	394,000	40	3. Tightrope; Fight; Spar	(Fri. 10:30)	WTAE	Screen Gems	151,300	10	Jack Paar	WIIC	185,800
4. Dick Van Dyke	KDKA	388,400	39	4. Zane Gray Thea; FB	(Sat. 6:00)	KDKA	Four Star	137,400	13	Studio Wrestling	WIIC	99,500
5. E.W. Side; Password; Stump	KDKA	317,500	30	5. Death Valley Days	(Thurs. 7:30)	KDKA	U.S. Borax	121,700	11	Combat	WTAE	200,400
6. Specials; Opening; Andy	KDKA	315,000	30	6. Sea Hunt; News; Wea.	(M-F 6:30)	WTAE	Economee	107,600	10	CBS News	KDKA	105,700
7. Nurses	KDKA	298,500	30	7. Steve Allen	(Mon.-Fri. 11:15)	KDKA	WBC	94,000	10	\$ Movie; Startime	WTAE	116,900
8. Fugitive	WTAE	295,700	29	8. Bugs Bunny	(Sun. 12:00)	WTAE	UAA	90,200	7	News; Jr. News	KDKA	66,100
9. Talent; Petticoat	KDKA	283,900	24	9. Tombstone Territory; FB	(Sat. 1:30; 6:30)	KDKA	Economee	88,800	8	Ruff And Reddy	WIIC	13,900
10. Beaver; My 3 Sons	WTAE	279,800	23	10. Soldiers Fortune; Fea.	(Sun. 4:30)	KDKA	MCA	82,200	8	American Bandstand	WTAE	86,800
										Movie Special	WTAE	143,900
										Football	WTAE	170,900

British TV Global Bids

Continued from page 31

period from May to mid October, Eastern hemisphere sales reached a total of 4,700 hours, bringing the total since the start of the company's operation in 1956 to 41,800 hours.

At this point, ITC distributes to 47 Eastern hemisphere countries including the plum Australian and Japanese markets. Leading the sales drive have been such programs as "The Invisible Man", "William Tell", "Robin Hood", "Four Just Men", "Supercar", "Dangerman" and several others.

One of the most interesting of ITC's eastern sales thrusts has been behind the Iron Curtain. The Britishers have for instance, entered the Polish market with "Sir Lancelot", "Four Just Men", "Danger Man", "The Invisible Man", "Ghost Squad" and others. East Germany has taken the "Robin Hood" series and the "South America" documentary. Yugoslavia picked up "The Invisible Man", "Interpol Calling", "Danger Man", "Robin Hood", and some others. Czechoslovakia buys from ITC include "Roman Holiday" (which, in fact, has been sold to the other Iron Curtain countries mentioned and Blackpool Circus shows. Most recently, ITC has moved "The Saint" to more than 40 markets and has placed "Espionage" in Japan, "Man Of The World" in Canada and Japan, among others.

AB-Pathe, which handles ABC-TV program sales world wide, is also behind the Iron Curtain with its "Mantovani" music series which is being seen in Bulgaria (and 34 other countries throughout the globe). Pathe has just wrapped up a deal involving not less than 11 vidseries which will be seen in eight Middle East countries. In all,

tv program sales of the company during the past year amount to nearly 4,500 shows highlighted by the pickup in Australia of 13 "Big Night Out" shows and the "Avenagers" series.

Associated-Rediffusion, too, has been active on the export front, shifting batches of 12 "TV Playhouse" dramas to countries like Kenya, "Richard The Lionheart" series also to Africa, "Dickie Henderson" shows to Singapore and other dramas to Singapore.

Granada, Too

Granada-TV has been particularly successful in marketing its natural history shows. For example, it has sold 13 of its "Animal Story" to Belgium, 26 "A to Zoo" programs to Gibraltar and 26 to Kenya. In addition, the Australian and Canadian marts have taken such shows as "Bootsie And Snudge", "The Army Game", "The Odd Mann", and so on. Granada also pierced the Iron Curtain via its sale of "Another World" shows to Hungary.

Other, smaller operators on the British commercial network have begun to think in terms of international sales. Two, anyway, have already pulled off deals. First is Anglia-TV which sold its natural history "Survival" series not only to Germany but also to the U.S. Secondly, TWW, the Welsh indie that copped an Oscar for its "Dylan Thomas" short, sold to Australia a documentary it prepped on Dartmoor prison.

Overall and increasing sales drive of the British tv biz is also spreading into the richest market of all—America. For while a station or network may now be able to recoup negative coin from non-American sales, the Yank money

still provides the gravy. Thus the market is still the prime one and duly, it's the one the ambitious exporter is out to crack.

BBC-TV Enterprises, for instance, intends over the next couple of years to mount a major onslaught on the American scene. Already the Corp., which has pushed one or two pieces to the U.S. including the notable sale of "An Age Of Kings", considers it has made a breakthrough in the shape of the Nat Cole special which the ABC network picked up. NBC, also, has given the PBC heart by its acquisition of comedy segments from "Stephoe And Son" and Michael Bentine comedies.

ATV, through ITC, has also made inroads into the lucrative Yank field with its "Supercar" and latterly, "Fireball XL5" shows which have rung the rating bell. ITC also has pulled off sales in the U.S. for "Danger Man", "Sir Francis Drake", "Jo Stafford Show" and others.

Associated-Rediffusion has been in there, too, with prestige stuff like the educational "Macbeth", "Romeo And Juliet", "Twelfth Night", and plays like "The Type-writer". Granada-TV sold the eight "Saki" yarns to American sources, as well.

Bradford Back to Judy

Hollywood, Nov. 19.

Johnny Bradford, dropped as head writer of CBS-TV's "Judy Garland Show" eight weeks ago at time George Schlatter exited as producer, has been rehired, new deal also giving him associate producer reins. Writer and Schlatter had done five Garland shows when the axe fell.

Unique point in re-association is that Bradford can continue as producer to the "Edie Adams Show" on rival web, ABC-TV.

'East Side West Side'

Continued from page 81

story about mixed couples, a different story sticking to that point should be employed," he added. "I took the scene out," Perl stated.

Larry Arrick, producer of the episode in question, also invited to comment, said that it was CBS' decision to cut the scene. He said when a CBS representative saw the rough cut, the CBS representative said that the scene was wrong, stating reasons artistic rather than commercial.

Producer Arrick said that as per custom, the Lampell script had been submitted for comment to the National Assn. of Social Workers. The social worker organization, said Arrick, called the dancing sequence "very much wrong social worker behavior." He said we shot it anyway, explaining that recommendations sometimes are accepted and rejected. Arrick apparently saw some merit in the scene which he explained this way: Scott, at the meeting, seeing that everyone is tense and nervous, tries to relax the atmosphere, by dancing with the Negro lady. Arrick, though, stated that the episode "works without the scene very, very well. It remains a strong indictment of northern white liberals who, when really put to the test, haven't the courage of their convictions," Arrick added.

Another source, seemingly responsible, but who declined attribution, said that Scott improvised the dancing scene with Miss Dee. The scene wasn't in the original script, said the source who declined to reveal his name.

Scott, star of the series, also was invited to comment. He said that the dancing scene with Miss

Dee was in the original Lampell script. Exec producer Perl informed him that the network nixed the scene. "I then put it into it again by shooting it. I insisted the scene be shot," Scott said he was informed by David Susskind (Talent Associated-Paramount top-ner whose firm produces the series) that the network had "removed what we shot." He called the network's action "pathetic."

Scott had a different version as to the setting of the dancing scene. The setting was not that of a business meeting, called by the neighbors to wrestle with the problem of "block-busting." The setting was strictly social, a party called after the business meeting. "Other people were at the party," Scott explained, recalling the original script. As the lead, Neil Brok and as a guest at the party, I asked another guest, Miss Dee, another guest at the party to dance. She demurs. And then Lampell had a beauty of a line. I say the trouble with you is that you have no sense of rhythm.

"They knocked the scene out," Scott protested, angrily, "but they wanted to keep the line, when it didn't have any meaning at all." He thundered at the "constant harassment" of network execs and exploded, "No wonder creative people don't like to work in tv."

In the annals of tv, no one recalls mixed couples dancing in a social situation on a tv drama, especially if the mixed couple form the principals of the drama.

Knoxville—Bill Sanders, formerly with WYDA-radio in Birmingham, has been appointed program director at WNOX-radio, Knoxville.



News makes a difference!

On the CBS Owned stations, the news is good... and there's more of it!

For one thing, there's the vastly-expanded news schedule on the CBS Television Network—world and national news covered in depth each morning, afternoon and evening by such CBS News "names" as Cronkite, Reasoner, Wallace, Seavareid and Edwards. Local reporting has also been

stepped-up sharply, thanks to augmented local staffs, increased coverage of state capitals, and the stations' own Washington News Bureau for special reports from the national capital. Bear in mind, too, that the local correspondents—newsmen like Robert Trout in New York, Fahey Flynn in Chicago, Jerry Dunphy in Los Angeles, John Facenda in Philadelphia,

Spencer Allen in St. Louis—are as big locally as Cronkite is nationally.

Today more than ever before, there's a big difference in news between the CBS Owned stations and their competition. This is one—just one—of the reasons why a CBS Owned television station has very special standing in the community it serves.

CBS TELEVISION STATIONS ●

A Division of Columbia Broadcasting System, Inc., operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

Television Reviews

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since some 2,300 customers paid a \$4.50 top into the O'Keefe Centre coffers for the 3,211 available seats, the 90-minute telecast was carried to indies of all principal trans-Canada cities on the CTV network.

Alexander H. Cantwell, executive producer of the Miss America pageant—which has been aired for nine years—staged the first telecast of the Miss Canada pageant. Cantwell, for the past three years, has produced, directed and written the Atlantic City spectacle.

Marking first time that a Miss Canada contest has been brought to home-viewers, broadcast also meant the debut of Pete Jennings and Baden Langton as emcee and host respectively. Both are national newscasters on the CTV network. Program was headlined by quintet chosen in earlier competitions, plus swim-suits and evening gown parades, talent exhibitions, the selected winner and the "crowning" ceremony.

Gordon MacRae scored solidly with chatter and songs, including a pop medley of his appearances in musicals and films. Johnny Burt's band of 23—never seen on-camera—gave excellent backing to the girls and MacRae, plus the "talent" exhibitions of the final contestants.

John Spalding did his best with the directorial chores on-stage at the O'Keefe Centre, but had to cope with spotlights and the inevitable processions of finalists. Patter was run off as well as could be expected of this type of beauty contest done against drapes; and commercials were fairly divided and not too lengthy in content.

McStay.

MUSEUMS WITHOUT WALLS

With Sander Vanocur, Bernard Frizell, others

Coproducers: Don O'Connor, Lucy Jarvis

Co-directors: James Kitchell, Robert Frizell

30 Mins., Sun. 12:30 p.m.

NBC-TV, from Washington, Paris

The world community of art was brought closer Sunday (17) by NBC-TV's telecast of "Museum Without Walls," a "live" tour of the Louvre in Paris and the National Gallery in Washington. Serving to bridge the two palaces of culture and the two continents was the Relay satellite.

The tour was telecast "live" from 12:30 to 1 p.m., both here and on French tv, as well as on Eurovision. NBC-TV repeated the telecast on videotape later in the day at 6 p.m. The half-hour truly lived up to its title. Masterpieces of art were no longer confined to hanging in museums, but brought into the living rooms of two continents. This quick glance at many favorites isn't a substitute for more leisurely looking, but it does serve as a popularizer, as a kinder of interest.

Helping the tour was the easy style of NBC's Sander Vanocur in Washington and the enthusiasm of John Walker, director of the National Gallery. Both of them, as they talked of a Gilbert Stuart, Renoir, Poussin, lent insight and occasional humor to the point of discussion.

Their opposites in the Louvre, NBC's Bernard Frizell and chief curator Germain Bazin, also were engaging. Of special interest was Madeleine Hours, Louvre curator in charge of laboratories, who explained the use of x-rays to illuminate works of art. The Louvre segment presented close-ups of Mona Lisa and the Venus de Milo, among others.

Opening few moments were taken up by official ceremonies, with the Ambassadors of France and the U.S. participating. The half-hour came off well technically, with only one minor flaw in the picture which lasted a few seconds.

Horo.

FEEDBACK: THE RACE DI-LOGUE

With John Drury, Dr. Gary Steiner, others

Producer: Lu Bartlow

Director: Bob Singer

45 Mins., Mon., 10:15 p.m.

WBBM-TV, Chicago (tape, film)

Part documentary and part questionnaire, "Feedback" is WBBM-TV's unique and commendable attempt to establish a running dialog with viewers in its metro area. Two earlier experiments with the format produced en-

couraging results, but the one aired on Monday (18) promises to get an avalanche of response because it has taken on the inflammable race issue with the locally sensitive tangents of public aid, public schools, open occupancy and employment opportunities.

As conceived by Dr. Gary Steiner, U. of Chicago psychology prof who last year authored the book, "The People Look At Television," the dialog between station and community takes the form of an electronic opinion survey. Basically, it works this way: the station selects an issue of public concern and explores it documentarily for a portion of the program; then the viewer is asked to respond to a list of questions (filling in a ballot published in the daily press that day) which sample his feelings about the situation. He mails the completed ballot to the station. Steiner then compiles and analyzes the data, and a few weeks later the station reports the findings in another special program.

Supposedly, Monday's outing will result in a profile of Chicago-area attitudes towards the whole civil rights question, with specific answers to how the citizenry feels about sit-in demonstrations, the rate of civil rights progress and the need for special legislation. Results ought to be of interest to the community at large and perhaps of practical value to elected officials and organizations involved in the Negro revolution. Although there were some reservations about the techniques of yes-no or multiple choice answers on an issue that has broad shades of gray, the survey seems well worth doing and should yield interesting results.

WBBM-TV's two past experiments with the "Feedback" idea have been of value in helping to shake down the format and make for a smoother presentation. Latest venture used a good device to stimulate viewer interest and participation, that of candid and provocative comments on the sound-track by ordinary persons, Negro and white. A woman was heard to say, "I am terrified of the colored man." Another: "I like the Negro people—I just don't want to have colored grandchildren." Another white woman: "The right (to be superior) is ours by birth." The off-camera arguments, some well-reasoned and others just emotional, served to put the viewer in a participating mood.

Fewer pains were taken with the documentary film footage, most of it coming out of old newscasts and some of it even irrelevant to the issue at hand (a shot of cars on the expressway, for instance). But the important thing was the presentation of the questions, and Steiner and host John Drury handled that chore with skill.

Les.

KDKA TV REPORTS

(The Ballot Speaks)

With John Roberts, host; Paul Long, Robert Duggan, Blair Gunther, John McGrady, Paul Hugus, Andrew Fenrich

Producer: Ridge Shannon

Director: Tom Seger

Writer: Shannon

30 Mins., Wed. 8 p.m.

NATIONWIDE INSURANCE

KDKA-TV, Pittsburgh

KDKA-TV, Group W's powerful Pitt station, had five of the city's most prominent politicians on live for their first working day after election. The newly elected d.a., Robert Duggan, must have felt he was on the witness stand himself as both Paul Long and John Roberts hurled tough questions at him. The manner in which the d.a. election was won (this was the only contested office the Republicans won) ran throughout the program with the Democratic Commissioner John McGrady, who won reelection, labeling the campaign as the "dirtiest and lowest type of politics." Andrew Fenrich, the Democratic campaign manager, commented that he would have liked to see Duggan and the successful Republican commissioner, Blair Gunther, answer "these direct questions" the same way before the election.

Duggan fielded the questions admirably and even explained away the Valachi commercial which Republican chairman Paul Hugus said helped his party win the d.a. office. The missing loser, Ed Boyle, and a representative

from the state police who engineered the raid that brought 62 arrests in bars and taverns to give Duggan's campaign the impetus he needed to win where often mentioned but did not appear. Another absentee was winning County Commissioner James McClelland who declined by saying the press had been generally unfair. All in all, this was a powerful entry in a strong series.

Lit.

Frank Jordan

Continued from page 21

state's largest covering Louisville and its suburbs. Operation also staffed each of the state's other 119 counties, but not in the same depth.

Frank J. Jordan, manager of planning (and the man who will be a key figure in the coming year's election coverage), headed the news team that went into Louisville and set up Election Central in the studios of WAVE-TV, NBC's affiliate there. Julian Goodman, veepee, NBC News, was on hand to observe and personally supervise the coverage.

Jordan was brought on from Chicago to head up the election planning unit. In Chi, he was manager, NBC News, and directed the mid-west election coverage in both 1960 and 1962. In both elections, he impressed his brass with his beats (his random sample of the '62 gubernatorial race in Michigan falling within a fractional percentage point of the final outcome).

Others involved in the election planning team include, Robert (Shad) Northshield, who, in taking over the number three post in network news formerly occupied by Elmer Lower, becomes supervisor of the entire operation.

His election staff has been augmented by Ed Edwin, political consultant who has been singled out to plan NBC News' role in the programming of the RCA Computer and who was with NBC News in the 1960, and '62 elections after being with CBS News during three previous campaigns; Mary K. Boland, political researcher formerly on the staffs of Gov. Nelson Rockefeller and several federal agencies, who also will work on the computer programming; Reuben Frank, who produced the NBC News election programming on tv in '60 and '62 and will again head the production staff; George Murray, principal director of the '62 elections who has been named associate producer and chief director.

Unit is working continually on backgrounding upcoming races throughout the nation while testing and developing new reporting and analysis techniques (as in Kentucky). Election Centres are in the works for all 50 states.

Re Kentucky, the unit is boasting about the fact that NBC News correspondent Robert Abernethy was able to report on the Huntley-Brinkley show (6:30 p.m. EST) Tuesday night of the voting that Edward T. Breathitt, Demo, was winner in the important gubernatorial race. This was less than two hours after the polls had closed in the eastern half of the state and less than one hour after they had closed in the rural western section.

Bob Drew

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and long association with the subject and a tremendous amount of film footage. Where the average documentary uses one foot for every eight shot, Drew uses one foot for every 30 or 40 feet shot.

Drew is currently discussing the nature of his upcoming shows with ABC execs. Meantime, the 10 one-hour films for Time-Life, one of which won the Cannes Eurovision Grand Prix last year as the most original documentary, have yet to be shown in the U.S. Time-Life has farmed them out to Peter Robeck who's just started to sell them in syndication.

Drew is currently working with a team of associates, including Jim Lipscomb, Gregg Shuker, Hope Ryden, Abbott Mills, Sid Reischman and Steve Shapiro, all of whom are cameramen-directors-producers.

Cleveland, Tex.—The assignment of license of KVLB here from Harvard C. Bailes to Stephen van Sandler has been approved by the FCC. Sales price of the outlet was reported as \$40,000.

TAM's Top 20 in Britain

(Week Ending Nov. 5)

	James Viewing (000's)
Coronation Street (Wed.)—GRANADA	8881
Coronation Street (Mon.)—GRANADA	8783
Labor Party Broadcast—BBC	8685
They've Sold a Million—AR	8347
This Week—AR	7988
Val Parnell's Palladium—ATV	7732
Take Your Pick—AR	7474
Drama '63—ATV	7345
Double Your Money—AR	6958
Emergency-Ward 10 (Fri.)—ATV	6836
Play of the Week—AR	6572
Friday Night—GRANADA	6572
Thank Your Lucky Stars—ABC	6443
Emergency-Ward 10 (Tues.)—ATV	6314
Dickie Henderson Show—AR	6314
The Drug Takers—ATV	5976
The Defenders—BBC	5799
Charlie Drake Show—ATV	5799
The Avengers—ABC	5799
Take a Letter—GRANADA	5615

The Week That Was Aubrey's

Continued from page 23

finalized his '64-'65 programming pattern and put his pilots into production.

It was the week in which Aubrey himself was valise-packed for his jet hop to Puerto Rico to "rest his case" with the CBS key affiliates to whose aggregate profits his programming and selling has added far more millions than to CBS itself.

And finally it was the week which closed out with the most significant news from Washington that the FCC had elected to continue the present scarce allocation of VHF channels, thereby perpetuating the NBC-CBS duopoly of clearances and the virtual freeze-out of ABC in over 60 key markets which have only one or two VHF commercial channels—a situation that enables CBS to stand alone in offering virtually 100% coverage of the U. S. tv homes. NBC is close behind with isolated coverage holes in Connecticut, where it has no affiliate, upstate New Hampshire, and certain sections of rural Texas. But ABC, by virtue of the new FCC decision, remains without VHF clearances in such key market areas as Jacksonville, Charlotte, Baton Rouge, Dayton, Johnstown - Allentown, Knoxville, Louisville, Tampa-St. Petersburg, Binghampton, et al.

All of which puts Aubrey in a position to continue to offer 191 carefully selected primary affiliates, at an hourly rate of \$141,590, to cover the country while ABC is being forced, until UHF gains a strong foothold, to restrict itself to 127 primary affiliates, for which it charges a gross hour rate of \$106,500.

Thus it was the week that signalled — most dramatically — stronger Aubrey muscle in both affiliates and audience.

The most startling aspect of the Aubrey-inspired CBS momentum lies perhaps in the new audience gains over the Nielsen crests of last season. Many in the trade had predicted a CBS levelling off and a "tight three network competition." While there's no gainsaying that this might have been a healthy industry development, Madison Ave. insiders were quick to note that the newest 30-market Nielsen barometers show CBS with a significantly larger audience lead than it enjoyed last year. Furthermore, the CBS trend vs. one year ago, is up each night of the week except Saturday, when it's down a mere 1%.

How Aubrey Did It

How CBS achieved such gains that sweep across six nights of the week is, of course, most instructive and spells out the operating techniques of Aubrey and his key aides in the area of program selection and scheduling. To wit:

Monday night's "East Side West Side," the only change, has now emerged No. 1 and is contributing far more to the overall CBS leadership than did Loretta Young and "Stump the Stars," last season's entries in the 10 to 11 p.m. period. Ironically, however, CBS' biggest Monday boost was supplied by ABC when it removed its Top 10 "Ben Casey" from the late evening Monday slot to the Wed. 9 to 10 hour opposite "Beverly Hillsbillies" and Dick Van Dyke, a move which curiously benefitted CBS on Wed. night as well. For while "Casey's" 30-market Nielsen is off 22% vs. a year ago, "Hillbillies" and Van Dyke have thrived on the "Casey"

competition by increasing their audience by 14% vs. the same year ago 30-market Nielsen report.

On Tuesday the CBS composite Nielsen has also gone up, thanks to the move of Red Skelton to 8 o'clock instead of the year ago "Lloyd Bridges Show." "Petticoat Junction" at 9 is the No. 1 comedy hit among new shows, supplying Jack Benny with an audience feed which has assured him Nielsen primacy for still another year.

On Wed. CBS—despite its 7:30 to 8:30 public affairs Nielsen handicap — is even further out front in the No. 1 audience position. The Wed. gain traces not only to the aforementioned "Hillbillies" and Van Dyke but also to the Danny Kaye 10 to 11 hour which, unlike the U.S. Steel-Armstrong anthology alternate hours of a year ago, leads its time period.

On Thursday the repositioning of "Perry Mason," now telecast at 9, and the move of "Huggins" to 10 has spelled a dramatic rise in the CBS audience. While CBS is now indisputably first on Thursday, one year ago both NBC and ABC were leading CBS in the 30-market count.

On Friday CBS is again up (NBC wins the night). While "Route 66," in a bad Nielsen slump, may have been carried for "one reason too many," "Twilight Zone" and "Alfred Hitchcock" are way ahead of the Nielsen marks of "Fair Exchange" and "Eyewitness" just one year ago. (As detailed elsewhere, Friday night on CBS faces a complete overhauling next season.)

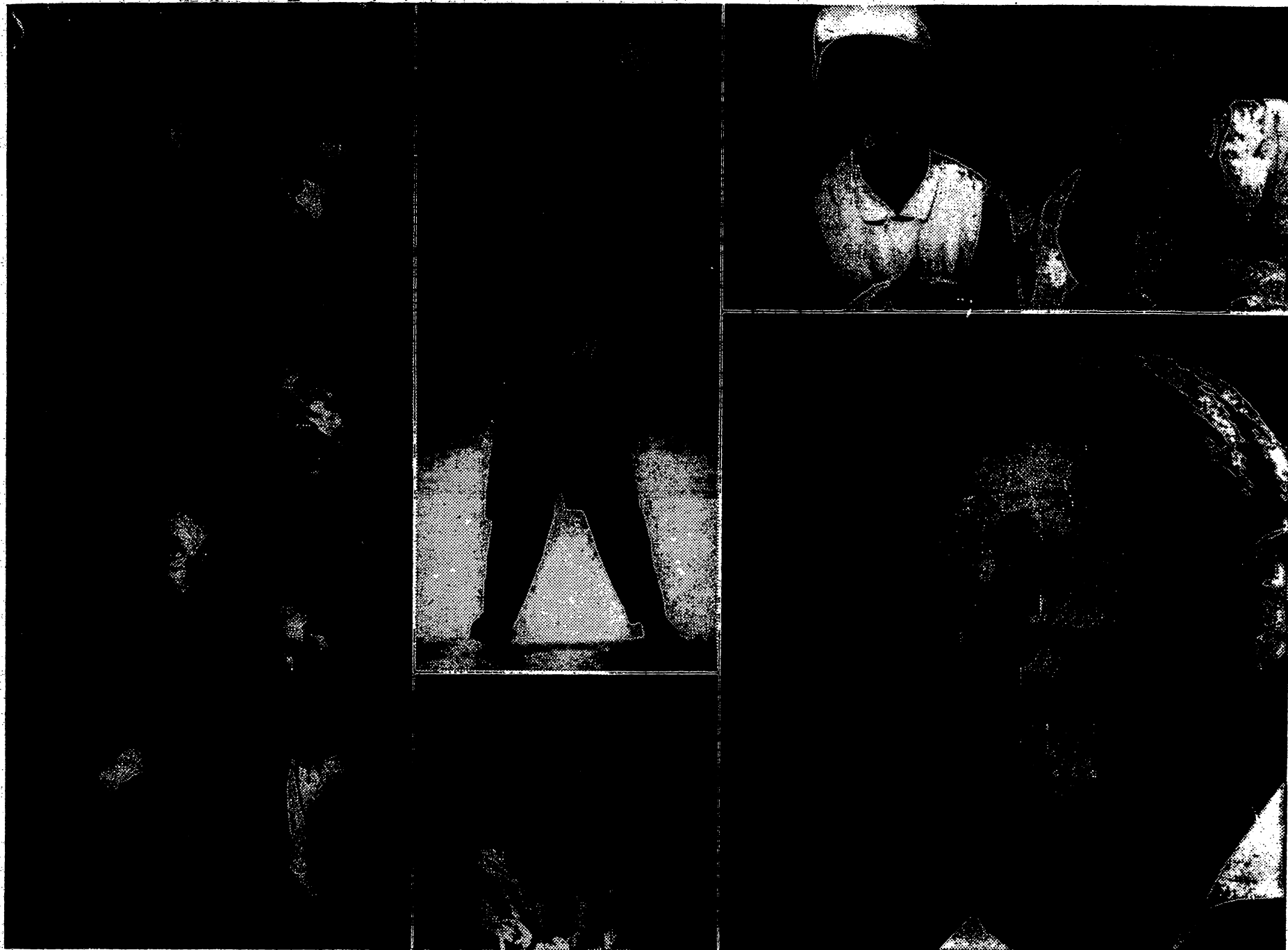
On Saturday Jackie Gleason is out-Nielsening his year ago performance. But overall CBS is off 0.3 in the Nielsen averages because of the disappointing Phil Silvers ratings which in turn have depressed the audience levels of "Defenders." However, the CBS rescheduling of "Defenders" and Silvers could possibly reverse the Sat. night downward trend.

On Sunday night, when leadership is most coveted and for which there is by far the greatest advertiser demand, CBS' gains have bumped NBC into second position and seriously depressed ABC's Sabbath audiences to an even deeper third. In the 30-market report for the week ending Nov. 10, "Candid Camera" was actually the highest rated of all evening programs. As a result, "What's My Line" was also in the Top 10.

But the main reason for the big CBS Sunday night gain traces to the Aubrey selection of "My Favorite Martian" for the critical 7:30 to 8 leadoff position. "Martian," in its first Sunday night after-time-change (Oct. 27), when 7:30 sets-in-use dramatically increased, scored a National Nielsen of 26.1. Thus "Martian" is now doing just about as well as "Petticoat Junction" which ranks No. 4 in the National Nielsen listings. As a result of the improved "Martian" lead-in, Ed Sullivan is also ahead of last year.

While Judy Garland at 9 to 10 is the most conspicuous and, next to Jerry Lewis, the most costly failure of the new season, surprisingly she is garnering substantially higher Nielsen than did "Real McCoys" and "GE True" in the same hour a year ago.

Thus the Aubrey-to-affiliates '63-'64 sumup at Dorado will be as sunny as the idyllic Puerto Rico weather.



Prime time makes a difference!

On the CBS Owned stations, prime time is truly prime. Never been better!

No need to point out that the CBS Television Network program line-up is stronger than ever. (How can you miss with Gleason, Silvers, Moore, Skelton, Ball, Van Dyke, Thomas, Kaye, Hitchcock, Sullivan, Griffith, Burr, "Beverly Hillbillies," "Nurses,"

"Candid Camera," "Gunsmoke" and so on?) Complementing this fantastic network array, the stations provide many locally-produced evening programs ranging from award-winning documentaries to symphonic concerts to full-length performances of Shakespeare. Whatever is of special interest to members of the local community.

A big difference in prime time? Ask the millions of New Yorkers, Southern Californians, Chicagoans, Philadelphians and St. Louisans who consistently look on their CBS Owned television station as their prime source of entertainment and information and news, year after year after year!

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Style-Wallace's That's Me All Over' InterTel Mobile Operation

London, Nov. 19. Notwithstanding the fact that the British tv industry, with two national networks producing the vast majority of programs themselves, has not been overly enticing to independent producers, the other channels that loom on the horizon are serving to stimulate confidence in at least one local indie tv'er.

Outfit is InterTel (VTR Services) Ltd., a mobile facilities unit run by Michael Style and Trevor Wallace. It is a measure of their confidence that they have invested something in the region of \$500,000 in equipment, hired a permanent staff of 14 technicians, have built a studio-hq in London and are now talking up deals with various sources in order to move into program production.

Currently, the InterTel setup, which comprises two fully equip-

ped mobile units, is operating as an outside broadcasts team (and a maker of video commercials on the side). Style and Wallace report that they have worked for all three American networks as well as for the local BBC web.

For example, in its one year history, the unit has covered for NBC the JFK trip to Europe, the funeral of Pope John, more than 30 circus shows for "International Showtime", European sports for ABC-TV's "Wide World Of Sports", about 10 hours for the "Today" show and, outside the news-sports arena, such shows as Rita Moreno's "Hello World", Zizi Jeanmaire's "Zizi Dance", "The Robert Stoltz Show", "Edie Adam's Show" and others. Overall, the InterTel unit, which is associated with two others in Germany and one in Holland, has shot programs in Vienna, Prague, France, Sweden, Denmark.

(Continued on page 52)

Foreign TV Followup

Continued from page 35

The piece, which depends on the gimmick of an end-of-the-affair phone call between a woman and her departing love, has more validity on the stage, where the convention does not obtrude so much. For tv it had moments of monotony and a general air of prefabrication.

Situation was that the woman, distraught and pill-taking, was desperately clinging to the remnants of her romance, recalling the pleasures of the past. Cocteau's point was the difficulty of finalizing a relationship, and the script cunningly made the woman go through all the appropriate emotions, from reproach to resignation. Anouk Aimee's French accent was occasionally an obstacle, but otherwise she accomplished her tour-de-force with emotional power and resource. If boredom set in, it was because the theme, once stated, stayed resolutely static. The variations of mood led to no deeper

insight into the woman's character. John Moxey's direction was wonderfully alert, his camera poised within a whisper's distance of the woman; it was rare, in fact, to be able to inspect such a sustained performance as Anouk Aimee's so microscopically. His occasional switch to long-shots were all the more effective. Result was a chilly exposition of heartbreak, more remarkable for its ingenuity than its heart-tugging power.

Otta.

Murrow Back on Job

Washington, Nov. 19.

U.S. Information Agency director Edward R. Murrow reported back to work following a long recuperation from a lung removal operation.

Aides said he would gradually increase his work schedule after a week or so of short office sessions.

Murrow's lung was removed Oct. 5 after surgeons spotted what was later found to be a malignant tumor.

Red Serling

Continued from page 30

the trend is to considerably more freedom in treatment and themes," the creator of "The Twilight Zone" told VARIETY. "I think the public has indicated that it doesn't associate controversy with a product. It doesn't associate a theme with a boxtop."

At the same time, Serling noted that extreme controversy can only rarely be presented with immediate reality in dramatic shows.

"You compromise as best you know how," he explained. "You try to make the social point you want to make within the allowable frame of reference. If you want to tell a story of racial prejudice, for example, you don't set it in Birmingham, but in an unidentifiable place. You tell it somewhat obliquely, but nonetheless make the point you want to make. It wears a different costume and a different make, but the act is the same," said the writer.

"There is traditional trick covering that we've been doing for years and on 'The Twilight Zone' we tell it completely in parable," Serling continued. "If we do a story about the psychology of mob violence, we tell it as a science-fiction story. But the psychology remains the same."

As for even more pungent themes, Serling said, "You don't touch them. The only show on the air that does it and does it honestly is 'The Defenders.' That program and 'Naked City' have probably done the most to show the potential maturity of tv."

Granik Suit

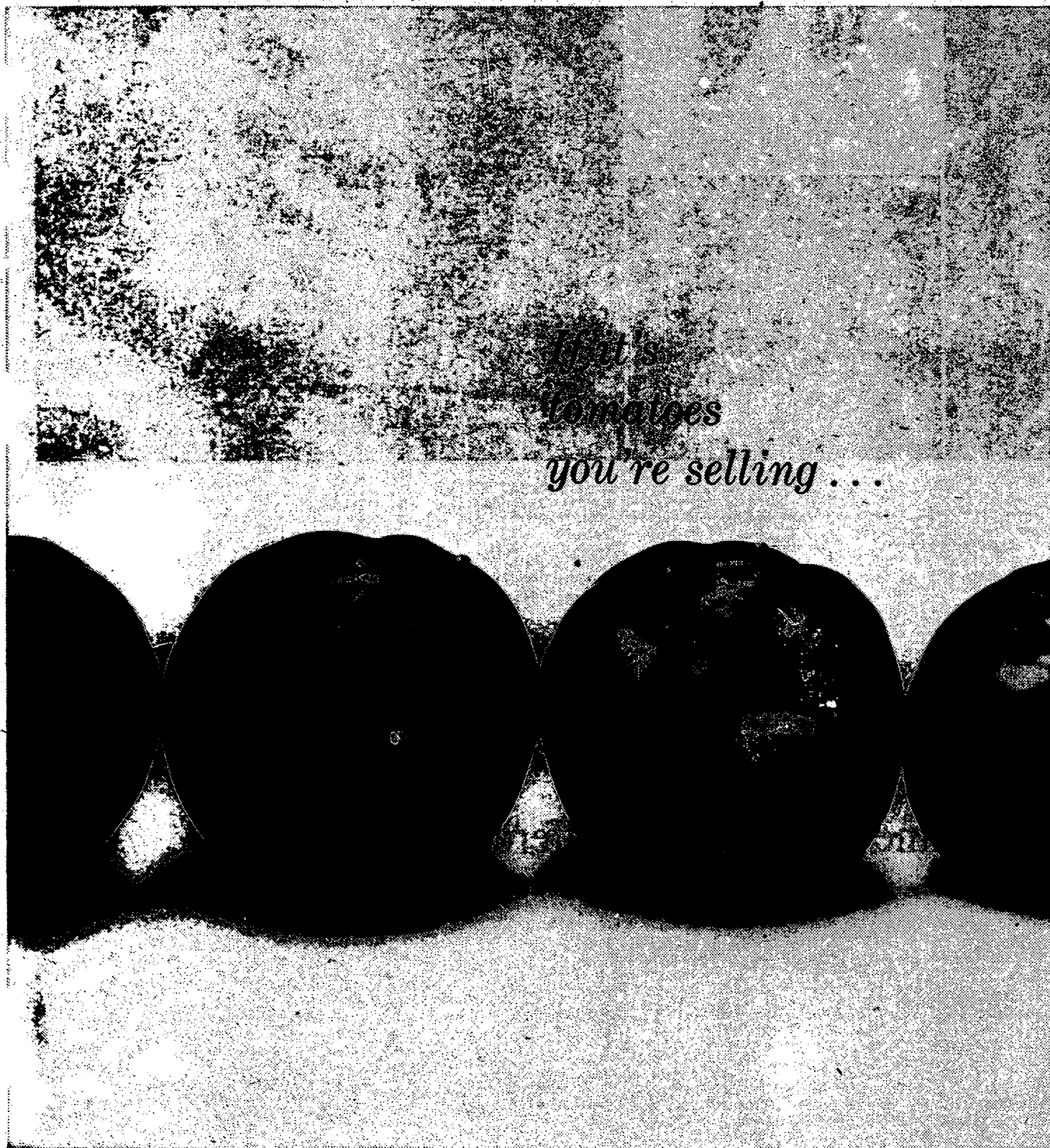
Continued from page 37

Granik has been damaged to the extent of \$250,000.

These allegations are strenuously denied by Granada.

As regards the current suit in N. Y. Supreme Court, Justice Samuel M. Gold, re Granada's motion to dismiss the complaint on grounds that the court does not have jurisdiction, has granted the motion to the extent of referring the issue to Seymour Bieber, as Special Referee, to hear and report his recommendations to the court. Pending the report, the final disposition of this motion is held in abeyance.

Granada's move for dismissal was on grounds that the service was invalid and that Granik is not the owner of the claim alleged in his complaint. An affidavit was submitted by Granada's attorney, William E. Friedman, stating that plaintiff had on Oct. 1, 1961 assigned to Ted Granik Ltd., an English corporation, all his rights arising out of the claim set forth in the current New York suit and that Granik Ltd. had started a lawsuit against Granada in England, which is still pending and undetermined. Thereby, claims Granada, the real owner of the alleged claim is the English company, Ted Granik Ltd.



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first-run-on-television action yarns, comedies, dramas and musicals. All-time box office champs like "On the Waterfront," "From Here to Eternity," "Dark at the Top of the Stairs," "The FBI Story." Hitchcock cliffhangers, DeMille spectacles, John Ford westerns. And a star roster that runs the gamut of filmdom "names": from Ava to ZsaZsa, from Brando to

Wayne. No wonder such feature film programs as "The Early Show" and "The Late Show" are long-run favorites with audiences in five markets.

For sure, there's a *big* difference in the calibre of feature film programming! And no one knows it better than the CBS Owned television stations. Except, of course, the viewers. CBS TELEVISION STATIONS ●

Looks Like a Healthy New Season For British TV, Notably Com'l Segs

London, Nov. 19. With the fall season far enough along to start judging these things, the word around the commercial network here is that the '63-64 semester is "the good season." Strongly in need of a lift out of the gloom which has accumulated over the past months in view of the Pilkington slight and the heavy tv ad duty, the indies have found themselves in the unprecedented position of backing all the winners in the new show stakes.

For, overall, the fresh shows launched by the commercial outfits have hit rating glory. There has not been one floperoo among the preem shows on the entire network.

Particularly gratified at the fall results so far is Associated Television, which has a lot of coin riding on new shows this autumn. Operating in the London area at weekends and weekdays in the Midlands the commercial major has waded in with new entries like "Espionage," "Sentimental Agent," "Charlie Drake Show," "The Larkins" (back after a long absence) and "The Beverly Hillbillies." And whereas before ATV in London at the weekend—that's the hardest fought market and time period—has been content to snatch a 30-40 rating for its prime

time shows, its new "Agent" "Drake" "Espionage" line up has soared to scores in the 60s.

For instance, TAM reports for the weekend Nov. 10, give the Saturday night honors to "Sentimental Agent" with a whopping 63 rating, closely followed by "Espionage's" 62. The preeming "Larkins" show bowed with a 60 giving ATV about a two-thirds share of the audience throughout the Saturday night in question.

New Sunday entry, "Beverly Hillbillies," has carved out a whole new audience following the 9:30-10:30 p.m. drama slots. Previously audiences have tended to drop right out of the rating lists following the play, but with the scheduling of "Hillbillies" from 10:35 p.m. ATV topper Lew Grade is now holding 'em steady with score high in the 40s.

While its combination of new winners and similarly successful retreads like "The Saint," and "The Sunday Palladium" is giving ATV the most successful weekend sked it has ever mounted—and SRO billings status—other majors on the commercial channel have also found new and successful formats.

Associated-Rediffusion's major

DESILU STUDIOS AT PEAK; 14 ROLLING

Hollywood, Nov. 19. Desilu Studios has hit its peak production for the season, with 14 units in production, seven at its Gower street lot, four at Cahuenga, and three at Culver. Thirteen of the units are telepix companies, and the other is a theatrical film renting space, Metro's "The Americanization of Emily," shooting at the Desilu Culver lot.

Lensing at the Desilu Gower studio are "Ben Casey," "Breaking Point," "The Lucy Show" and "Lassie," temporarily on location. "My Favorite Martians" is in a brief layoff, resumes Nov. 25.

At the Cahuenga studio are the Danny Thomas, Joey Bishop, Dick Van Dyke and Bill Dana comedy series.

Shooting at Culver in addition to "Emily" are "The Greatest Show on Earth" and "The Andy Griffith Show." Latter normally bases at Cahuenga, is on location at Culver.

Columbus — Mrs. Marianne Campbell, WJEH, Gallipolis, was elected president of the Ohio Assn. of Broadcasters at the annual convention at Christopher Inn. Walter E. Bartlett, v.p. and general manager of WLW-C, was chosen first veepee. Reggie Martin, general manager of WSPD, Toledo, was elected second v.p.

TV Followup Comment

Continued from page 35

Roger Mudd, who acted as reporter, and who did the interviewing, asked most of the pointed questions, but one—why, after learning the facts in the situation, didn't Congressman Utt in a later news-letter correct his appraisal of Operation Water Moccasin? It will be recalled that Congressman Utt attacked CBS for its documentary on "The Great American Funeral," contending that author Jessica Mitford, one of the participants, was un-American.

Senator Thomas H. Kuchel, (Rep.-Calif.), in his interview, spoke of the volume of mail he received on the matter and warned that spreading distrust and fear helps rather than hinders the Communist cause.

Producer Gene Deporis followed the circulators of the rumor, all members of the radical right, across the country. In their "scare literature," they circulated the rumors of an eventual United Nations takeover of the U.S., of barefoot Africans participating in the exercise of racial strife in the U.S. being used for a U.N. declaration of martial law in America, etc. They even had a spokesman using the airwaves, in a radio program heard in 40 states. The documentary told of a "liberty network" and a "patriotic network."

What was missing in the docu-

mentary was a sharper focus. The documentary began with an excerpt from a "Twilight Zone" episode, dealing with the havoc that could be wrought by planting fear, suspicion and hate. The short excerpt told its story economically and tellingly. Perhaps fiction is easier to manipulate. A documentary dealing with real-life people is a harder editing job—and the focus becomes blurred somewhat if an attempt is made to include all the facets.

Horo.

DuPont Show of the Week

NBC News took over the "Du Pont Show of the Week" hour last Sunday (17) for a "Behind The Scenes" view of a Miss America contestant. Under the direction of Fred Freed, who also scripted, the cameras followed 21-year old Jeanne Richey Amacker from the day she won the Miss Texas crown to the night she lost the Miss America title in Atlantic City. There was plenty of room for an in-depth probe during this three-week period, but most of it was surface stuff revealing little of the activities and anxieties that so many pretty young American girls get involved in every year.

A lot of the documentary mood was lost by the artificial air of many of the participants connected with Miss Amacker's build-up. It was quite obvious, in many scenes, that they knew the camera was focused on them and it probably frightened them out of realistic attitudes.

There were some scenes, though, that caught the spirit of the girl's ordeal. Her emotional crackup during the preparation of her song display pinpointed the tension that's built up as the Atlantic City pageant approaches. More of the same would have supplied a better insight to Miss Amacker and her aspirations.

Gros.

Leslie Harris: 'A First'

London, Nov. 19.

Leslie T. Harris, production executive with Associated Television's wholly-owned subsidiary ITC, became last Friday (14) the first American to speak on British vidprogramming to the Television Viewers Council. His subject was the influence and impact of British tv program on the British Commonwealth.

Television Viewers Council, a development of the lay Standing Conference of Television Viewing, meets periodically to discuss aspects of the video business.

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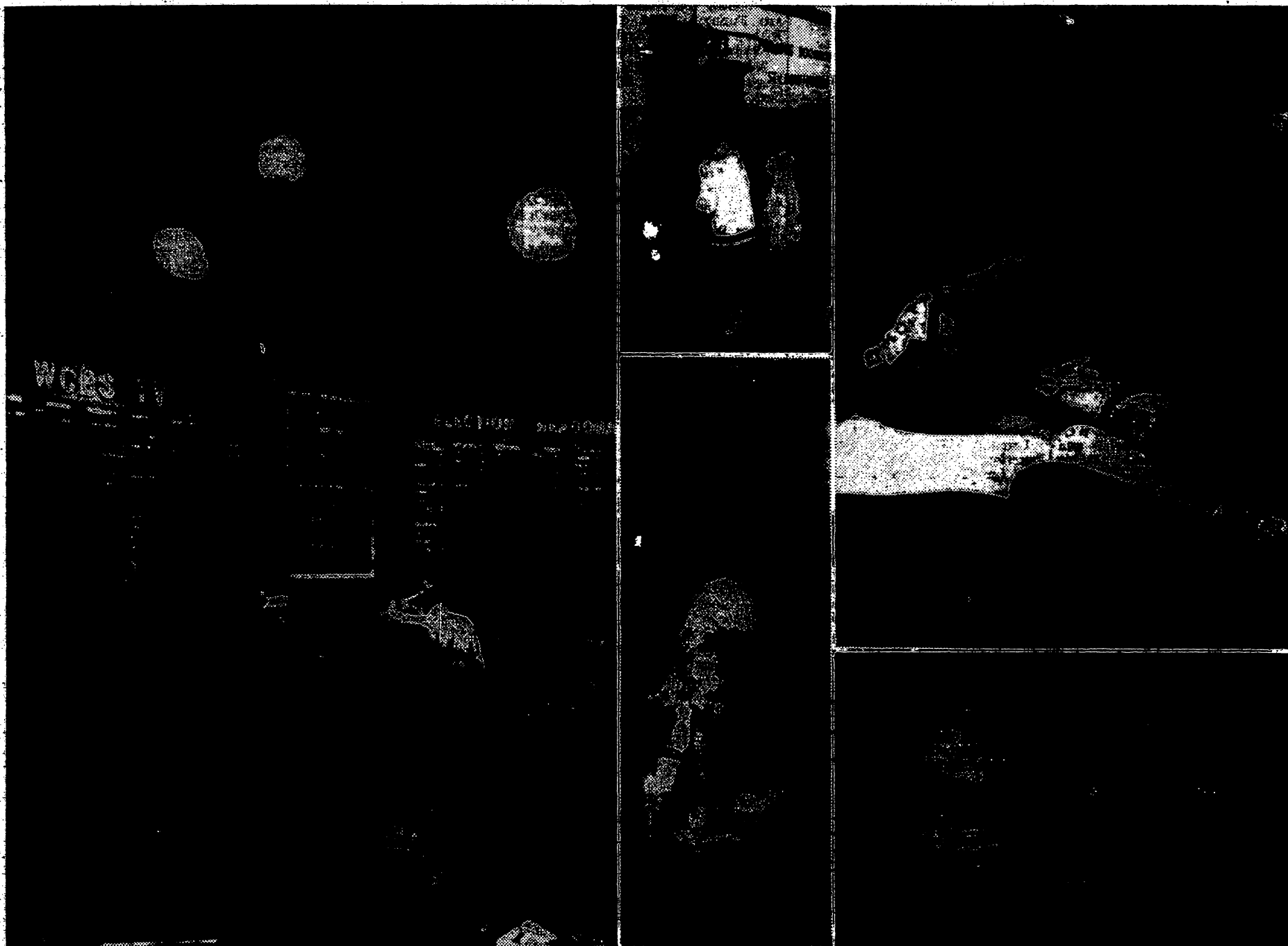
This is WBNS-TV in Columbus

WBNS-TV, born and raised in Central Ohio, acknowledges with appreciation the Grand Award made to this station by the International Film Festival of New York. The Grand Award saluted our public service programs as exemplified by the weekly series "Channel 10 Reports"

WBNS-TV

CBS Television in Columbus, Ohio





Community service makes a difference!

As practiced by the CBS Owned stations, community service extends far beyond the dimensions of the television screen. *How* far may be seen from just two examples.

In cooperation with public schools and libraries, the stations prepare monthly lists of books relating to the content of noteworthy future programs, and distribute them through schools and libraries, to encourage students to read more, and to make

their television viewing beneficial to their studies. Now into its third year, this Television Reading Service is reaching an estimated 1,570,000 students through more than 2100 public and parochial schools and libraries.

Supplementing their broadcast political coverage, the stations produce comprehensive illustrated local Election Guides which are distributed en masse to local civic groups, schools and colleges before every

major election. The American Heritage Foundation has called this project "an outstanding contribution" to its campaign to get out the vote.

Add such off-air activities to what's done *on* the air, and you begin to understand why the five CBS Owned television stations are so highly esteemed by local officials, by opinion leaders, by educators—as well as by viewers—in five major communities.

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Polling Primetime Preempts

Continued from page 27

Week," out for feature films and "Battle Line."

Colorado Springs: KRDO (ABC), "Laughs for Sale," "ABC Report," "Channing," "Great Adventure" are bumped for feature films, "M-Squad," "One Step Beyond," KKTU (CBS), "Great Adventure" for "Checkmate."

Columbus: WLW-C (NBC), "Temple Houston" for "Naked City."

Dayton: WHIO (CBS), "Hitchcock" for "Dick Powell Theatre." Decatur: WTVH (ABC), "Laughs for Sale" for features.

Denver: KBTU (ABC), "Channing," "ABC News Report" for "Adventures in Paradise" and features; KOA (NBC), Friday, 9:30 p.m. slot preempted by "Zane Gray Theatre."

Des Moines: KRNT (CBS), "Twilight Zone" for "Battle Line," WOI (ABC), "ABC News Report" and "Channing" for "Death Valley Days" and "Detectives."

Erie, Pa.: WSEE (CBS), "Password" for "Dick Powell Theatre." Fresno: KMJ (NBC), "International Showtime" for "Dick Powell Theatre" and "Hennessey."

Ft. Wayne: WSNE (CBS), "East

Side, West Side" for "Detectives."

Grand Rapids: WOOD (NBC), Mitch Miller, "Redigo," "Kraft Suspense Theatre," "International Showtime," "Harry's Girls" for "Dick Powell Theatre," local shows, "Checkmate," "Biography" and feature films.

Hartford: WTIC (CBS), "Tell the Truth," "I've Got a Secret," "Lucy Show," "East Side, West Side" for feature films and "Detectives."

Jacksonville: WJXT (CBS), "Password" and "Rawhide" for feature films.

Johnstown: WJAC (ABC), Jerry Lewis show out for "Death Valley Days" and features.

Kansas City: KMBC (ABC), "Laughs for Sale," "Channing," "Edie & Caesar," "Hootenanny" for "M-Squad," "Untouchables," "Detectives," feature films.

Lansing: WJIM (CBS), "Petticoat Junction," "CBS Reports," "Glynis," for "Third Man" and feature films.

Lincoln: KOLN (CBS), "East Side, West Side" for Dick Powell Theatre.

Memphis: WHBQ (ABC), "Hootenanny," "Edie & Caesar" for "Rebel" and feature films.

Miami: WLBW (ABC), "Channing" for "Dick Powell Theatre," WTVJ (CBS), "Great Adventure" for "Checkmate" and the new Lee Marvin show.

Milwaukee: WITI (ABC), Jimmy Dean, "Laughs for Sale," "Edie & Caesar," "Channing," "ABC News Reports" for features, "Naked City," "Battle Line," WTMJ (NBC), "Hollywood and the Stars," "Redigo," "Harry's Girls" for a local show, Lee Marvin series and "Death Valley."

Moline: WQAD (ABC), "Laughs for Sale" for "Naked City."

Nashville: WSIX (ABC), "Fight of the Week," for "Outlaws," WL-

AC (CBS), "Password" for "People are Funny," WSM (NBC), "Joey Bishop Show," "Espionage" for Groucho Marx reruns and features.

New Orleans: WWL (CBS), "CBS Reports," "Twilight Zone," "Hitchcock" for features.

Oklahoma City: KOCO (ABC), "Laughs for Sale," "Farmer's Daughter" for Dick Powell reruns and a local hillbilly show; WKY (NBC), "Harry's Girls" and Jack Paar show for "Checkmate" and a country special; KWTU (CBS), "East Side, West Side" for "Death Valley Days" and "Law Breaker."

Omaha: KETV (ABC), "Laughs for Sale," "ABC News Reports," "Fight of the Week," "Star Time" for "Sam Benedict," country music show, "Dragnet."

Peoria: WTVP (ABC), "Laughs for Sale" for feature films.

Pittsburgh: WTAE (ABC), "Edie & Caesar" for "Target: Corrupters," WIC (NBC), "Redigo" for the Lee Marvin show.

Portland, Me.: WMTW (ABC), "Greatest Show on Earth" and "Fugitive" for feature films.

Providence: WPRO (CBS), "Password," "Rawhide" for features; WJAR (NBC), "Hollywood and the Stars," "Mr. Novak," "Redigo," for "Peter Gunn" and features.

Raleigh-Durham: WTVD (CBS), "Twilight Zone" for "State Trooper."

Roanoke: WDBJ (CBS), "Petticoat Junction," "Twilight Zone" "Hitchcock" for "Biography" and feature films.

Rochester: WROC (NBC), "Redigo," "Temple Houston," "Harry's Girls," "Lieutenant" for "Broadway Goes Latin," "Adventures in Paradise," "Death Valley Days" and features; WHEC (CBS), "Password" for "Battle Line," WOKR (ABC), "Laughs for Sale" and "ABC Reports" to pick up NBC's "Lieutenant."

Sacramento: KVOR (ABC), "ABC News Reports," "Edie & Caesar," for "Untouchables"; KGRA (NBC), "Harry's Girls" for "Bachelor Father," reruns; KXTU (CBS), "Twilight Zone," "Hitchcock" for features.

Salt Lake City: KCPX (ABC), "Edie & Caesar," "Farmer's Daughter" and Jerry Lewis for "Adventures in Paradise," "Battle Line" and features.

San Diego: KOGO (NBC), Bill Dana show and "International Showtime" for the Lee Marvin syndie show and features.

Saginaw: WNEM (NBC), "Grindle" for "Zane Gray Theatre."

Seattle: KIRO (CBS), "Tell the Truth" and "I've Got a Secret" for features.

Syracuse: WSYR (NBC), "Hollywood and the Stars," "Mr. Novak," "Redigo" for "Piccord" and features.

Shreveport: KTBS (ABC), "Edie and Caesar" for "Dick Powell Theatre."

Tampa: WTVT (CBS), "Nurses," "To Tell the Truth," "I've Got a Secret," "Lucy Show," "Password," "Twilight Zone" for Lee Marvin show, "Maverick," Dick Powell and features.

Toledo: WSPD (ABC), "Hootenanny," "Laughs for Sale," "Farmer's Daughter" for "Zane Grey" and features; WTOL (CBS), "I've Got a Secret" and "Twilight Zone" for "Rescue 8" and "Death Valley Days."

Style-Wallace

Continued from page 48

Belgium, Austria, Holland, Germany and elsewhere.

Among present assignments is the complete coverage for ABC of America, of the winter Olympics at Innsbruck, parts of which will be fed over the Eurovision network. But while BBC, ABC, CBC and NBC are keeping the multi-line standards outfit busy on the OB front, Style and Wallace are prepping to open up their own program production.

Company is not talking details yet but is almost certain to do business with BBC-TV, which has to find 30 hours a week of prime time programming for its upcoming 625-line outlet. InterTel has the distinct advantage of being able to operate not only on 405-lines, (present British standard) and 525-lines (Yank standard) but can deliver 625-line tape shows, too.

While the unit has been promised OB work from the native web, it hopes through its experience on programs like "Come Dancing" which it covered for BBC, that it can make the break into other areas of "entertainment" programming.

British TV Season

Continued from page 50

new light entertainment acquisition, producer Eric Maschwitz (who moved over from BBC-TV), has made his mark with a new series few industryites gave chance to survive—the parish priest comedy, "Our Man At St. Marks." Show has built so healthily that in one area it has caught the all-dominant Granada-TV show "Coronation Street."

And A-R's new shortie "They've Sold A Million," which follows up its popstar interview skein "Here Come The Girls," also made a spectacular bow. It reached No. 4 spot in the national top 20 ratings and had a London rating of 63, giving it an equal first with "Coronation Street."

Granada-TV also has turned up trumps with its new entries, "Friday Night," a new dramatic show, stepped into the TAM top 20 lists at No. 11 first time out with a rating high in the 50s. ABC-TV, too, has sparked its winners in the shape of "The Greatest Show On Earth" and the Al Read and Jimmy Clitheroe Sunday afternoon shows.

But what is shaping overall as one of the best seasons the commercial network has compiled, means that BBC-TV policy of little programmatic change, but considerable schedule shuffling is on the skids. It looks as if even its strongest successes like "Z Cars," "Black And White Minstrel Show," "Maigret" and so on are not going to be able to pull the '63-'64 line up out of the fire—so far as TAM ratings are concerned.

De Mille Spec

Continued from page 27

and Mickey Rooney, Wallace Beery, Jackie Cooper and D. W. Griffith, without a charge to the production company.

Eastman Kodak is sole sponsor for both airings, second to be in 1965. Company is plugging show through 90,000 deals throughout the country.

Henry Wilcoxon coproduced special, tagged "The World's Greatest Showman—The Legend of Cecil B. DeMille," with Boris Sagal directing. Berenice Mosk, longtime field secretary for DeMille, did research. Roberts also credits Y. Frank Freeman and Samuel Goldwyn for aid in production arrangements.

Columbus — WTVN-TV, Taft Broadcasting outlet, has completed remodeling of its studio and office building with the addition of a new wing.

MCA NET EARNINGS IN 9-MO. INCREASE

MCA Board chairman Jules C. Stein announced that the consolidated unaudited net earnings of MCA Inc., for nine months ended Sept. 30 amounted to \$9,535,000 and preferred dividends were equal to \$1.90 per share on the 4,538,770 outstanding shares of common stock.

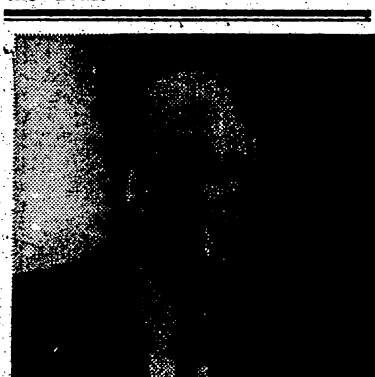
For the corresponding nine-month period in 1962, consolidated net earnings were \$9,197,000 and after preferred dividends equal to \$1.87 per share on the 4,519,603 outstanding shares of common stock, exclusive of a non-recurring item of 46c per share for that period.

Figures include MCA's interest in the reported consolidated net earnings of Decca Records Inc. for the respective nine-month period.

Bishop's Pitt Accolade: 'Comedian of the Year'

Both Joey Bishop, star of NBC's "The Joey Bishop Show," and his television wife, Abby Dalton, will be honored by the Variety Club Tent No. 1 of Pittsburgh, at the organization's annual banquet, Sunday (24).

The Pittsburgh Variety Club has chosen Bishop as the recipient of its "Comedian of the Year" award, while Miss Dalton has been selected as "Television Mother of the Year."



TV STATIONS OFFERED 'HUMAN INTEREST' SEGMENTS FOR LOCAL NEWS BLOCK

Gabriel Heatter, billed as "the greatest human interest personality of our time," is now being pitched to TV stations, in a series of episodes live on videotape, by Winnebago Productions, a division of Balaban TV.

The 110 segments are 3½ minutes long and are available on a multiple play basis. The live quality of the videotape and the dynamic presentation of Gabriel Heatter combine to provide a strong audience hypo in the stations' own presentation.

Heatter on tape joins the local stations' own personality team and provides the impact of a powerful and dramatic human interest feature to the local potpourri. The program is also in format for 5-minute sponsorship entry.

Contact Winnebago Productions, Meridian Road, Rockford, Illinois. Phone: 963-5413. (Adv.)

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Eric Portman	Abby Lane	Eddie Albert
Felicia Farr	Sylvia Sydney	Hume Cronyn
Claude Rains	Keenan Wynn	Mickey Rooney

... and many, many more!

For details contact

SCREEN GEMS, INC.



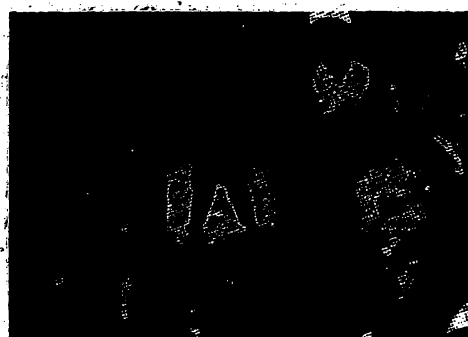
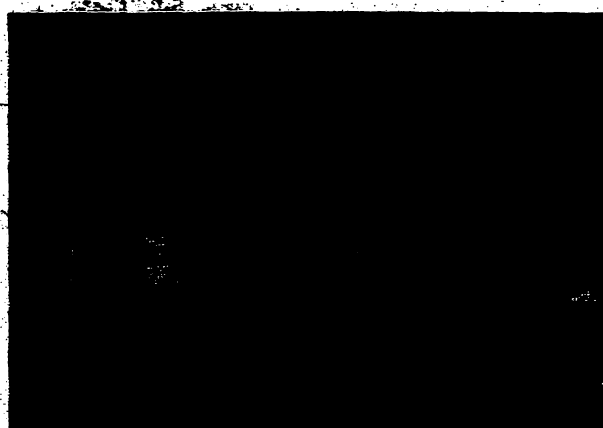
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By now it should be abundantly clear that there is a considerable difference between the CBS Owned television stations and others, no matter what criteria you use to measure them. Local audiences know it—and show it! Local community leaders and officials know it! Local and national advertisers and agencies know it! If you would like further information, your CBS Television Stations National Sales representative will tell you more about WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis. And demonstrate what a difference the words “CBS Owned” can mean to you. ●

Kate Smith's 'Carnegie Hall,' Mathis' 'Xmas,' Ferrante & Teicher's 'Lovers,' Dion's 'Prima Donna' Top New LPs

"KATE SMITH AT CARNEGIE HALL" (RCA Victor). This is a vivid recording of Kate Smith's performance at Carnegie Hall only a couple of weeks ago, her first stage performance in New York in over 20 years. In this LP, Miss Smith recreates a bygone era when her open-voiced straightforward belting was the acme of femme vocalizing. Her pipes are still in great shape as she works over such oldies as "I'll Be Seeing You," "Fine and Dandy," "How Deep Is The Ocean" and a recent showtune hit, "What Kind Of Fool Am I." Skitch Henderson bats.

JOHNNY MATHIS: "SOUNDS OF CHRISTMAS" (Mercury). With the Christmas season coming closer, Johnny Mathis is out with a session of appropriate tunes which should cook nicely for him and Mercury. Material selection is mostly familiar, but the treatment is exclusively Mathis'. Both ballads and uptempo Xmas items are included and each given that distinctive Mathis touch with arrangements by Don Costa and under the baton of Jack Feirman. It's a smart package both vocally and musically and should turn in a solid performance in the Christmas disk sweepstakes.

FERRANTE & TEICHER: "CONCERT FOR LOVERS" (United Artists). For their latest LP, the piano team of Ferrante & Teicher has chosen a romantic mood. Backed by a mellow orchestra under the baton of Nick Perito, the duo plays rich treatments of several melodic items from the present and past. As usual, their approach is full and dramatic and the session scores as a solid mood music entry. Included are "Days of Wine and Roses," "More," "Taste of Honey," "I Left My Heart In San Francisco," "What Kind Of Fool Am I," "Fly Me To the Moon" and others. It is a fine musical session which programmers as well as customers should find useful.

DION DIMUCHI: "THE PRIMA DONNA" (Columbia). Dion Dimuchi, who used to operate under the single moniker Dion, has a nice pop album in his latest session since joining Columbia. Set off by the rocking "Donna the Prima Donna," which he conceived and arranged himself, the LP moves smoothly through various tempos, all in the rock and roll groove. Teeners should dig the album both from the terping and listening angles. Dimuchi puts lotsa feeling into his work, but doesn't overpower the listener. Robert Mersey has provided the arrangements and batoned the outing which features several originals by the singer. It should step out well in the stalls.

JOE BUCCI: "WILD ABOUT BASIE" (Capitol). Jazz organist Joe Bucci pays tribute to Count Basie with this outing. Included are Basie hits from the 1930s to the 1960s. There are driving swingers and more modulated ballads. All have a smooth quality as displayed by the organist and a group of hipster sidemen. Basie fans will be interested in the album as will jazz fans of all streams. Programmers will also find material in the session for their airwaves. It's a groovy musical tribute to the Count and many of his best-known tunes are included for the nostalgia minded.

"HOT ROD HOOTENANNY" (Capitol). This is a clever parlay of two current pop vogues. Ed Roth, billed as the vocalist, "Mr. Gasser," and The WeirDOS, a swinging combo, rock through a dozen numbers, all with hot rod themes with way out lyrics that exaggerate the run-of-the-mill pop entries. Among the most amusing entries are "The Fastest Shift Alive," "Termites In My Woody," "Eeefen It Don't Go - Chrome It" and "Chopped Nash."

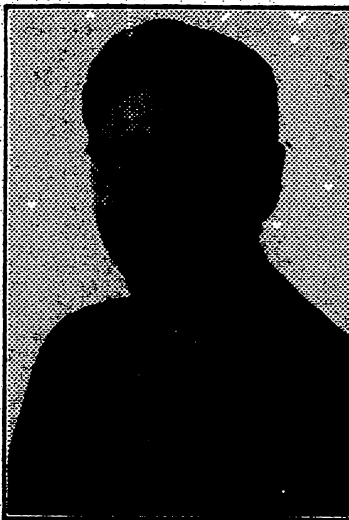
JACK LA FORGE: "UNCHAIN MY HEART" (Regina). Here's a keyboard display that should attract lotsa interest in programming circles. Jack La Forge is an unerring pianist with a versatile touch that makes each tune different but identifiably La Forge.

With the help of a full-blown orch that enriches the overall melodic quality, La Forge goes gospel on "Lonesome Road," swings into a jazz beat on "Days of Wine and Roses" and has a bright bossa nova slant on "Lazy River." He also has many other variations on a standard theme that are quite intriguing. The pullout possibilities for the spinners are numerous including his own compositions, "Like Latin" and "My Nemesis."

GUY LOMBARDO & HIS ROYAL CANADIANS: "GOLDEN FOLK SONGS FOR DANCING" (Decca). The folk boom has even caught up with Guy Lombardo. For this outing he has taken a set of folk and country music and molded it into his patent fox trot beat. Vocals are supplied by Bill Flanagan & the Millington Singers who do a smooth job of putting the tunes to Lombardo's style. Folkies will wince but then again they probably never dug Lombardo, anyway. The maestro's followers will be pleasantly surprised by the package which has a fresh sound for the venerable group. The platter should add to Lombardo and Decca's already successful coffers.

NANCY HARROW: "YOU NEVER KNOW" (Atlantic). A jazz singer with a distinctive flair for phrasing and musical interpretation, Nancy Harrow looms as one of the bright spots on the jazz vocal horizon with this LP. She alternately reminds the listener of several of the best in the biz, but emerges with a distinctive quality all of her own. On an uptempo item she can step out and swing with restraint and groovy styling. On ballads she comes over with a hip approach to the moody side of things. Included are some familiar songs and special jazz items. She handles 'em all with style and verve. The platter should score in the hipster platter and airwave groove.

"TWILIGHT OF HONOR" (MGM). This package has a little bit of everything. Included are several themes from the film, "Twilight of Honor," two songs by Richard Chamberlain (TV's "Dr. Kildare" and star of "Twilight") and themes from six other pix. The "Twilight" and Chamberlain material is on one side and the other themes are on the flip. Johnny Green has written some solid theme music for the Metro film and it is nicely showcased here. Chamberlain does a fine vocal job on his items, "Blue Guitar" and "They Long To Be Close to You," with the former a



LAWRENCE WELK

Has Another Hit Dot Record! "BLUE VELVET," B/W "FIESTA"

pleasant ballad. The other themes are by a variety of artists such as Ron Goodwin, Bill Evans, Lalo Schiffrin, Robert Holliday and Harry James. Each has good musical values.

ERNIE HECKSCHER ORCH: "THAT SAN FRANCISCO BEAT" (Columbia). Ernie Heckscher has been hollin' up at San Francisco's Fairmont Hotel for the past 15 years but he hasn't lost touch with the outside world. He lays down a beat that's universal and which can make the terpsiters on both coasts step with an easy joy. He does it by keeping his beat simple, melodic and pegged for dancing—and he doesn't miss on any count. His repertoire in this package has a fine dancing potential, too. It runs the gamut from Broadway ("What Kind Of Fool Am I" and "As Long As He Needs Me") to film ("More" from "Mondo Cane") to a variety of pops that include "Puff (The Magic Dragon)," "Sukiyaki," "Fly Me To The Moon" and "I Left My Heart In San Francisco," which has probably become the national anthem at the Fairmont.

BOUDLEAUX BRYANT: "BOUDLEAUX'S BEST-SELLERS" (Monument). One of the more prolific writers on the pop scene for several years has been Boudleaux Bryant, and this LP showcases some of his many click items. Presented with slick orchestrations which do not over rock the rock items and do a smooth job on the softer stuff, the tunes register to good effect with Bryant himself batoning. There are no lyrics on the session which includes such numbers as "Take a Message to Mary," "All I Have To Do Is Dream," "Bye, Bye Love," "Wake Up, Little Suzy," "Mexico" and others, all of which are given the straight orch treatment. The result shows Bryant's work in a more musical manner than usual.

Longplay Shorts

Erroll Garner, who is winding up a tour of England and the Continent, is due back in the U.S. the first week in December to begin a promotion swing for his Mercury album "A New Kind Of Love." Impresario Harold Davison of England huddled with Garner's management in New York last week to schedule another British tour for the spring of 1965. . . . Trini Lopez, just out with his second "At P. J.'s" LP on the Reprise label, taped a tv shot with deejay Dick Clark on the Coast. . . . Seven new releases, featuring performances by Bobby Darin, George Chakiris and Frank Ifield, highlight Capitol's final pop album release for 1963. . . . As part of Columbia's November Masterworks release, Leonard Bernstein and the New York Philharmonic are heard in the first recording of William Schuman's "Symphony No. 8" . . . Enoch Light, Command Records chief, planned to the Coast today (Wed.), to record an album with Dick Van Dyke. It's tentatively titled "Songs I Like By Dick Van Dyke."

Epic Records has signed George Stratis to an exclusive recording contract and will bring out an album featuring the composer-conductor-arranger of Greek dance music in the near future. . . . On Deutsche Grammophon's schedule for January-February are: 1) the stereo counterpart to the complete "Fidelio" released several years ago; 2) Furtwangler and the Berlin Philharmonic of 1947 performing Strauss' "Metamorphosen" and Hindemith's "Symphonic Metamorphoses on Themes by Weber"; 3) Jess Thomas' record debut in an album of Wagner arias; 4) the premier recording of Guyula David's "Viola Concerto," among others. . . . Paul Heinecke, president and founder of SESAC, has been named to the board of advisers of the Veterans Hospital Radio & TV Guild.

Christopher West has taken over as director of the Juilliard Opera Theatre. West replaces Frederic Cohen, who retired from the post because of illness. . . . Helen Boatwright and Edward Zimmerman will be featured soloists in Friends of Live Music concert at New York's Town Hall Nov. 24. . . . The 100th birthday of composer Richard Strauss and the 70th birthday of conductor Dr. Karl Boehm will be celebrated with a special fest in Munich, Germany, next June 11. . . . Franz Allers will be the conductor of the Vienna Symphony's Gershwin evening next June 16. . . . Three recitals of the organ works of Girolamo Frescobaldi by Italian organist Fernando Germani will be given at New York's Central Presbyterian Church in late November and early December.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

BOBBY VINTON THERE I'VE SAID IT AGAIN (Epic) Girl With Bow In Her Hair
Bobby Vinton's "There I've Said It Again" (Valiant*) is a slick revival of the standard that clicked many years ago via a Vaughn Monroe slicing but there's a new audience now and they're sure to fall for it in a big way. "The Girl With The Bow In Her Hair" (Feather†) ties up a pleasing litter with a neat vocal handling.

JAN & DEAN DRAG CITY (Liberty) Schlock Rod
Jan & Dean's "Drag City" (Screen Gems-Columbia Music†) is hot rod music groove and like their "Surf City" click has the rhythmic drive and teen-angled lyric that will drive it to the top. "Schlock Rod (Part 1)" (Screen Gems-Columbia Music†) brings a comedy touch to the hot rod fad and it may tickle some of the young motorists. The Audio Engineers and Lanky & Bones assist the duo on both sides.

PAUL ANKA DID YOU HAVE A HAPPY BIRTHDAY (RCA Victor) For No Good Reason At All
Paul Anka's "Did You Have A Happy Birthday" (Screen Gems-Columbia Music†) is a big wailer with the kind of forceful vocal that pulls the young femmes to its side for a hefty payoff. "For No Good Reason At All" (Flanka*) pounds out a ballad in the dramatic terms that can pull teen interest for an okay score.

PAUL & PAULA HOLIDAY HOOTENANNY (Philips) Holiday For Teens
Paul & Paula's "Holiday Hootenanny" (Raleigh-LeBill†) puts a new version of "Jingle Bells" into the current folk fad and it comes across as a breezy item for the holiday season that the juves and spinners can have fun with. "Holiday For Teens" (Raleigh-LeBill†) is another brisk item pegged on "school's out for Xmas" theme and it bounces in a happy holiday mood.

FRANK IFIELD PLEASE (Capitol) Mule Train
Frank Ifield's "Please" (Famous*) is an oldie that takes on click proportions with this handling and it's sure to get a payoff run in much the same manner as his previous "I'm Confessin'" click. "Mule Train" (Walt Disney*) snaps out with an exciting drive that will win it a good spinning run.

JOE HARNELL & ORCH THE DAWN OF LOVE (Kapp) Who Am I
Joe Harnell & Orch's "The Dawn Of Love" (Cromwell*) is a standout instrumental highlighted by some highly rhythmic keyboard work and a delightful orch backing. The programmers should take to it in a big way. "Who Am I" (Cavalcade*) has a moody ballad appeal and the spotlighted twories bring it to the fore in an appealing manner.

KAI WINDING TIME IS ON MY SIDE (Verve) Baby, Don't Come On With Me
Kai Winding's "Time Is On My Side" (Rittenhouse-Maygart†) has a potent trombone lead and a driving vocal group that give it a pop/jazz zip and wide spinning appeal. "Baby, Don't Come On With Me" (Maygart†) features more of the maestro's trombone showmanship and a jazz-styled vocal grouping that's more interesting than commercial.

THE MAGNETS DRAG RACE (London International) Joker
The Magnets' "Drag Race" (Painted Desert†) is a German-made slicing of the U.S. hot rod music kick and it runs with the frantic rhythmic pace that will bring it to the spinning forefront. "Joker" (August Seith*) is another hot-paced instrumental that can stir up some spinning excitement.

AMADEO & HIS INDIAN HARPS THE GRASSHOPPER (Columbia) Baion Bossa Nova
Amadeo & His Indian Harps' "The Grasshopper" (Hill & Range-Bendig†) is another of those foreign disks that will jump into the U.S. market for a big spinning rackup. This time it's the Indian harp that carries the intriguing melodic line. "Baion Bossa Nova" (Editoria Latino Americana de Musica) has a solid instrumental sound, too, and many programmers will find it to their liking.

BIG DEE IRWIN & LITTLE EVA THE CHRISTMAS SONG (Dimension) I Wish You A Merry Christmas
Big Dee Irwin & Little Eva's "The Christmas Song" (H. Morris*) is one of the Yule familiars done with a rocking beat and a young vocal shout to draw juve interest and lotsa spins this holiday season. "I Wish You A Merry Christmas" (Screen Gems-Columbia Music†) has a spirited holiday drive that's good for the upcoming Yule hops.

THE WANDERERS I'LL KNOW (United Artists) You Can't Run Away From Me
The Wanderers' "I'll Know" (Frank*) isn't done the way Frank Loesser wrote it for "Guys & Dolls" but it now has the beat and harmony techniques that win the kids and that's what counts. "You Can't Run Away From Me" (Mellin†) has a lilting rocking beat that the kids can terp to.

DICK NOEL BRUSH THOSE TEARS FROM YOUR EYES (Ava) Warm and Tender Lovin'
Dick Noel's "Brush Those Tears From Your Eyes" (Leeds*) registers solidly as a lilting ballad which this singer delivers in highly pleasing style with a faint country flavor in the background. "Warm and Tender Lovin'" (Damas*) is another listenable side.

DINAH WASHINGTON A STRANGER ON EARTH (Roulette) That Sunday (That Summer)
Dinah Washington's "A Stranger On Earth" (Nom†) will find lotsa spinning friends because of the strong slow blues feel in the style that she pushes across so effectively. "That Sunday (That Summer)" (Comet*) is Nat King Cole's current click, but it's done in such an unusual and persuasive way that it rates spins, too.

*ASCAP. †BMI.

COPYRIGHTS' HOT PIRACY ISSUE

Col's Original Cast Drama Disking Goes Off-B'way for 'White America'

Columbia Records is now stepping into the off-Broadway arena to increase the spread of its recording activities in the dramatic field. The diskery's off-Broadway fling will be with "In White America," play by Martin B. Duberman currently running at Greenwich Village's Sheridan Square Playhouse.

The play is scheduled to be put into the grooves Nov. 25. The drama, which is being presented by Judith Rutherford Marechal, features Gloria Foster, James Greene, Moses Gunn, Claudette Nevins, Michael O'Sullivan and Fred Pinkard. The music in the show is performed by Billy Faiers and the musical direction is by Oscar Brand.

Col's activities in the straight play field in the past few weeks include the release of the original Broadway cast albums of Eugene O'Neill's "Strange Interlude" and "Spoon River." Earlier this year, Col released the original Broadway cast album of Edward Albee's "Who's Afraid of Virginia Woolf?"

Plans are now in the works at the diskery to nab the original Broadway cast album rights to Alexander Cohen's upcoming production of "Hamlet," which will star Richard Burton, and Jose Quintero's production of O'Neill's "Marco's Millions" for the Lincoln Center Repertory Co.

Brit. Disk Biz's New '63 Sales Peak

London, Nov. 19. With its prime selling period yet to come—the pre-Christmas and actual Yuletide weeks—the British disk industry is riding a boom. Official statistical reveal that disk sales this year are maintaining a 20% increase over the 1962 turnover.

From provisional figures compiled for September, manufacturers' sales for the first nine months of this year were \$56,850,000 as against \$31,360,000 for the first nine months of 1962.

It is confidently predicted that 1963 as a whole will hit a new sales peak.

Morris Levy Shuffles Roulette Staff, Tightens Co.'s Promotional Setup

Morris Levy, president of Roulette Records, made several internal organizational moves last week aimed at strengthening the company's creative and promotional activities.

Ralph Bass was set as artists & repertoire and promotional representative for the diskery in the midwest. In this connection, Roulette has opened a midwest regional office in Chicago.

Bass will headquarter in Chi concentrating on both handling a&r work and covering the promotion in the midwest territory. His credits in the recording business include stints with Chess, Checker and Argo for the past three years, and with the King Records for five years before that.

Another new appointment was the setting of Ron Resnick to handle New York promotion for both Roulette and its N.Y. branch, Adam Distributors.

In a move to tighten its promotional setup, Roulette called a special meeting in N.Y. last week of its many distributor promotional representatives from around the country to start a drive on its new single releases, including platters by The Essex, Debbie Dovele, Dinah Washington and Ray Barretto.

On the company's sales front, Bud Katzel, general sales manager, is now out on the road on a cross-country junket covering distributors, racks and one-stops.

Ford & Willing's Diskery

Hollywood, Nov. 19. Mary Ford in association with Foy Willing has formed Calendar Records, with English version of "Dominique," first shellac turned out. Miss Ford sings tune, originally recorded in French by "The Singing Nun" on the Philips label. Miss Ford and Les Paul are in throes of divorce.

Kidisk Mkt. to Get 'Stereo Motion' In New MGM Line

MGM Records is bringing stereo to the kidisk market. The diskery is launching a new line, to be known as Stereo Motion which is designed "to bring the child into the story" via narration, acting, music and sound effects.

Danny Davis, MGM artists & repertoire man, worked out the overall concept with Arnold Maxin, diskery's president. Jack Grimes, formerly associated with the radio series, "Let's Pretend," was brought in to assist in the production.

Favorite children's series, both old and new, were rewritten for stereo production by a company of actors and actresses. In most instances, new music was composed for the project. The entire line was conceived for the two-to-nine age group.

The initial release of the Stereo Motion series will consist of 10 albums, retailing at \$1.98 each. To launch the line, Morrie Price, director of marketing; the album sales manager, Sol Greenberg; and field reps, Joe Fields and Frank Mancini are blanketing the country this week in a series of 26 distributor meetings over a seven-day span.

PROS, CONS STIR REVISION POW

By MIKE MOSETTIG

Washington, Nov. 19. Proposals to give "innocent" copyright infringers a legal out came under fire from industry reps last week at the blue-ribbon Copyright Revision Panel meet.

Under the proposals if an infringer "proves that he was not aware and had no reasonable grounds for believing" he was infringing, courts could withhold damages or reduce the amount below the \$250 minimum.

First to blast the section was attorney Julian T. Abeles, who said it would lead to mass record pirating. The Music Publishers Protective Assn. rep said innocence is no defense and that to avoid being sued under the rule "all an infringer has to say is that he is innocent."

Authors League counsel Irwin Karp followed this up saying the clause "would open the door to wholesale infringement."

These criticisms were rapped by the National Assn. of Broadcasters. In a letter to the panel, NAB general counsel Douglas Anello said without the "innocent infringer" clause broadcast stations "can become sitting ducks for performing rights organizations."

The letter pointed out that SESAC and other rights organizations not operating under anti-trust consent decrees use the threat of infringement charges as a "bargaining wedge" to get licenses with the stations.

Anello wrote that many stations don't know who holds copyrights on records and therefore, while innocent, might be subject to infringement suits. He stated that SESAC and other performing rights societies don't have to clear network programs at their source leaving another opening for affiliate and o&o stations to be hit with infringement actions.

Angry retorting the substance and alleged intent of Anello's missive, SESAC's John Koshel said, "I didn't expect this gathering (Continued on page 58)

Repeal of 802's Dues Boost Winning As Court Sets Hearing for Dissidents

Lord Mills' Coast 0.0.

The Rt. Hon. Viscount Mills and Lady Mills are on the Coast for a 10-day visit as guests of Glenn E. Wallichs, chairman and chief exec officer of Capitol Records and Mrs. Wallichs.

Lord Mills is a director of England's Electric & Musical Industries (EMI), major stockholder in Capitol. He'll spend most of his time conferring with Wallichs and other top execs of the Hollywood-based firm.

Tooters End Pay Dispute with L.A. Phil'monic Orch

Los Angeles, Nov. 19. Hassle over upped pay demands for musicians which threatened the Los Angeles Philharmonic Orchestra's 1963-64 season ended in time for season to get away on sked last Thursday (14), after a new three-year agreement between Southern Calif. Symphony Assn. and AFMusicians Local 47 had been agreed upon only two days previously.

Under new deal, the yearly minimum stipend ranges from \$5,015 on old contract to \$6,840 by final year. Minimum weekly scales rise from last year's \$147.50 to \$157.50 during current season; \$167.50 for 1964-65; and \$180 for 1965-66.

Contract for first time provides one week of paid vacation at minimum scale each year. This will increase the 1964-65 season to 35 weeks and following season to 38 weeks, including paid vacation. Increase in length of season was major point sought by union, though no such increase will apply to current season.

The Federal Court fight between Local 802 tooters and the Local's administration over the mail referendum on the union's fiscal policy will now come up Friday (22) before Judge Richard Levett. The hearing, which was set for last Tuesday (12), was rescheduled by Judge Thomas Croake.

The referendum's mail polls close Saturday (23), the day following arguments by Donald Grody, Musicians' Voice Emergency Committee legal representative and 802's legalites.

A new by law striking down a 1½% work tax and upping the annual dues to \$80 from \$24 is the basis of the dispute. The Local's administration, recommending reversal of this bylaw (which becomes operative Jan. 1) hopes to bypass a two-to-one secret ballot of 1,200 members voting last September in favor of the new plan.

The MVEC, hoping the Court will stay the counting hand of George Abrams' Honest Ballot Assn., acknowledges the new bylaw will be smothered by perhaps a six or seven-to-one margin. The MVEC contends that over 5,000 of 802's 28,000 are non-resident members of the New York union.

Further indication that the referendum would revert to the old fiscal system was the reported rapidity with which the ballots were arriving. By late last week the administration leaked that more than 15,000 ballots has been returned.

WB Records Up 1,000% In Japan

Tokyo, Nov. 19. Sales for Warner Bros. Records in Japan for the last year were up 1,000%, according to Robert B. Weiss, international director for the diskery. It was about a year ago that Weiss transferred the WB Japan franchise to Toshiba, one of Nippon's major recording and distrib outfits.

Biggest hits on the WB label here over the last year, Weiss asserted, were Joannie Sommers' "Johnny Get Angry" and "One Boy," Peter, Paul & Mary's "Puff" and "Blowin' in the Wind," The Cascades' "Rhythm of the Rain," Roger Smith's "Beach Time" and Emilio Pericoli's "Al Di La" from the film, "Lovers Must Learn."

Negotiations are under way to bring Miss Sommers, PP&M, Pericoli, Everlys and Connie Stevens here next year for performances, Weiss disclosed. In addition, Smith may visit soon on invite from the Tokyo Broadcasting Corp. (TBS) and sponsor Suntory Whiskey to promote "77 Sunset Strip." Werner Mueller (known in Japan as Ricardo Santos) is set to return in April with a large, lush-sounding band. Mueller is committed to two albums a year for Warners.

Gerardi Exits Chancellor To Form His Own Platter Production & Mgt. Firm

Pete Gerardi is leaving Chancellor Records to launch his own record production and management firm. During the past seven years, he has been operations head for the disk company, Debmars and Rambed, Chancellor's publishing outlets, and MDB Enterprises, Bob Marcucci's management firm.

Gerardi was one of the original incorporators of Chancellor with Marcucci and Peter DeAngelis. He was with the firm during the building of Frankie Avalon and Fabian. Gerardi now has a record production agreement with ABC-Paramount and will set up worldwide publishing affiliations. He is also partnered with Dom Pino at the Venus Lounge, a Philadelphia restaurant-cocktail lounge, and will be operating temporarily out of the lounge while permanent offices are being set up.

THEY WON'T MISTAKE YOUR ABSENCE FOR EVIDENCE OF SUCCESS...

One thing about show Business: it is success-eager and success-impressed. Show Business's span of attention does not prolong itself. Memory lingers, but also falters. You must re-charge the batteries of your own standing, re-stage the drama of your own prestige. You cannot assume that your importance, your credits, your market value is assumed.

The 58th Anniversary Edition of

VARIETY

One admirably effective occasion of reminder is again imminent. You may be present at nominal cost. But if absent, few will suppose your absence proof of unimpaired prestige. Fame is an intangible. Neglect its nourishment at your own risk. The smart ones in Show Business enroll in that annual Who's-Doing-What of Amusement, to wit

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VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	6	PETER, PAUL & MARY (Warner Bros.) In the Wind (W 1507)
2	2	10	BARBRA STREISAND (Columbia) Volume II (CL 2054)
3	5	10	ELVIS PRESLEY (Victor) Golden Records, Vol. III (LPM 2785)
4	3	7	AL MARTINO (Capitol) Painted Tainted Rose (T 1975)
5	15	2	THE SINGING NUN (Philips) Soeur Sourire (PCC 203)
6	6	30	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
7	10	10	RAY CHARLES (ABC-Par) Recipe for a Soul (465)
8	16	31	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
9	9	15	TRINI LOPEZ (Reprise) Trini Lopez at P.J.'s (6093)
10	4	14	NEW CHRISTY MINSTRELS (Columbia) Ramblin' (CL 2055)
11	14	7	FRANK SINATRA (Reprise) Sinatra's Sinatra (R 1010)
12	19	33	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
13	8	78	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
14	23	8	BOBBY VINTON (Epic) Blue Velvet (LN 24068)
15	7	45	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
16	17	2	WASHINGTON SQUARE (Epic) Village Stompers (LN 24078)
17	11	107	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
18	13	15	ALLAN SHERMAN (Warner Bros.) My Son the Nut (WB 1501)
19	21	38	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
20	—	1	MARIA ELENA (Victor) Los Indios Tabajales (LPM 2822)
21	12	25	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
22	26	37	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
23	46	34	ROY ORBISON (Monument) Greatest Hits (MLP 8000)
24	35	4	SWINGLE SINGERS (Philips) Bach's Greatest Hits (PHM 200-097)
25	20	3	ROBERT GOULET (Columbia) In Person (CL 2088)
26	—	18	JOAN BAEZ (Vanguard) Vol. II (URS 9094)
27	36	2	JOHN GARY (Victor) Catch a Rising Star (LPM 2745)
28	27	32	NANCY WILSON (Capitol) Broadway My Way (T 1828)
29	42	6	BEACH BOYS (Capitol) Surfer Girl (T 1981)
30	28	63	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
31	30	9	BOB DYLAN (Columbia) Freewheelin' (CL 1986)
32	22	13	NANCY WILSON (Capitol) Hollywood My Way (T 1934)
33	32	18	VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
34	38	12	MONDO CANE (United Artists) Soundtrack (UAL 4105)
35	25	3	JERRY VALE (Columbia) Language of Love (CI 2043)
36	18	33	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
37	44	10	JOHNNY MATHIS (Columbia) Johnny (CL 1809)
38	32	2	PERCY FAITH (Columbia) Shangri-La (CL 2024)
39	39	19	NAT KING COLE (Capitol) Laxy, Crazy Days of Summer (T 4932)
40	31	21	JAMES BROWN (King) James Brown Show (826)
41	34	4	CHAD MITCHELL TRIO (Mercury) Singing Our Minds (MG 20838)
42	29	3	AL HIRT (LPM 2733) Honey in the Horn (Victor)
43	43	5	FOUR SEASONS (Vee Jay) Golden Hits (LP 1065)
44	41	2	HERE'S LOVE (Columbia) Original Cast (KOL 6000)
45	33	2	BILL COSBY (Warner Bros.) Bill Cosby Comedy (W 1518)
46	24	14	KINGSTON TRIO (Capitol) Sunny Side (T 1935)
47	40	4	PETER NERO (Victor) In Person (LPM 2710)
48	45	6	JIMMY DURANTE (Warner Bros.) September Song (W 1506)
49	47	22	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
50	49	22	AL MARTINO (Capitol) I Love You Because (T 1914)

Songsmith-Playwright
HANS HOLZER
In an anecdotal piece recalls why
he deduces that
**Show Business Is
Know Business**
another Editorial Feature
in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles

WB's 100G Nabs 'Rugantino' For Orig Cast Album

Warner Bros. Records will take another crack at the original Broadway cast album field with "Rugantino," the Italian musical to be presented by Alexander Cohen. The rights to the tuner were latched on to via a \$100,000 investment shared by the diskery and Music Publishers Holding Corp., Warner Bros. Pictures' music publishing arm.

The show, which is scheduled to open on Broadway Feb. 8, has a score by Armando Trefajelli. It stars Nino Manfredi, Lea Massari and Aldo Fabrizzi.

WB took its first fling into the original Broadway cast album sweepstakes last season with a \$200,000 stake in "Hot Spot." The tuner folded on Broadway after a short run and the diskery decided against putting it into the groove. This season the publishing firm has a \$30,000 investment in "Spoon River" but the original cast album was issued by Columbia Records.

FAMOUS-PAR CLOSES CHI WING; SHIFTS FOX

In a move to step up activity for its standard catalog, Famous-Paramount has closed its Chicago office and brought Sam Fox into its New York headquarters to contact the record companies and the tv programmers.

Fox, who headed the Chi office for Famous-Paramount, will make intermittent trips to Chicago and the Midwest territory but his center of activity will now be in N.Y. He'll report to Eddie Wolpin, Famous-Paramount's general professional manager.

FEMMES IN A BREEZE

Males Bat Zero In Toulouse's 10th Annual Competish

Toulouse, Nov. 19. Tenth Annual International Singing Competition, just completed here, was totally dominated by the femmes, who won all three top prizes, while the males batted zero. First prize went to Margaret Sun, Chinese lyric soprano; second prize was won by Irene Wilson, American (Negro); third prize was won by Isabel Rodriguez, Spanish mezzo. Emmanuel Bondeville, head of the Paris Opera, who was chairman of the jury, started negotiations immediately afterwards with both Miss Sun and Miss Wilson. If this develops into contracts, it will mark the first appearance on a major international opera house stage of a Chinese soprano.

There were about 50 contestants, who were thinned down to 10 for the final runoff. Of this final 10, three were French, but none of them placed in the payoff selections. One male, Stanislas Staskevitch (French) came close, making a good impression with the Ravel "Kaddish," but muffed the role of Prince Igor. Miss Sun scored strongly with a hunk of "Masked Ball" while Miss Williams made her mark in the role of the Countess in "Marriage of Figaro." Curiously, none of the contestants sang or attempted any modern music, all sticking carefully to the established classics.

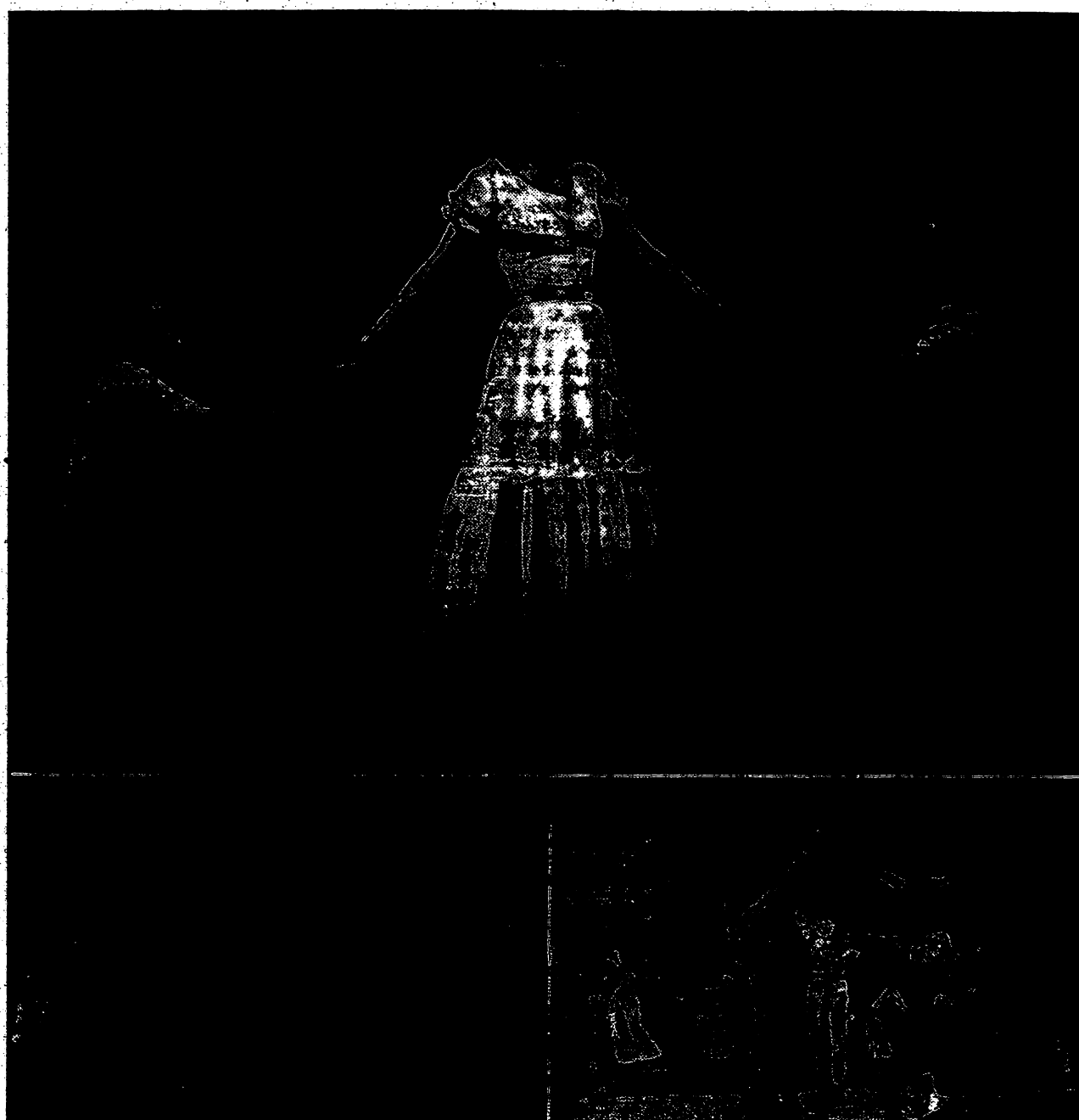
VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.
Wk. Wk. On Chart

1	2	7	I'M LEAVING IT ALL UP TO YOU Dale & Grace	Michelle
2	5	6	IT'S ALL RIGHT Impressions	ABC-Par
3	1	9	SUGAR SHACK James Gilmer	Dot
4	15	5	EVERYBODY Tommy Roe	ABC-Par
5	6	7	MARIA ELENA Los Indios Tabajales	Victor
6	3	7	WASHINGTON SQUARE Village Stompers	Epic
7	4	9	DEEP PURPLE April Stevens & Nino Tempo	Atco
8	9	5	SHE'S A FOOL Leslie Gore	Mercury
9	7	5	BOSSA NOVA BABY Elvis Presley	Victor
10	8	5	500 MILES AWAY FROM HOME Bobby Bare	Victor
11	11	5	DOWN AT PAPA JOE'S Dixie Belles	S.S.7
12	20	3	CAN I GET A WITNESS Marvin Gaye	Tamla
13	24	3	LIVING A LIE Al Martino	Capitol
14	19	3	24 HOURS FROM TULSA Gene Pitney	Musicor
15	10	9	FOOLS RUSH IN Rick Nelson	Decca
16	30	2	WITCHCRAFT Elvis Presley	Victor
17	14	9	TALK TO ME Sunny & Sunglows	Teardrop
18	22	3	HEY LITTLE GIRL Major Lance	Okeh
19	16	4	WALKING THE DOG Rufus Thomas	Stax
20	13	9	MEAN WOMAN BLUES Roy Orbison	Monument
21	47	2	DOMINIQUE Singing Nun	Philips
22	35	2	BE TRUE TO YOUR SCHOOL Beach Boys	Capitol
23	29	2	I WONDER WHAT SHE'S DOING TONIGHT Barry and the Tamerlanes	Valiant
24	40	2	SINCE I FELL FOR YOU Lenny Welch	Cadence
25	—	1	YOU DON'T HAVE TO BE A BABY Caravelles	Smash
26	17	8	I CAN'T STAY MAD AT YOU Skeeter Davis	Victor
27	26	3	LITTLE RED ROOSTER Sam Cooke	Victor
28	23	11	CRY BABY Garnet Mimms	UA
29	21	5	CRY TO ME Betty Harris	Jubilee
30	12	11	BE MY BABY Ronettes	Phillys
31	36	2	LODDY LO Chubby Checker	Parkway
32	32	2	I ADORE HIM The Angeles	Smash
33	49	2	TALK BACK TREMBLING LIPS Johnny Tillotson	MGM
34	39	2	THE MATADOR Johnny Cash	Columbia
35	34	3	WONDERFUL SUMMER Robin Ward	Dot
36	—	1	LOUIE LOUIE Kingsmen	Wand
37	18	10	BUSTED Ray Charles	ABC-Par
38	50	6	YOU LOST THE SWEETEST BOY Mary Wells	Motown
39	37	2	MY BABY'S GONE Gene Thomas	United Artist
40	—	1	SATURDAY NIGHT New Christy Minstrels	Columbia
41	25	4	MISTY Lloyd Price	Double-L
42	42	2	EASY FOR TWO Mary Wells	Motown
43	28	4	YOUR OTHER LOVE Connie Francis	MGM
44	31	10	DONNA THE PRIMA DONNA Dion	Columbia
45	43	8	PART TIME LOVE Little Johnny Taylor	Galaxy
46	38	3	WALKIN' PROUD Steve Lawrence	Columbia
47	—	1	GOTTA TRAVEL ON Timi Yuro	Liberty
48	—	1	WILD Dee Dee Sharp	Cameo
49	45	3	ENAMORADO Keith Colley	Unical
50	44	12	THAT SUNDAY THAT SUMMER Nat King Cole	Capitol



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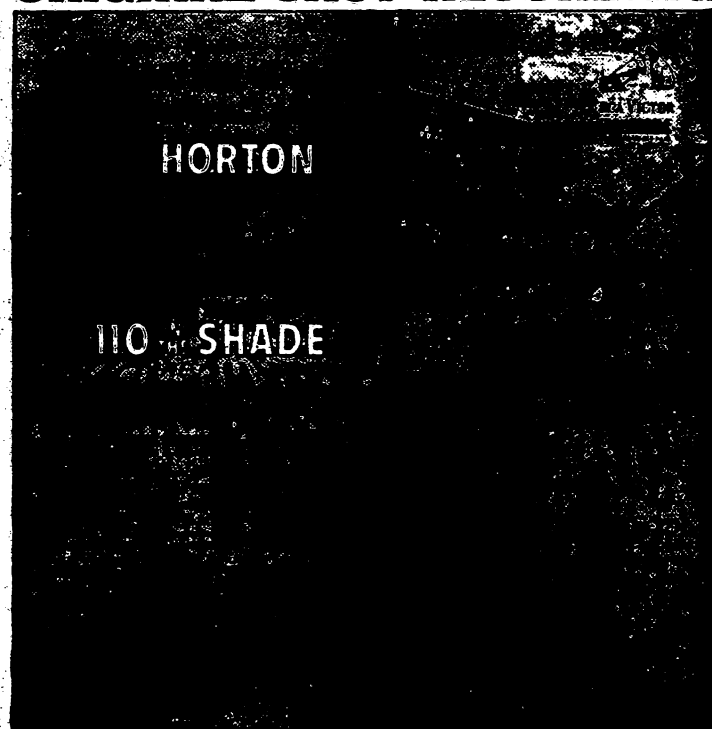
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Beat Bug Bites British TV as Hip Shows Bust Out All Over the Nets

London, Nov. 19. Notwithstanding the fact that the British music biz at the moment is dominated by kid-orientated waxings because the market is predominantly teenage, the local tv companies which cater to a much wider range of ages have seemingly caught the beat bug and there are hip shows bustin' out all over the schedules.

The way some producers see it, the excitement generated by the music business today can be translated into rating-earning shows. On the commercial network, for instance, there are more than a half dozen shows devoted entirely to current pop music and artists. And many more light entertainment shows are peppering up their format with the beat boys as gueststars.

Associated-Rediffusion, a major station which operates from London midweek, is scoring with a new entry devoted to pops called "Ready, Steady Go" which is proving a major video showcase not only for local talent but for visiting American artists. For instance, last edition of the show featured such Yank touring artists as Timi Yuro and Lesley Gore.

A-R is the station which scored unexpected but excellent ratings with an interview series called "Here Come The Girls," which spotlighted new British thrushes. Station is so pleased with the outcome of the show that it has now another in the works called

"They've Sold A Million," which will feature popsters who have earned golds.

A-R is also using about four young singers a week in its "5 O'Clock Club" kidvid outing. In addition it has a strong pop element in the returning "Stars & Garters" series which features such vocalists as Vince Hill and Susan Maugham.

Other weekday major on the commercial channel, Granada-TV, has extended its "Scene At 6:30 p.m." local show which features many poppers to embrace a late-night outing called "Late Scene." This will be entirely pop dominated.

At weekends, ABC-TV packs two popshows into its two-day operation "Thank Your Lucky Stars" (another major showcase for local and visiting performers) and its newie, "Hullabaloo," mainly exposing folk music.

ATV a Beat Springboard Associated Television has no show specifically devoted to the beat boys, but the Cliff Richards, the Shadows, the Beatles, the Frank Ifields and several others who spun to prominence on wax are often among the billtoppers in the station's big-draw "Sunday Palladium" show.

Again, ATV is splicing its successful Morecambe & Wise comedy series with guest spots from the Beatles, Joe Brown, Kenny Ball, Acker Bilk and others. More are turning up in the "Charlie Drake Show," too. The ATV six-weekly "Startime" specials also have an abundance of young vocalists set for lensing.

The opposition web, BBC, which has the veteran "Juke Box Jury" still pulling a boff rating, plans another pop music show for next month called "Beat Time." Meantime, the network is favoring the "own show" technique for pop slagers such as Sammy Davis Jr. and Nat Cole.

While the music boys haven't exactly taken over the tv schedules, the activity is getting more intense with the young popsters garnering so much publicity and public following, that astute tv producers cannot afford to ignore them.

VICTOR'S 'PACIFIC' SET HITS 1,000,000 U.K. SALE

London, Nov. 19. The RCA Victor waxing of "South Pacific"—the soundtrack from the film that is—has now sold 1,000,000 copies in the U.K. Sales peak is believed by Decca (which releases RCA disks here) to be an all-time record.

Wax was first put out in April, 1958 and sold its millionth last Tuesday (12). Album retails here at \$4.50.

Crosby to Fill Reprise Date Despite Cap Deal

Although Bing Crosby signed a new deal with Capitol Records a couple of weeks ago, he'll still continue to fulfill a previous obligation to the Reprise label.

Reprise has a Crosby album scheduled for release early next year, and additional album and singles projects are currently being discussed with Sonny Burke, Reprise's director of artists & repertoire.

Danish Disk Best Sellers

Copenhagen, Nov. 19.
Opad eller Nedad... Helmuth (Philips)
Braend Mine Breve... Tildmand (HMV)
Twist and Shout... Poole (Decca)
Devil in Disguise... Presley (RCA)
En Lille Gylden... Winckler (Sonet)
Bondeorgiet... The Scarlets (Philips)
Sukiyaki... Sakamoto (HMV)
Hey, Mama... Vaughan (Philips)
March of Dimes... Ingmann (Metronome)
If I Had Hammer... Lopez (Reprise)

Villanova U. Slates 4th Annual Jazz Fest; ABC Radio Again Covering

Philadelphia, Nov. 19. Villanova U. will hold its fourth annual inter-collegiate Jazz Festival, Feb. 7. The ABC-Radio network, which carried last year's competition live, has already begun preparations for coverage in 1964.

The National Education Television system is currently showing a 90-minute video tape of the 1963 contest throughout the country. Stan Kenton narrates the program.

Kenton will repeat his post as chief adviser to the student committee and will again preside at the contest. Awards include cash, instruments, arrangements from some of the biggest names in jazz, bookings and scholarships.

Event has been covered in recent competitions by recording company reps, adding to winners lists of potential returns. New England auditions are to be held at the Berklee School of Music, Boston, Jan. 4. The judges include Kenton, Maynard Ferguson, Bob Share, of Berklee School; John Hammond, Sid Bernstein and Philly disc jockey Sid Mark.

Royal Okay Puts Variety Show Skit on Pye Single

London, Nov. 19. Pye Records moved swiftly to secure permission from Buckingham Palace to transfer a sketch from the Royal Variety Show to wax. Skit involved Harry H. Corbett and Wilfred Bramble from the BBC-TV comedy series, "Step-tote & Son," in which they collect junk from Buckingham Palace.

Company hopes to release the single within the next few days. Proceeds will go to Variety Artists Benevolent Fund.

'Opry' Artists Hurt In N. C. Bus, Car Accident

Accidents continue to haunt the "Grand Ole Opry." Jean Shepard and Johnny Wiggins, "Opry" performers, were injured and 10 others were shaken up when their bus collided with a car near Durham, N.C., last Saturday (16). The driver of the car was killed in the collision.

Miss Shepard is the widow of Hawkshaw Hawkins, one of the four "Opry" performers killed in a plane crash in West Tennessee last spring.

Artist-Disk Deals

Reprise: Randi, Harris, Thomas Jimmy Bowen, singles artists & repertoire director for Reprise Records, signed Don Randi, Thurston Harris and Judy Thomas to the label.

Singles by the three artists are in preparation and are expected to be released shortly.

Armour: Ray Bolger Ray Bolger will return to the disk field via Armour Records. His first disk for the label will be a special piece of Christmas material titled "L'il Elf."

Jimmy Nebb, Armour exec, arranged the deal and the session with Bolger on the Coast.

Canadian-American: Sunny Gale Sunny Gale will now be etching for the Canadian-American label. Her first assignment for C-A will be an album of ballads titled "Sunny... And Blue."

Copyrights' Hot Issue

Continued from page 55

would be used by NAB to air its particular grievances against SESAC.

"Besides its divisive spirit and inguendo, Anello's facts do not meet reality," Koshel said.

He said Anello's "outstanding error" was the statement that SESAC doesn't give clearance at the source of a web program. Koshel said this is untrue and that SESAC's net contracts cover all affiliates and programs.

Raps Broadcasters

He said SESAC is a small business which doesn't have the power to force broadcasters to take licenses. "Broadcasters have the financial power not only to have us for appetizers, main course and dessert but for second and third helpings as well."

"I have never met an innocent infringer," Koshel added. "Every unscrupulous person will hide behind innocence. The present law hasn't created any undue hardship to any music user."

Generally under discussion at the revision panel meet were sections on infringement and remedies. Under the U.S. Copyright Office proposals a copyright owner could sue for damages suffered as a result of infringement, that part of the infringer's profits attributable to the violation or for statutory damages ranging from \$250 to \$10,000.

The Copyright Office also proposed criminal penalties for infringement. A willful and for-profit infringement penalty would range from a maximum of one year and \$10,000 for repeated offenses.

What's a 'Single Work'?

Besides the "innocent infringer" proposal, the Copyright Office's definition of a "single work" also came under industry fire.

Under the civil remedies, statutory damages would be awarded for infringements of a "single work." This was defined by the Copyright Office "as including all of the material appearing in any one edition or version of the work used by the infringer."

The feeling of the panel on this wording was probably best summed up by Gotham copyright lawyer Morton David Goldberg who said he was "in the dark" on the definition.

Barbara Ringer of the Copyright Office noted that the courts haven't come up with a good definition of "single work" and that "we are still struggling with it."

ABC's Harry Olsson suggested omitting the definition of "single work" while retaining the reference to the wording. Horace Manges, of the American Book Publishers Council, advised dropping both.

Raises Constitutional Question Some water was doused on the industry fire over innocent infringers by Harriet Pilpel, of Greenbaum, Wolff & Ernst law firm. She said questions affecting the general public and the First Amendment guarantee of a free flow of information would be raised if the section were deleted.

Examples of likely innocent infringers cited by Mrs. Pilpel were independent book store owners and record sellers. These merchants couldn't know what material was infringed and to avoid suits would exercise a form of self-censorship.

Karp rebutted her arguments saying a bookseller, if sued for infringement, could turn around and sue the wholesaler.

Citing Mrs. Pilpel's examples of book and record sellers as those needing the innocent infringer protection, Karp said they were both often parties to importing Oriental copies.

ASCAP Joins Attack

Joining the attack on the innocent infringer section were ASCAP general counsel Herman

Finkelstein and Phillip Wattenberg of the MPPA.

Under the innocence clause, Finkelstein said, broadcasters would always hide behind it. The author would suffer, he said, if he can't prove damages and infringement.

Wattenberg called the section "dangerous and basically wrong." "I fear for the publishing industry," he said.

The next panel meet is scheduled for Jan. 15 when the manufacturing or importation clause will be discussed.

This will probably mark the end of the long series of copyright revision talks. The next step is for the Copyright Office to come up with a revision bill which will either be submitted to Congress for discussion or to industry reps for one last spate of suggestions.

Congressional action on revision won't likely be forthcoming until January, 1965.

Col Ups Steve Venet To Asso. Prod. in Pop A&R

Steve Venet has been set as an associate producer in Columbia Records' pop artists & repertoire department. He joined Col last month and produced The Orchids' first disk for the label, "That Boy Is Messin' Up My Mind."

Venet has produced a number of clicks for indie labels in Southern California. In 1961, he was a producer for the Reprise label. The following year he joined Don Kirshner in New York as an indie producer and created the Jan & Dean Liberty hit, "Linda."

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Frank Chacksfield
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ARTHUR LYMAN • HI-FI L 1013
BOB HARTER • LIBERTY LRP 3330
JACKIE DeSHANNON • LIBERTY LRP 3320
ODETTA • RCA LPM 2643
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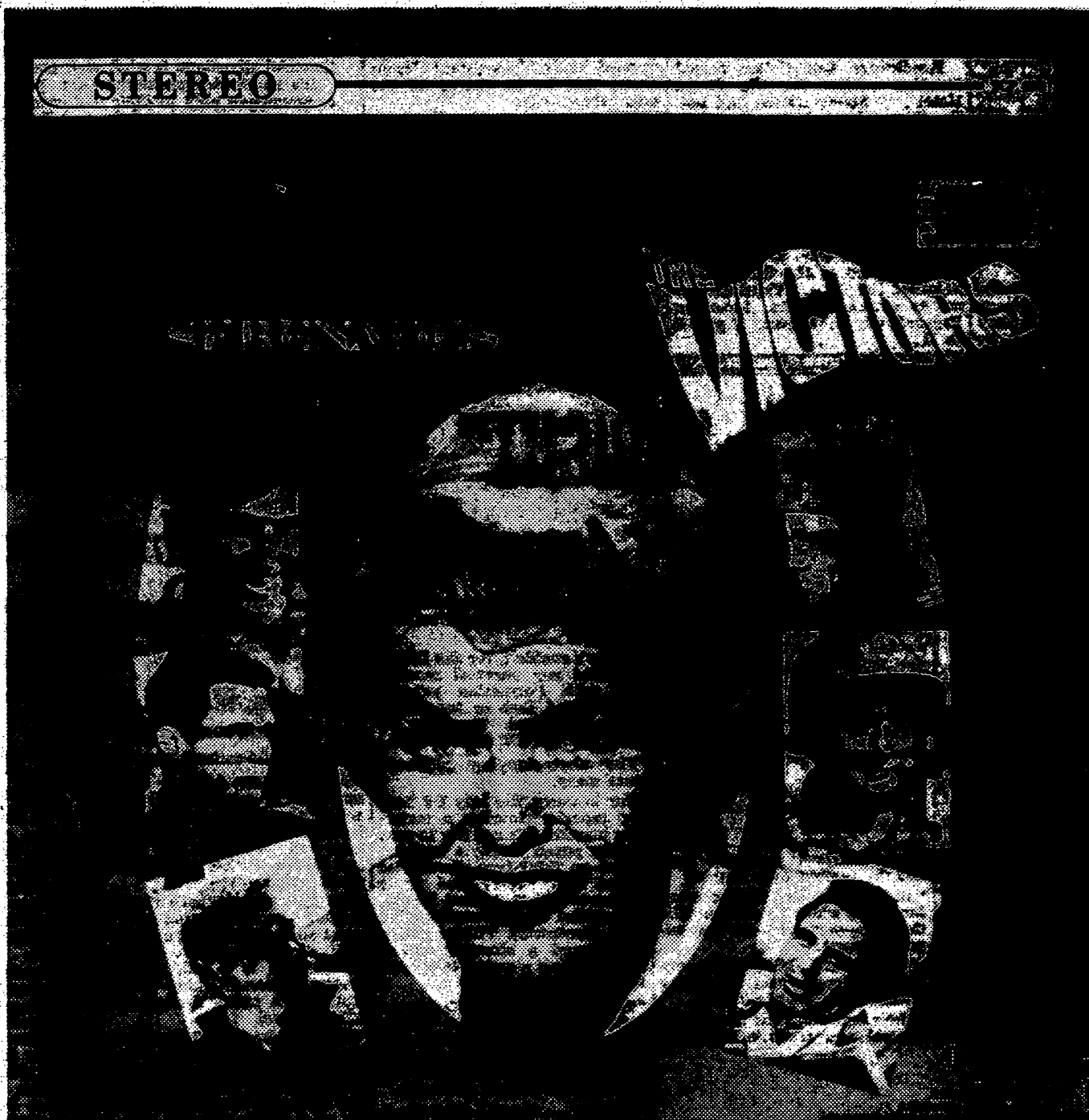
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Penny Singleton Offers to Settle 75G Suit Vs. AGVA for \$10,000 Costs

Los Angeles, Nov. 19. Penny Singleton, her 10-year suspension from American Guild of Variety Artists lifted as one of the first acts of new national board Oct. 24, will now try to settle her \$75,000 damage suit against union by asking only that she be reimbursed for actual out-of-pocket expenses incurred in fighting action of the AGVA trial board last June 6.

Such expenses amounted to slightly in excess of \$10,000, according to her attorney, William E. Ferriter, who said the actress would work directly with the AGVA national board, in a meeting now scheduled at its next session in February, in settlement of her damage suit at the suggestion of Federal Judge William C. Mathes. Ferriter and Edgar R. Bardin, AGVA attorney, appeared before Judge Mathes Nov. 7 and stipulated that the suit be dismissed without prejudice.

Judge Mathes, at the Nov. 7 hearing, suggested that the national board of AGVA be afforded an opportunity to make redress, inasmuch as it seemed to favor Miss Singleton through having voluntarily lifted her suspension and restored her to full membership. Such settlement of the suit, he said, would eliminate costly court action.

Should no settlement be effected at the February meeting, Ferriter said, the case then would go back on court calendar and Miss Singleton, past proxy of AGVA, would demand the full \$75,000.

Actress originally filed two suits. In addition to the \$75,000 damage action, another asked declaratory relief against her suspension by

the union. Both cases were to have been tried simultaneously, but following the national board restoring her to full membership at its initial October meeting the latter suit was dropped.

Vaude, Cafe Dates

New York

Kay Stevens has switched from General Artists Corp. to Creative Management Associates . . . Lester Lanin Orch resumes at the Americana Dec. 2 on bill topped by Patachou . . . Little Singers of Tokyo to start a tour with William Mofris Agency booking during March and April . . . Jimmy Durante pacted for the Elmwood Casino, Windsor, Ont., Feb. 5 . . . Roy Castle to the Nugget, Sparks, Nev., Nov. 29 . . . The Kingston Trio set for a one-nighter at the Iowa State U. Armory April 3 at \$6,000 as against 60% of the gate.

Bandleader Ben Cutler named function booker for the Pierre Hotel . . . Flying Artons and Lottie Brunn booked for the Coliseum (N.Y.) Christmas Circus starting Dec. 21 to 31 . . . Josie O'Donnell took off for a tour of GI bases in Europe . . . Carol Lawrence bows at the Flamingo, Las Vegas, Dec. 27 . . . Hypnotist John Kellisch to the Steak Pit, Paramus, N.J., Nov. 27 . . . Ruth Claire booked at the Office, Minneapolis, Dec. 16 . . . Vaughn Monroe to emcee the Mrs. American Pageant, St. Petersburg, April 2 to 11.

Circus Buffs CLAIRE and TONY CONWAY

have written another of their
sawdust circus epics.

Heir to Circus Wonder and Glory

another interesting feature
in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles

AGVA Exec Board Fires Irv Mazzei

Irvin Mazzei was dismissed as Coast regional director of the American Guild of Variety Artists by the union's executive board at a meeting held yesterday (Tues.) in New York. Economy was ascribed for the dismissal. No successor has been appointed but deemed likely his assistant, James Kelly, will be in charge of the area temporarily.

The dismissal climaxed a stormy discussion on Mazzei's attitudes. Although costs of administration were said to be the reason, some believe that it was Mazzei's political activity in behalf of the current and previous administrations which landed him in trouble with the newly elected executive board.

Meeting was still in progress at presstime yesterday. However, it's believed that the exec board's scrutiny was directed at other high echelon employees of the union.

Portrait Of an Agent

This self-profile by agent Joe Glaser, per Ralph J. Gleason's Frisco Chronicle column, speaks for itself.

"You don't know me, but you know two things about me: I have a terrible temper and I always keep my word," said Joe Glaser the first time we met. Glaser is president of Associated Booking Corp., which is to the entertainment business what U. S. Steel is to heavy industry.

With the exception of Joe Glaser, whose eyes are still steel blue and whose look is piercing as he starts his seventh decade, very few of the actors in the comedy of show business are giants.

Joe Glaser is not a tall man but he is a giant and he would have been rich and famous in any field he entered, even the selling of icecream to Eskimos. Instead, he shook hands with Louis Armstrong 40 years ago and fought them both to fame and riches and along the way founded the biggest booking agency short of MCA. [William Morris, Ashley-Steiner-Famous Artists and GAC, of course, will dispute Gleason this.—Ed.]

Joe Glaser keeps his word and, in my experience he does not lie. Not that he will always tell you what you want to know. Sometimes he tells you he won't tell you and sometimes he doesn't tell you at all.

But managers and agents and booking agencies and record companies behave just like governments and other big organizations which, as I. F. Stone told the students at the U. C. Journalism Department the other day, always lie.

I don't suppose they start out wanting to, it just becomes convenient. Record companies lie about sales, booking agents and managers lie about the success their artists are having.

If the show you catch is a bad one, you should have been there the night before. If the concert lays an egg, you should have seen the one in San Jose. If the performer is unemployed and with little future, he fractured them in Puyallup.

It's the same the whole world over. Sign with a record company and they promise the sky and deliver the sales, minus the returns. An agent is to sell and a manager is to collect and the maximum financial advantage is what each one is after.

It's no wonder performers are paranoid. They live among and communicate only to their audience and the world of show business, managers and agents. And they all lie to each other. So a Billie Holiday could look at a half empty theatre in New York and tell the producer "See my people come."

If you want to know what a show grosses, knock down the published figures by 10% or more. If you want to know how an act is doing in a night club, ask the waitress how the tips were the night before. And if you want to know how well a record is selling, ask a competitor.

We're moving more and more to a show business world in every way. The writers, as Nelson Algren says, do everything but write. Tickets for Madame Nhu's talks are being scalped and they run audience ratings on TV shows that present the President. No wonder Lenny Bruce started a career by remarking that the religious ads are rivaling the night club ads in volume.

"DEVASTATING" • "BRIGHT" • "HIP and HILARIOUS"

Exciting Critical Acclaim for America's Newest Comedy Sensations:

THE SHADOWS, Wash., D. C. By DON HEARN

Washington Daily News (Oct. 24)
"A couple crazy things happened to The Shadows this week.

"Jerry Stiller and Anne Meara. They just happen to be the funniest, freshest folks to invade the cafe circuit since Mike Nichols and Elaine May.

"Their material, most of which they pen themselves, is bright, at times bolsterous, hip and hilarious.

"Both are Brooklyn natives and former Shakespearean (!) actors. Also, Mr. and Mrs.

"I'm thoroughly convinced they are nothing less than true artists, and it's fairly unusual to run across true artistry in the helter-skelter world of off-beat comedy.

"Miss Meara is a divine creature. Tall, angular, with a healthy head of reddish-orange stringy hair. Mr. Stiller is on the pudgy side, reminding of Marcel Cerdan.

"Together they take you on some wondrous, wildly comic flights of fancy.

"Each excursion is an experience.

"Devastating is hardly the word for their brand of nonsense.

"Each of their skits — or vignettes, if you prefer — seems more hilarious than the last. Laughs tumble over laughs.

"Miss Meara has the edge on the lines, while Mr. Stiller fills the bill — perfectly — as the engaging square.

"I might add, Miss Meara exhibits a tremendous talent for dialect and fantastic 'faces'.

"Their material runs the gamut. Topical and realistic. It's per-

ceptive comedy. There are times one feels it's 'happened before.' To me?

"While I couldn't, for the life of me, find any personal association with Polynesian puberty rites, I did feel in tune with their tumultuous 'moments of truth' behind TV commercials.

"The show-stopping moments were many.

"For instance, the lady TV 'roving reporter' touring a maternity hospital (it's not fair to pass on the punch lines); a scathing satire on think-type shows like 'Open End' (Jerry and Anne prefer to call it 'Vacant Mind'); a beautiful bit of eavesdropping in a Greenwich Village coffee house; and a stunning sketch about calling a wrong telephone number.

"To say Stiller and Meara are brilliant is almost an understatement. They're easily the best practitioners of comedy I've encountered in months. The Shadows is indeed fortunate.

"Besides — they're just chock full of culture.

"My kind of culture. There is a message in the madness of Stiller and Meara: That

for most married couples, a house is indeed not a home.

"And — where are YOU going tonight?"

BLUE ANGEL, N. Y.

By JACK THOMPSON

N. Y. Journal-American (Nov. 6)

"Comedy is the keynote of the new Blue Angel show. All three act garner their share of laughs, but it is the stars — the hilarious man and wife team of Stiller and Meara — that really break up the place.

"It's Miss Meara that's the big laugh-getter. One reason for her great success is that she doesn't look at all like most comedienne. She is a tall, slender, lovely, innocent-looking blonde. But what a punch she has with a laugh line!

"Whether she is a girl suffering from a date whereon her beau took her to an Ingmar Bergman film and then to a Village coffee house to hear folk-singing; or as a giggly spinster who is an alleged authority on sex being interviewed on a TV program called 'The Vacant Mind,' or as NBC's Pauline Frederick

interviewing a demented doctor on radio, she is a master performer.

"Stiller plays more or less the straight man, but with such flawless timing his wife is made to shimmer throughout the act."

VARIETY

Crescendo, L. A.

Los Angeles, Sept. 20.

"Stiller & Meara's material is bright, hip, new and hilarious. Miss Meara is a lanky youngster with long, stringy red hair which she uses to advantage in skits. She's dressed in midwestern velvet jumper and white silk blouse.

"Stiller is shorter, slightly pudgy and plastic-faced; the combination is perfect in skits from tv commercials, an hilarious news interview with the cleaning woman for the astronaut's capsules, film bits tagged 'Scenes from the Cutting Room Floor' and a beautiful boss-secretary date sketch. Chief comic is Miss Meara, while Stiller is more of a straight man. Both are excellent actors, an asset in their delivery."

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'GOTTA GET A FRESH FORMAT'

Vegas Draws Some Dubious Notices

Las Vegas which has been content to go its al fresco Lady Luck way is coming into some invidious spotlighting which is said to cause the casinos no little concern. As result of "Green Felt Jungle" (Trident Press; a subsidiary of Simon & Schuster), by vet newspapermen Ed Reid and Ovid Demaris (as are incidentally, reviewed in VARIETY last week) one focus was on Senator Barry Goldwater's past associations and friendship with Gus Greenbaum, slain Vegas casino operator, and late convicted panderer-labor racketeer Willie Bioff.

This week the N. Y. Times started a series on "Why Las Vegas Gambling Is A National Problem" and Pulitzer Prizewinning reporter Wallace Turner accents operation of the LV casinos, how gamblers run 'em, their underworld connections, winnings (\$240,000,000 gross last year), how much is untaxed, underworld activities, heroin and bribery, Wall St. deals, "how Jimmy Hoffa pumps union funds into Nevada," why Nevada officials allegedly are worried about the state's gambler-economy, and the U. S. Government's concern in these issues.

Reid, too, is a Pulitzer Prizewinner (the Harry Gross bookmaking expose some years back) and, in answer to the "Green Felt Jungle" charges, admitted knowing both Bioff and Greenbaum. However he said he knew Bioff as "Al Nelson . . . he had contributed to my campaign (in 1952) through my uncle." (Bioff was known as William Nelson, which was his wife Laurie Nelson's maiden name, following pardon, after he gave Government other information on the old (George) Browne & Bioff shakedown connections with the Al Capone mob. Bioff got a 10-year Federal sentence; Browne, 8 years, when convicted in November 1941. Both were released in 1944 for "singing" to Uncle Sam.)

A special N. Y. Sunday Times story, as followup on "The Green Felt Jungle" statements, revealed that Bioff for a time was talent buyer for Greenbaum when the former bootlegger-bookmaker operated the Riviera in Las Vegas.

Agents to Seek Union, License Dept. Aid in Tiff With Personal Managers

Artists Representatives Assn. is

planning a clampdown on personal managers who solicit jobs for their clients without going through a recognized agency. ARA asserts that personal managers who continue to solicit employment for their clients not only violate regulations of the American Guild of Variety Artists but also run afoul of N.Y. City and State regulations. These call for an employment agency license when soliciting jobs for clients.

Last week's ARA meeting resolved that the organization would first take all steps to eliminate the threat from personal managers. It will go on the warpath if managers persist in getting jobs for their clients. The ARA declares that it's all right for a manager to be present at negotiations, but the dickering must actually be done by a licensed agent.

The agents have been warring against inroads to their revenue at an accelerated rate since the demise of MCA. Among some top acts, there are still a few that haven't inked with any agency but let either a personal or a business manager solicit work for them. In some cases, an attorney takes care of an act's business.

In all cases, the percenters claim, the law is being violated, and they feel that they will enlist union cooperation at first. If that fails, the agents say they will file charges with the N.Y. City Dept. of Licenses.

Waldorf's Clyde Harris Sets Nancy Wilson And Brown Jr.; King's Big Biz

Upon Lena Horne's recommendation, the Waldorf-Astoria's Clyde J. Harris has booked Nancy Wilson and Oscar Brown Jr. for the January slot in the Empire Room following Janet Blair next month. Room closes for two weeks after Miss Blair exits. Paul Anka is the June prom booking, his first time away from the Copacabana.

Jack Carter is the second stand-up comedian booked by Harris into the Waldorf in February. Alan King, concurrently, broke the attendance and money record a week ago Saturday night, he says; \$12,000 via 525 dinners and over 400 at supper. Carter stays until Easter, then Harris closes the room for Holy Week and reopens with Patti Page in May followed by Anka. Harris states that King topped Harry Belafonte, Lena Horne and Maurice Chevalier's previous peak takings over this past weekend.

'OR ELSE,' OPINES LES MACDONNELL

Showmen must learn to abandon traditional bound entertainment formats, no matter how profitable, if the theatre is to survive, according to Leslie Macdonnell, managing director of Moss-Empires Theatres, the largest variety circuit in Britain. Another lesson learned by theatre operators is the necessity to diversify. An owner can no longer look toward any one field to maintain a house, he avers.

What's more, Macdonnell feels, the public will support new ventures even if untried. He cited as a major example the London Palladium's abandonment of traditional pantomime this year in favor of what he described as "the world's first space musical." Tagged "Man on the Moon," it opens Dec. 23.

In order to do this show, Macdonnell says he jettisoned the pantomime which always meant "money in the bank" for a 12-week run. In normal years, when pantomime was first announced, there was always a line in front of the house. He concedes that it was an enormous gamble to abandon the safety of this traditional holiday entertainment form.

However, Macdonnell asserts, the gamble paid off. The news of a different type of entertainment during the holidays created more of (Continued on page 64)

Bandleaders Sue to Void Musicians' Pact With N. Y. Hotels, Niteries

Shelly Davis' 'The Party' His 3d Hollywood Niterie

Hollywood, Nov. 19.

Shelly Davis, who recently acquired ownership of the Crescendo and Interlude niteries on Sunset Strip, has added another Strip spot to his spread, The Party. Bill Gilbert, who sold majority piece of site to Davis and his group, will retain a minority interest and continue alignment with operation.

Name change will be given club within next 10 days and a policy (The Party for a time booked jazz shows, lately rock 'n' roll) switch looms, too.

B'ham's Posh New 'Si Bon' Strong On Name Cafe Acts

Birmingham, Nov. 19.

The "C'Est Si Bon," newest local niterie, has embarked upon a policy of name acts. Already this ultra-modern club which seats over 700 has he adlined Denise Darcel, Marion Marlowe, Frank Parker and most recently the husband-wife team of Dagmar & Dick Hinds.

"C'Est Si Bon" is located on the Birmingham-Montgomery highway about eight miles from the downtown and upcoming are Mamie Van Doren, Johnny Puleo & His Harmonica Rascals and Enjla Is, comedian Rex Ramer. Joe E. Lewis is due in December.

Manager is Gene Riley who formerly operated "The George Club"; present "C'Est Si Bon" is built on the same spot of this earlier club which burned down. "The C'Est Si Bon" is a membership operation (\$8 a year) and Riley reports a membership of over 2,700.

A restraining order to enjoin New York hotels and cafes from carrying out terms of a new contract recently negotiated between hotelmen and Local 802 of the American Federation of Musicians is being sought by the Orchestra Leaders of Greater New York. The group has filed a suit in N.Y. Federal Court charging that the sidemen are not employees of the hotels nor niteries, but of the orchestra leaders. Action contends that the hotels cannot negotiate for musicians not directly employed by them.

Named defendants in the suit are Clyde Harris, of the Hotel Waldorf-Astoria, as chairman of the Hotelmen's Committee of The Hotel Assn. of Greater New York; H.H. Gerstein, of the Restaurant League of Greater New York; Oscar Goodstein, of Birdland, and Ben Harriman of The Metropole.

OLOGNY claims that the negotiators are in violation of Federal antitrust laws because they fix the wages of sidemen who are not directly employed by the hotels. Union presently holds that orchestra leaders are members of AFM and are employees of the music buyer. On the other hand, the maestro group argues that the batoneers are independent contractors who hire and fire the musicians in their crews.

It's also alleged that the Labor Management Relations Act is violated by a provision that the music buyers must make contributions to Musicians Union Welfare Fund.

It's understood that privately the defendants in the matter would like to lose the case. They feel that if the orchestra leaders were ruled to be employers in this suit, the innkeepers would be relieved of Welfare payments as well as responsibility for Social Security payments, unemployment compensation and other fees that employers are normally saddled with.

Beverly Hillbillies' 44G Gross Keeps Ohio State Show Card Out of Red

Columbus, O., Nov. 19.

The Beverly Hillbillies saved the entertainment card at the Ohio State Fair from going into the red, according to the profit and loss statement given to the State Controlling Board.

Net earnings were \$2,207. Three of the seven acts were in the red. The Hillbillies' eight performances grossed \$44,000. Profit on the Hillbillies' act was \$3,328. The four performances of Johnny Mathis showed a net profit of \$357; the Rotroff Auto Thrill Show netted \$474 and a wrestling show \$2,195.

The eight performances of "The Real McCoy's" grossed \$13,762 but expenses of \$16,588 put the act \$2,826 in the red. Also in the red were the pop concert, \$826, and the auto races, \$496.

The Expositions Commission reported an overall net of \$76,805 on the 11-day fair.

Van's Vegas 'Guest Nite' Stirs Lotsa Act Interest

Las Vegas, Nov. 19.

Garwood Van, entertainment director at the Castaways, has inaugurated a Monday "guest star night" which is stirring interest among acts wanting a showcase in Las Vegas.

Barry Ashton's nudie revue, "Playmates of '64," has Mondays off, so Van has been bringing prominent acts which have never worked Vegas in from out of town. Acts are paid scale, but are willing to do the one-nighters, as many bookers cover.

Van, who had the house orch at the old Trocadero in H'wood in 1937-38, got the idea from the guest star nights held in those days—which introduced many acts which are top liners today.

British Rock Singers Find Harmony in Norse Gigs

Goteborg, Nov. 19.

British singers are invading Scandinavia. The Beatles recently toured Sweden and The Caravelles (femme group) are due soon for a six-day swing through all Scandinavia. Michael Cox, who toured Swedish parks last summer, returns the end of November.

The mono-monikered Heinz, whose "Just Like Eddie" is high on the Swedish disk best sellers, is slated to be the season's last vocal visitor. He'll be accompanied by his The Saints orch. The North Men will back The Caravelles and Cox.

Marlene May Make N. Y. Cafe Debut at Basin St. E.

Deal is on for Marlene Dietrich to play her first N.Y. niterie stand. Negotiations are on for the actress-singer to appear at Basin St. East for four weeks starting in December. Also in the works is an engagement for the singer at the Flamingo, Las Vegas, in February. Miss Dietrich has been playing the niterie circuit, but thus far has eschewed New York despite several offers from various hotels. The Agency of the Performing Arts is handling Miss Dietrich's cafe dates.

THEY WON'T MISTAKE YOUR ABSENCE FOR EVIDENCE OF SUCCESS . . .

One thing about show Business: It is success-eager and success-impressed. Show Business's span of attention does not prolong itself. Memory lingers, but also falters. You must re-charge the batteries of your own standing, re-stage the drama of your own prestige. You cannot assume that your importance, your credits, your market value is assumed.

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Costume Balls Lose Plenty Color, B.O. With Ban on Femme Impersonators

A costume ball seems to have hard economic and sometimes equally artistic gladdening these days. Several of the traditional bal masques that used to abound in New York have found it too great a strain to continue. The Art Students League and Artists Equify have been forced to abandon its annual madness because the returns just didn't warrant continuation.

Probably the oldest ball in New York is the Kit Kat Club's annual Artists & Models Ball which came off Friday (15) at the Biltmore Hotel, N. Y., for the worthy benefit of its scholarship fund. This is one of the oldest and more respectable institutions which provides for continued cultural activity in artistic fields. The society leadership is presumably working on the assumption that the entire field of masquerade balls needs a cleanup, new orientation and a return to higher artistic levels if it's to mean anything.

It's hard gladdening at this time, only about 750 showed up at this event, paying \$10 for those in costume and \$15 if not.

When the organization called for a cleanup, the word must have gone out that the femme impersonator act wouldn't be welcome. None showed, and it generally takes some strong hinting to keep them away from a situation where they can cavort and carry on. Also

missing were their highly elaborate gowns which frequently are the best that Klein's has to offer.

What's more, the color they generally provide was missing. They leave the fuss made over them, and they take the kidding well, especially on their way to the men's room. Also the revenue they usually bring in was considerable so the Kit Kat must have realized what their absence would mean.

The gaudes were not too much in evidence this year. There were several skimpy bikinis, one in

(Continued on page 65)

Bill Doll Gives New Twist To Old Tortoise, Hare Race

Bill Doll's promotion for the Avis Rent-a-Car System, which will operate antique car track at the N.Y. World's Fair, called for an unusual race held Monday (18). Competing were a runner, a car, girl hikers, antique car, camel, stage coach, high wheel bike, pogo stick, chorus dancer, stillwalker, unicycle, donkey cart, roller skater and dog sled. The runner won the event.

Race was held as a publicity gimmick to help introduce the Avis announcement of the operation of antique car reproductions to run at the Fair as well as its operation of a rent-a-yacht service to be based at the Fair's marina.

Anka's Warsaw Concerto

Paul Anka did a quickie reshuffling of his schedule early this week so he could play another date in Warsaw after a three-day (Nov. 18-20) sellout there. He will return to Warsaw for the extra date Friday (22) after an engagement in Gdansk.

Anka also appeared in Lodz and Katowice.

Elect Baumgarten New ARA Prexy

Dave Baumgarten, head of the Agency of the Performing Arts, was elected president of the Artists Representatives Assn. at a meeting held last week in the ARA offices. Hattie Althoff, Bert Block, Jack Russell and Joe Sully were elected vice-presidents.

Joe Singer, of the William Morris legal staff, was named treasurer. Benny Kachuk will be secretary. Baumgarten succeeds Eddie Elkort who, after nine years, refused to run for a 10th term because of pressure of private business.

Officers were elected by the ARA board of governors which was named by the membership earlier in the meeting. Board members, in addition to the officers, comprise Howard Hausman, Jack Whittemore, Paul Sherman, Jackie Green and Gil Nelson. Representing associate members are Singer and Norman Weiss.

The election meeting also honored Hattie Althoff on her 50 years in show biz dating back from the time she was a child singer in an act with her sister, and Dick Henry, the vet agent who marks his 60th annal in show biz.

Elkort was given the title of president emeritus by the organization. Only other president ARA had was the late William Kent. Sandra Gray remains recording secretary.

MEL STEIN ACQUIRES CHP'S GATE OF HORN

Chicago, Nov. 18. The Gate of Horn folk niteries has been taken over by Mel Stein and will supplement its folktime diet with jazz in future shows. Stein is the brother of Hal Stein, who along with Rudy Orisek purchased the club from Allan Ribback earlier this year.

The club had been in and out of the black during the latter part of Ribback's ownership, according to Rush Streeters. Stein and Orisek booked lesser names in the folk field and appeared to have steady if not spectacular biz. The niteries, in its old Dearborn Street location, was one of the first folk clubs in the country.

Jimmy Savo Biog

"I Bow to the Stones" by Jimmy Savo (Frisch; \$3.75) is the warm-hearted autobiography of the Manhattan childhood of the late, great comic who died in 1960. It was dictated, late in his life, to his wife, Nina. Title stems from axiom of Jimmy's father, an Italian shoemaker who emigrated to New York's E. 97 St. Elder Savo admonished his offspring always to bow to the stones in the street, his way of suggesting that they accept adversity and go on. Jimmy did, but in his years of glory, he always carried a few stones in his pocket for insurance.

George Freedley has provided a comprehensive intro to this book, recapping Savo's Broadway triumphs, and the tome carries nice line drawings by Victor J. Dowling, evoking Gotham at the century's turn. There are also some good photos of Savo in his foot-light prime.

Mrs. Savo, who met Jimmy when she was sent to interview him for a newspaper, has just returned to U.S. from Italy, where she went to set up the Jimmy Savo International Art Centre, non-profit foundation established in 11th Century castle the Savos rebuilt.

Volume is important item in show biz lore, a glowing testimony to the quiet little man with the sad eyes and great miming talent which made him one of the beloved immortals of Broadway. Rod.

Inside Stuff—Vaude

The longtime vaude duo of Grace Clark & Colin Murray have mixed reports here that they are quitting show biz because of alleged ill-health of the distaff half of partnership. Now in resident vaude at Edinburgh's Palladium Theatre, they said: "We have no plans to give up in the immediate future, and are contracted for another two years." Duo say their health at the end of that time will decide whether they can call it a day. They are known in Edinburgh as "Mr. and Mrs. Glasgow," and offer a comedy cross-talk act, with much emphasis on husband-wife bickering. Act is current in the "Bonnie Scotland" winter revue, which opened at the Metropole Theatre, Glasgow, Friday (15).

Construction started last week at Palisades Amusement Park, N.J., on an aerial Sky-Ride imported from Switzerland by the park's prexy, Irving Rosenthal. The \$365,000 ride, designed by the Von Roll Co. of Berne, will be a major attraction for the park which opens its 67th season next March 28. Also new will be a Show Boat Fun House which replaces a fun house destroyed by fire last summer. Rosenthal feels that '64 will be a banner year for the park inasmuch as the season will coincide with the opening of the N.Y. World's Fair across the river.

Tony Martin, With Nerve Tonic, Debuts at Carnegie Hall, N. Y., to Okay 116

Making his debut at Carnegie Hall Saturday night (16), Tony Martin added a couple of other firsts. It was probably the first time in these premises that an artist slipped his nerve tonic in full view, front and center (unless Joe E. Lewis has played here). And it was the initial occasion where a \$6.99 top audience was asked to sit through retakes because an LP was being recorded and some lyrics had been booted.

Aside from that, the toniest of the Martins drew a reported \$11,200 worth of his night club following, gave them the show they came to enjoy, was lavish with tributes and announced that he'd do a repeat Feb. 15.

A 36-piece band led by Al Sennrey, the singer's longtime accompanist, had a tendency to blast the brass, but otherwise back-stopped capably. Also on hand were The Martones (Sally Gray, Tom Allison, Carol Turnbow and Joel Wiest) who provided good vocal support.

The two girls and one of the men were given solo spots in a generous gesture from Martin, who had kind words also for the late Edith Piaf, Jimmy McHugh, the football Giants, and Ernie Boyle, a swinging trumpeter who took a couple of choruses of "Manhattan."

Martin's songs in the first half, which ran an hour, included such tunes as "Breezing Along With the Breeze," "Days of Wine and Roses" and "Lullaby of Broadway." Second part, which went 70 minutes, comprised "Arriverderci Roma," "La Vie en Rose," "Autumn Leaves," a Mexican song, "Manhattan," "In the Mood For Love," "Begin the Beguine" (Martin's first recording and one of the slipped lyrics) "You Stepped Out of a Dream" and a Rag-waving "Tenement Symphony."

While the singer displayed no nervousness when he came on, he acknowledged his insecurity as he took a couple of swallows and from then on seemed to loosen up considerably. A couple of spots in his gag routine could have been snipped, not because this was Carnegie Hall but because they weren't in good taste.

But otherwise Martin was amusing and can wisely develop the mild self-kidding in which he indulges. He played a most accept-

able short clarinet solo to remind the folks that he had begun as a band musician.

The almost-full house at a steep scale for a solo singer demonstrates that Martin has a strong pull among the moneyed and probably can repeat in a dozen carefully-picked concert halls. Leve.

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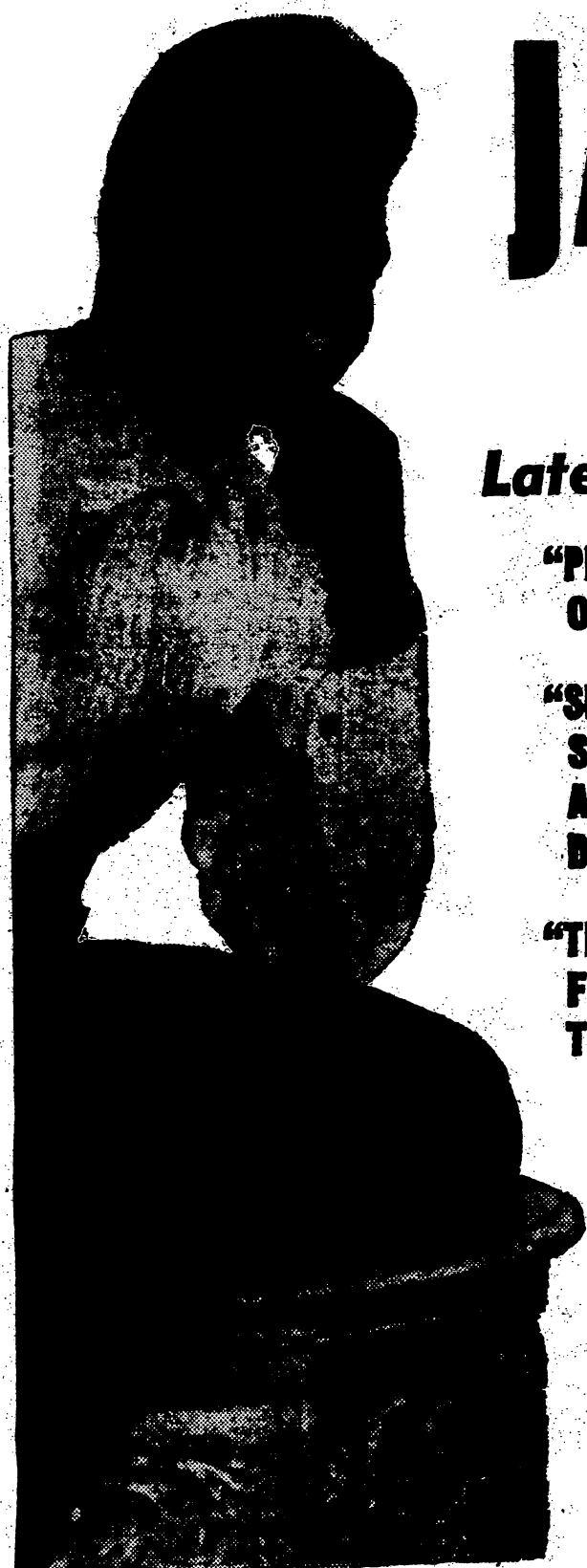
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New York City

Dear Mr. Bart,

We are just awakening from a showman's dream: A solid week of capacity business, each day ending with block-long lines of people unable to gain admission to the crowded Theatre! That was our experience last week with James Brown and his revue.

I want to express our thanks to James Brown for his efforts. Every show was perfect. He never let up on his driving, emotion-packed delivery. His supporting acts followed suit. The result was an atmosphere of appreciation and excitement.

Countless expressions of superlative praise were heard on all sides from our appreciative audiences. In this connection, may I express my thanks to you, Mr. Bart, for your co-operation. You helped make the engagement a source of pleasure as well as profit.

We are looking forward to a return engagement of the show.

Very cordially yours,

Frank Schiffman
Frank Schiffman

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Unit Reviews

Dick Gregory Show

Albuquerque, Nov. 19.

Dick Gregory, Vince Guaraldi Trio (3), Margie McCoy. At Johnson Gym, U. of New Mexico, Albuquerque, Nov. 10, 1963; \$2.75 top.

Dick Gregory, who's on a one-nighter tour, has a hip show for hip folks. It digs in, it damns many established institutions, but it still delights.

This was the comic's first outing in this area, but his approach and his style are not new to local folks who have caught him on tv.

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Audience here, predominantly college students, responded very well to most of the bright barbs.

Show came across excellently, with only possible criticism in the acoustics. Many of the well-timed gags missed completely because of poor handling of sound equipment, and the sound setup in this structure.

First half of the two-hour concert is musical, with jazzster Vince Guaraldi trio and chirper Margie McCoy. Latter, a blond looker, is sexy, sultry and adequate as a singer. But she should brush up her stage demeanor, since she doesn't come across nearly as smooth as Guaraldi or Gregory. She looks good, sings about average as a jazz vocalist, but needs to improve her staging.

Jazz pianist Guaraldi is a talented chap with a lot of music in just two hands. His trio work (piano, drums and bass) is a pleasant bit of stuff that satisfies nicely. This is jazz that is crisp, bright and well-arranged, although it comes across sounding very free and ad lib.

Gregory comes on for the last half of the bill, and the audience was waiting for him. His barbs—and there are plenty of them throughout the 45-minute solo—hit hard and hit home, but still please. It's a running commentary on present-day American life, with the race relations angle constantly the focal point.

The overall performance, however, isn't racial, but runs the limit of the stuff in the newspapers. Constantly there are bright endings, barbs and bombs on established institutions. With a college audience, they go across much smoother and get better results.

Mitt.

Eddy & Sherwood Show

Melbourne, Nov. 3.

Presented by Chequers Restaurant-Aztec Services Pty. Ltd. and Tivoli Circuit Australia Pty. Ltd. Stars Nelson Eddy & Gale Sherwood; features Theodore Paxson, Des O'Connor, Chetney Clark, Delays (2), Iran Boys & Vera (4), The Kempinskis; designed and staged by Angus Winneke; musical direction, Chetney Clark. Opened at Tivoli Theatre, Melbourne, Nov. 2, '63; \$3.93 top.

This apparently is Nelson Eddy's first venture in a theatre with his 10-year old act with Gale Sherwood, and the pair easily make the transition from cabaret to a large house.

Possibly the turn is essentially the same, with pianist Theodore Paxson and 10-piece orchestra on stage. But it runs smoothly in the Tivoli and one gets the impression that Eddy and Miss Sherwood don't really need mikes, so powerfully do their voices come over.

That nostalgia is in the air is evident with a burst of applause greeting announcements of any number associated with Eddy from past films. But Eddy, who still is

in fine voice, prevents this getting out of hand by his warming modesty which registers well with patrons. He also reveals fine traits of showmanship and delivers what the audience wants to hear with a humorous and unexpected twist.

Miss Sherwood is easy on the eye, has a voice to match Eddy's and is an accomplished comedienne. The duo got a tremendous, well deserved ovation on the first night and look set to break records during their four weeks' booking in Melbourne.

The supporting bill, which occupies the show's first half, is one of the strongest to back an international star here. At no time is a "marking time" atmosphere apparent, so frequently present on such occasions.

English comic Des O'Connor emerges unobtrusively with an engaging manner and original patter. It is perhaps a mistake to have three turns with an acrobatic flavor on the same bill such as this but, since these are all really top rate, it doesn't seem to matter too much.

From Persia are The Iran Boys & Vera (the latter being merely decorative onstage). Foursome obviously would make more impact if they didn't follow the other two acrobatic acts and finish the first half.

The Kempinskis, from Germany, have a suspenseful routine with the male partner balancing a tall aerial pole on his shoulder and then head, up which the female partner clammers and somersaults.

But loudest applause goes to The Dalrays, two males of contrasting heights, who provide much fun in their perfectly timed knockabouts. Particularly effective is a duet from "Carmen" (in appropriate garb), meticulously mimed to an operatic recording.

American Chetney Clark more than holds attention with a harmonica recital. He also conducts the band.

Except for a brief warmup on the part of Des O'Connor, Eddy and Miss Sherwood occupy the whole of the second half, being on stage for 50 minutes. Stan.

Illness Ends Nelson Eddy Show at Tivoli, Melbourne; Near Riot at Earlier Perf.

Melbourne, Nov. 19.

The Nelson Eddy Show wound up Saturday (16) night after the ailing singer appeared for 15 minutes against doctor's orders. He was directed to rest his voice for six weeks following his return to the U. S. later this week.

Nelson Eddy, who's topping the bill at the Tivoli Theatre here with partner Gale Sherwood, returned to the stage Thursday (14) after missing four performances due to illness. During the week following the duo's Nov. 2 opening Eddy developed a cold, laryngitis and a fever. He insisted in going on for a Saturday matinee but lost his voice after two songs.

Before the start of the Saturday (9) evening performance the audience was informed from the stage that Eddy would not appear. Hundreds of angry patrons demanded their money back. Threats of legal action were also made. English comic Johnny Lockwood and Irish tenor Bill McCormack were hastily substituted. They and Miss Sherwood filled in nicely and show ran 15 minutes longer than usual.

Some 400 customers of the 1,400 capacity-filled house sought refunds according to Tivoli managing director Gordon C. Cooper. He pointed out at the time of the incident that refunds would either be made or anyone caring to could have tickets exchanged for a performance later during the four-week engagement of Eddy and Miss Sherwood.

Fresh Format

Continued from page 51

a stir than pantomime. Returns already insure sellout houses and a longer run. Present indications are that it can run for much more than a year.

All this happened, he notes, even though neither the authors nor cast had been announced and only the concept was made public. It was an idea that was dreamed up in company with producer Robert Nesbitt. It will have rear, front, and side projection in conjunction with elaborate sets and space-age gadgetry, and of course, live actors.

Macdonnell points out that he took the step before the public could get tired of the old and look for something new. He felt that the Palladium should apply its traditional leadership and explore new paths of entertainment. Thus far his contention is being supported by British theatregoers. He believes that it's best for a showman to decide whether a policy is old hat before the public does it for him.

Another point that Macdonnell stressed was that a showman should have no politics. He has been buying several items from the Soviet Union such as The Red Army Chorus and the Bolshoi Ballet. He feels that if there were more shows of that category being shown around the world, there would be less misunderstanding.

He opines that the Russians are just as anxious to export big attractions as the public is to see them. He has travelled extensively behind Iron Curtain countries in order to find suitable attractions for England.

Macdonnell emphasizes that there is a need for showmen to reorient their thinking. They cannot remain in traditional grooves in a moving society. Competition will force them into new ways. He cited one example as the need to come up with an attraction to counter the "Crazy Gang." He whipped up the "Black & White Minstrels" which will have a run of several years. He is now working on a second edition to open in 1965.


He holds little hope for vaudeville. As much as he loves the form, he cannot see any future for it. But new thinking will put the theatre on a firm basis and it's up to showmen to come up with the ideas that will keep the theatre prosperous and entertainment seekers happy.

Eartha Kitt

Continued from page 1

can a place book expensive acts? Only once or twice a year. They always lose money on them. They do it for prestige and hope to

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make it up on the lesser-paid artists."

Miss Kitt recalled how an informed artist can come to the aid of a troubled nitery. It was in Canada at a club that had suffered a string of unsuccessful presentations and Miss Kitt was advised to cancel her engagement when the operator was unable to put up the required advance money.

"But I learned by asking around that he always pays his bills and I insisted on working so he could keep the club open for at least my schedule," the singer pointed out. "There was a full house and I saw no reason why nightly payments could not be accepted."

"The agent is trying to make the best deal possible for an artist and it's always the best economic deal," she observed. "But there must be a consideration of factors besides money. It works out better in the long run."



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ASSOCIATED BOOKING CORPORATION

New Acts

MAURY WILLS & FOLK SINGERS (6)

Songs
15 Mins.

Sahara, Las Vegas

Maury Wills of the champ L.A. Dodgers baseball team proves here that he can gracefully segue into professional singing when he decides to give up professional ball-playing.

Wisely, the top-rated Negro base-stealer concentrates on interesting folk songs which don't require complicated intonation and range expected of a singer backed by many years of vocal training—and what he does he does extremely well. Strumming a guitar, he's backed by the Baytown Singers (6), five handsome young males and a beautiful blonde femme named Katie Hartman—billed here as "The Maury Wills Folk Singers."

Neatly sparked by Wills, the group (with three guitars, one banjo, one bass) offers "Wayfaring Stranger," "Wabash Cannonball," "Pet Doc," and "Horn of Plenty." Wills has savvy stage presence, and comes up with such laugh lines as "Thank you, you're a good audience—almost as good as the Yankees." Duke.

ANDRE TAHON COMPAGNIE de MAROTTES

Puppetry
30 Mins.

Rendezvous Room, L.A.

Following more auspicious lookings in a complete theatrical show at Disneyland and a bigscale nitery act at Las Vegas' Stardust, Andre Tahon brought his French Compagnie de Marottes to the Rendezvous Room, L.A., for a week of showcasing obviously aimed at television attraction.

Tahon, however, was forced to greatly abbreviate his show in this limited setting, although it is an expansive presentation for the room.

His offerings remain frequently delightful and charming, but they need considerably more freedom to indicate the scope of his work. Each of the sections presented here has been cut and Tahon works without the lavish sets and production facilities.

It is undoubtedly among the better offerings of this room and should prove a real treat for regulars. Tahon's Marottes, which most Americans would choose to call puppets, range from Russian ballerinas that look like Hansel and Gretel characters to 21 of the most delightful mice anyone will ever see.

But the real attraction—and one which could turn into a solid merchandising gimmick—is "The Caterpillar and the Snail," the most lovable fluffy creature in the show.

Tahon is assisted by Don George and Gene Columbus in running the show, which was entirely conceived, directed, choreographed, designed, costumed and produced by Tahon. Dale.

DICK ALBERS

Trampoline
8 Mins.

Latin Quarter, N.Y.

Dick Albers, billed as a former Olympic champ, is a fine trampolinist, showing a deal of originality in the execution of tricks and a comedic skill that gives his turn many facets.

Albers does a lot of traditional tricks, but adds comedy touches that gives the turn added interest. He gimmicks up a few sequences with a turn at rope-kipping on the bed, and a breakaway costume that permits him to go off into a serio character. Jose.

VENDRYES

Magic
7 Mins.

Latin Quarter, N.Y.

Vendryes is a skilled and smooth magician whose forte is making doves appear at will. He works with grace, elegance and speed. He accomplishes quite a bit in his comparatively brief time, throwing in a few cigarette tricks as well.

Vendryes has dressed up his act nicely. There's a small fountain playing while he performs. The white tie and tails provides added class to the turn and he walks off a hit. There is little doubt that he is accomplished in more fields, but it's evident that the running time didn't permit further exposition of his talents. Jose.

FRANCOISE HARDY

Songs
30 Mins.

Olympia, Paris

Francoise Hardy is a tall, gawky young miss with a pleasant little face and straight hair falling to her shoulders. She balances back and forth on each leg while singing in a husky, simple but gracious voice and can even stand for a slower ditty.

She writes most of her own songs which are geared to the rock lilt. The songs have okay melodic strains and are mostly concerned with youthful palship here where love is still pure and there is no revolt or maladjustment.

At times there is an inkling of bite but these are infrequent. Miss Hardy is a hefty recordseller but is, as yet, somewhat gauche and amateurish in in-person stance and mike presence. But she does have a disarming girlish piquancy that could be developed with more roadwork and growing knowhow.

She may be one of those new disk stars who could develop a more personalized drive and outlook and outlive the present, rock-imitative craze here. As is, she is now more potent on platters than in-person. Only 18, she could eventually turn into a true singing star. Her U.S. possibilities may shine later but are in abeyance as yet. Mosk.

RON HUSMANN

Songs
25 Mins.

Rendezvous Room, L.A.

Following top roles in several major Broadway shows, ("Tenderloin," "Fiorello," "All American") Ron Husmann bows as a nitery singer and proves he has everything it takes to make him as successful in this field as he has been on the stage. Singer is a pro, has a voice that shows solid training and works with security on the floor. He handles himself with polish, establishes definite audience rapport and has developed arrangements and material perfectly suited to his delivery.

Much is in the showtune vein, such as the title tune from "She Loves Me" among his better entries. "Lucky Star" shows pop appeal and "Lost in the Stars" indicates depth and versatility of his ability. Pro stature shows throughout in way he mikes, frequently eliminating the sound system in a manner that doesn't even show a difference in aural quality. Dale.

EDDY SEIFERT & CO. (3)

Contortion
5 Mins.

Latin Quarter, N.Y.

Eddy Seifert & Co., trio of amazing contortionists, in some of their work indicate that they may have boneless bodies. They get into weird positions in a manner that suggests that they are natural stances. One of the more awe-inspiring feats is their ability to support their bodies on a stand by which they hold themselves up by their mouths.

By necessity, they do a brief turn, but it can be assumed if left to their own devices, the three of them could wind up their act by spelling out M-O-T-H-E-R with their bodies. Jose.

SERENDIPITY SINGERS (9)

Songs
35 Mins.

Bitter End, N.Y.

The bare brick wall behind the stage at Fred Weintraub's Bitter End coffeehouse has provided a solid backdrop for a lot of rising talents in the last couple of years—Woody Allen, Bill Cosby, Peter, Paul & Mary, Danny Meehan, The Tarriers—and the wall is currently casting the shadows of nine kids who also should move up fast.

Displaying an amazing commercial maturity in stride with their collegiate freshness and bounce, the Serendipity Singers blast a nine-voice set backed by five guitars, banjo, bass and tamborine self-accomp that rocks the joint. Most of the material is original, rousing and melodically and rhythmically simple. All solo lustily and most all take a turn at emcee chores, a gimmick that adds nicely to the lively pace. They have been gathered together from

the west, midwest and southwest and look as though they bloomed in unison on the big campuses out thataway.

Book includes "Sing Out," "Goin' Home" and "Sunshine Special," all upbeat and belted straightaway with little or no arranging bric-a-brac. They frankly dip into the ersatz folk catalog for "Boots & Stetsons" and "Don't Let the Rain Come Through," the latter a bright takeoff on a nursery rhyme. Of special interest is a folklike original based on the Negro rights battle, "Freedom Star," done in the sock style of the other upbeaters.

The belting vitality of most of the book is the key, and the strong multi-acting accom makes an exciting base. They'd make a good emergency crew for any of tv's sagging variety outings extant.

Roster is Bryan Sennett (leader), Jon Arbenz, Brooks Hatch (banjo), John Madden (12-string guitar), Mike Brovsky, Bob Young, Tommy Tiemann, Diane Decker and Lynne Weintraub.

Group got the handle, "Serendipity" from boniface Weintraub. It's a word coined by Horace Walpole in 1754 (in his, "Three Princes of Serendip") and means "happening upon or making fortunate discoveries when not in search of them." Since the group wandered into the Bitter End one night unannounced and took the stage to put the place in an uproar, Weintraub figures the name is appropriate. Bill.

House Review

Music Hall, N.Y.

"High Spirits," produced by Leon Leonidoff; Symphony Orch directed by Raymond Paige; settings, James Stewart Morcom; director of stage, John Jackson; special lyrics, Albert Stillman; with Helen Wood, Maria Neglia, Niemen Bros. (4), Alan Cole, Nancy Leighton, The Tally-Ho's; Music Hall Ballet; Rockettes (dances by Russell Markert); "Wheeler Dealers" (MGM), reviewed in VARIETY issue of Sept. 25, '63.

New production here at the vast Music Hall is tabbed "High Spirits," and it measures up to such title. Whole show runs less than 44 minutes, and it seems even briefer because it's so well paced. Bill leans heavily on terping though there's the usual singing group, this time the Tally-Ho's, with Nancy Leighton and Alan Cole as highly proficient soloists. The femme has such a fine voice that she should be given more time on stage.

Session carries out the Thanksgiving Day spirit, with one scene tagged "Thanksgiving Dinner," with usual embellishments. Helen Wood, a shapely, agile terper, is introduced via a platter brought from a huge broiling pan, and scores heavily.

Maria Neglia furnishes the novelty portion of this layout with her nimble violin numbers, one of which is "Fiddle Faddle." She does several other tunes including "Days of Wine and Roses," with her pizzicato work amazing. The Niemen Bros., billed as "dancing waiters," help in several numbers with Miss Wood.

The ballet is garbed in waitress outfits to carry out the Turkey Day atmosphere. Topnotch as usual, with Marc Platt taking the bows for his original direction of the group.

The Hall's Rockettes, introduced as slick-covered Havana cigars, per usual make a big impression with their precision dancing. This time, the group which is directed by Russell Markert, has plenty of that Latino movement. Oddly enough, there's not a comedy act in this show.

Raymond Paige directs the huge Music Hall Symphony in "Viennese Rhapsody." This is an elaborate conception of the Franz von Suppe music. A short, "West Point Athletes" (Par), supplements the feature pic. Wear.

MATT MONRO'S AUSSIE DATE

Glasgow, Nov. 19.

Matt Monro, English disk singer here for a charity show at the downtown Alhambra, opens a three-week stand at the Chevron Hilton Hotel, Sydney, Jan. 13.

Following his trek to Australia, Monro may visit the U.S. to appear at the American opening of the film, "From Russia, With Love," for which he recorded the title song.

CURRENT BILLS

WEEK OF NOVEMBER 20

NEW YORK CITY

MUSIC HALL—Rockettes, Corps de Ballet, Raymond Paige Symphony Orch., Helen Wood, Maria Neglia, Nancy Leighton, Alan Cole.

AUSTRALIA

MELBOURNE (Tivoli)—Nelson Eddy, Gale Sherwood, Don O'Connor, The Dalrys, Chetney Clark, The Kempinskis, Theodore Paxson.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitely, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkner.

BRITAIN

The Coventry Theatre—Bruce Forsyth, Matt Munro, Adele Leigh, Freddie Frinton, Rastelli, Johnny Hart, Chocolate & Co., Four Starlets, Derek Taverner Singers, Joan Davis Dancers.

MANCHESTER (Palace)—The Beverley Sisters, Eve Borwell, The Monarchs, Dalley & Wayne, Ted Rogers, 5 Olanders, Eliane & Rodolph, 4 Escorts, Derek Taverner Singers, Joan Davis Dancers.

LONDON—Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Bob Wallis and Storeville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ken Morris & Joan Savage, The Ross Taylor Dancers, Dorothy Dampier, Leslie Noyes.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Ted Truesdale, Richa Haven 3, Johnny Barrauda.

BARRY ROOM—Conrad Monjoy, BASIN ST. EAST—Shelley Berman, Della Reese, Ray Bryant.

BITTER END—Serendipity Singers, S. M. Handelman, Dan Elliot.

BON SOIR—Rene & Parker, Mae Barnes, Bobby King, Three Flames.

BLUE ANGEL—Rolf Harris, Stiller & Meara, Mara Lynn Brown.

CHARDAS—Mille Fling, Bela Babal Orch., Elemer Horvath, Tifor Rakosy, Dick Martz, Janos Horvath.

CHATEAU MADRID—Los Chavales de Espana, Emilio Rey, Carib, Orch.

COPACABANA—Alan Sherman, Nina Tempo & April Stevens, Cally Dodd, Rene Martell, Joseph Mele Orch., Frank Marti Orch.

CRYSTAL ROOM—Larry Storch, Jay Lawrence.

EMERALD—Harold Quinn Orch.

GRINZING—Kaiman Banyak, Henry Butz.

HAWAIIAN ROOM—Dee Marquez, Keolu Beamer, Auletta Orch.

HOTEL AMERICANA—Buddy Greco, Enrique Madriguera Orch.

HOTEL MONTELEONE—Edith Lane Orch.

HOTEL NEW YORKER—Milt Saunders Orch., Frankie Dash.

HOTEL PARK SHERATON—Irving Fields 3.

HOTEL PLAZA—Ebel Merman, Emil Coleman Orch., Mark Monte Orch., Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colton.

HOTEL ROOSEVELT—Hildegarde, Milt Shaw Orch.

HOTEL ST. REGIS—Peter Duchin Orch., Nancy Manning, Quintero Orch., Walter Kay, Jani Sarkoz.

HOTEL SAVOY-HILTON—Arturo Arturo Orch.

HOTEL STATLER HILTON—Cecil Lloyd.

HOTEL WALDORF-ASTORIA—Janet Blair, Myr Davis Orch.

INTERNATIONAL—George White's Scandals, Mike Duro Orch.

LATIN QUARTER—Kim Sisters, Ven-Dryes, Marion Conrad, Jeanne Michelle, Jo Lombardo Orch., Sammy Bidner Orch.

LIVING ROOM—Jackie Vernon, Jody Berry, Brothers Cain, Bob Ferro Orch.

NO. 1 FIFTH AVENUE—Hankerson & De Maio, Frank Barber, Kathy Preston.

RAT FINK ROOM—Jackie Kannon, Kitty Lester, Norm Geller 3.

RED OIL—Banjokers.

SABRA—"Land of Milk & Honey," Leo Fuld, Bob Phillips Orch.

SQUARE EAST—When The Owl Screams," Bob Daby, Severn Darden, Dick Schall, Dana Elcar, Barbara Harris.

TOWN & COUNTRY—Enzo Stuart, Fisher & Marks, Magid Triplis, Ned Harvey Orch., Rod Rodriguez Orch.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson.

VIENNESE LANTERN—Monica Boyar, Be-A-Rene, Ernest Schoen Orch.

VILLAGE BARN—Ivy Marker, Roy Calhoun, Jim Ray James, Astronotes.

VILLAGE GATE—Gloria Lynne, Flip Wilson, George Morel.

VILLAGE VANGUARD—Miles Davis.

CHICAGO

BLUE ANGEL—"International Calypso Revue," Mitou, Maurishka, The Calypso Revue Orch.

CONRAD HILTON—"Hats Off," Blackstone Jr., Helga Neff & Theo Ernst, Barclay Shaw, Sherry Stevens, Ernie McLean, Boulevard-Deas (5), Boulevard-Dons (5), Jimmy Palmer Orch.

CRYSTAL PALACE—Bob Gibson.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Dorothy Saroff, Jimmy Blade Orch.

EDGEWATER BEACH—Gretchen Wyler, Edgewater Beach Guys & Dolls, Don Davis Orch.

GATE OF HORN—Michel Choquette, Gailight Singers.

LONDON HOUSE—Terry Gibbs Quartet, Jose Bethancourt Trio, Larry Novak Trio.

MASTER KELLY'S—Felecia Sanders, Grecco & Willard, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE—Keely Smith, The Half Brothers, Ben Arden Orch.

RAVENS—Joi Daryl, Duke Hazlett, Billy Frisco, Gayle English, Billy Falbo, Stan Burns.

SECOND CITY—"13 Minotours," Ann Elder, Sally Hart, Avery Schreiber, John Brent, Jack Burns, Del Close, Omar Shapi, David Steinberg, Gene Kadish, Bill Mahler.

SHERATON-BLACKSTONE—Denise Darcel, Franz Benteler Orch.

COCONUT GROVE—Tommy Dorsey Orch. Revue.

CRESCENDO—Jackie Mason, Vicky Fraser, Martin Denny.

DINO'S—Jack Elton, Carol Brent, Steve LaFever.

ICE HOUSE—Stan Wilson, Jaime Grifo, Bill Willoughby.

INTERLUDE—Woody Allen & Danny Meehan.

JERRY LEWIS—Lionel Ames.

MELODY ROOM—Rita Moss.

PURPLE ONION—Jimmy Witherspoon, Hampton Hawes, Teddy Edwards.

SLATE BROS.—Ray Stevens.

STATLER HOTEL—George Liberace.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Good Time Singers.

YE LITTLE CLUB—Rudy Render, Jack Smalley duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.

CASTAWAYS—Barry Ashton's "Playmates of '64," Pearl Williams, Peter Anthony, Don Randi 3.

DESERT INN—Jimmy Durante, Eddie Jackson, Sonny King, Kimchi Sisters, Donn Arden Dancers, Carlton Hayes Orch.

Lounge: Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico.

Peterson-Baker, Silver Springs.

QUINES—Showroom closed for remodeling. Lounge: "Vive Les Girls!" January Jones.

FLAMINGO—Bobby Darin, Pat Cooper, Russ Black Orch. Lounge: Fats Domino, Cleopatra's Nymphs of Nile, Rene Paulo 4, Bob Sims.

FREMONT—Joe King, Zanies, 4 Fables, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Olenn, Four Tunes, Ray Houston.

MINT—Pat Moreno's "Artists & Models of '63," Sheb Wooley.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Paree! Ooo La! La!" Lounge: Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Dinah Shore, Rola & Rolan, Jack Cathcart Orch. Lounge: Lionel Hampton.

SAHARA—Jane Powell, Dave Barry, Maury Wills, Moro-Landis Dancers, Louis Basile Orch. Lounge: Tex Beneke, Ray, Berle, Modernaires, Paula Kay, Roberta Linn, Freddie Bell, Senators, Peter & Hank, Russ Cantor.

SANDS—Dishann Carroll, Allan Sherman, Bill Carey, Copa Girls, Antonio Morelli Orch. Lounge: Jackie Heller, Yachubian Co., Ted Norvo, Morry King, Strings, Ernie Stewart.

SHOWBOAT—Pat Collins, Johnny Paul, Silver Slipper—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Lili St. Cyr, Viennas, Slipperettes, Geo Redman Orch. Lounge: Fantastics, Beverly Marshall, Skeets Minton, Johnny La Monte.

STARDUST—"Lido de Paris," Eddie O'Neal Orch. Lounge: Novettes, Bernard Bros., Nalani Kele, Equival, Andria Bros.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orch. Lounge: Dinah Washington, Suzie & Nite Owls, Frank Moore 4, Ken Colman, Christine Chatman.

TROPICANA—Folies Bergere '63, Ray Sinatra Orch. Lounge: Jerry Colonna, Henry Youngman, Al DePaulis 4, DeBonnet 3.

RENO-TAHOE

GOLDEN—Paris Playmates, Dick Weston, Christine and Pirocka; Eddie Lawrence & Whinnits.

HAROLD'S—Don Cornell, Del Ray, Don Conn Orch.

HARRAH'S (Reno)—Harry James Orch., Mary Kaye Trio, Cut Ups, Margaret Ann and Ernie Mariani Trio.

HARRAH'S (Tahoe)—Jimmy Durante, Peter Lawford, Sonny King, Eddie Jackson, Moro-Landis Singers and Dancers, Leighton, Noble Orch. Lounge: "12444 Prima with Sam Butera and Witnesses, George Rock Sextet, Tunetwisters, Tune Timers.

HOLIDAY—Collins Kids, George Young Revue, Giovanni, Charles Gould's Salsa Strings.

MAPES—Mary Ford, Jack (Jive) Schaffer, Enchanted Strings, Joe Karnes.

NEVADA LODGE (Tahoe)—Art Kaye Comedians, Joe Santa Quintet.

NEW CHINA CLUB—Skip O'Connell.

RIVERSIDE—Tony Pastor and Show, Frankie Brent Revue, Don Lane and Mademoiselle, Enola.

SPARKS NUGGET—Andrew Sisters, Nipsey Russell, George Arnold Singers and Dancers, Foster Edwards Orch.

WAGON WHEEL (Tahoe)—Pat Collins, Ginny Greer and Galliano, Frankie Fancelli Show, Equines, Modernists, Ted Pio Rito Orch.

SAN JUAN

AMERICANA—The Tremiers, Joe Vallet 5, Lounge: Humberto Morales 5.

CARIBE HILTON—Oga Guillot, The Banalla, Miguelito Miranda Orch., Lois Benjamia 5, Lounge: Renee Barrios.

CONDADO BEACH—Tito Guizar, Pepito Torres Orch., Lopez Vidal 5, Lounge: Lolita Vargas, Paul Dillinger.

LA CASCADA—Serenella, Noe Morales Orch. Lounge: Nilda Terrace.

EL CONVENTO—Carmen Torres, Myrna Esteves, Pepito Arvela 5.

EL SAN JUAN—Ada Cavallo, Pepe Miller, Damiron & Chapusaux 3, Lounge: Julio Gatterez 5, Russ Mario 5.

OCHO PUERTAS—Mari Pacheco, Luis & Soledad.

POWELL DE LEON—Sarah Vaughan, Jaime Rogers, Pepe Lara Orch., Bobby Cruz 5, Lounge: Nilda Terrace, Luis Rivera.

SHERATON—Vi Velasco, Los Hispanos, Margie Ravel & Hector de San Juan, Bobby Cape Orch., Hector Narvaez 5.

POWELL DE LEON—Pepe Lara Orch., Bobby Cruz 5, Nilda Terrace, Luis Rivera.

Costume Balls

Continued from page 62

white fur. The ball's nautical motif provided some imaginative costumes. One femme had a net covering, pasties and scales painted on her legs; another was a mermaid in a costume that barely permitted her to walk. One couple came in tatoes inked all over them. There were sailors and their dames and there were various Neptunes. The theme, it's figured, also restricted the costume variety.

Hans Holzer produced a show for the occasion which was emceed by Peter Donald. Phil Bennett's music background and provided the dance incentive.

Copacabana, N. Y.

Allen Sherman with Lou Busch at piano, Nino Tempo & April Stevens, Cally Dodd, Rene Martell, Joe Mele and Frank Marti bands; staged by Douglas Coudy; songs, Milton De Lugg and Bob Hilliard; orchestrations, Mele; costumes, Sal Anthony (Mme. Berthe); \$5 minimum.

"My Son, The Folk Singer" Allen Sherman is a funny fellow but too much of a good thing can be overdone. There's little wrong with his parody songalogs—a tribute to personal writing skill, creative imagination and downright savvy—that pruned at least 15 minutes can't cure. There are enough valleys for excision so that's no problem. Perhaps he could start with "76 Sol Cohens" at which some sensitive souls might look or listen askance.

He's effective with some of the standouts from his sundry albums ("Harvey and Sheila", "Won't You Come Home Disraeli", "When You Walk In The Bronx", although he ignored a request for "Sarah Jackman"), and even more so with his two sets of short songs—brief parodied couplets on mores and s.a. The ode to a "fox" is also overdone.

Although Sherman, who's a roly-poly, goodnatured looking guy who, it has been mentioned before, is a cross between Art Buchwald and Earl Wilson in appearance, maintains good taste with his Jewish-accented humor, he wisely eschews "inside" Yiddish jokes. That means that everybody digs him. None the less, there is an overdose of the Lindy's brogue and, as above mentioned, if a non-Jewish comedian were to have essayed "76 Sol Cohens" (parody on the Meredith Willson legit musical's excerpts from "Music Man") it might be even more resented.

However, there's a thoroughly professional air and a sophisticated gloss to his literate lyrics. They're not shabby lyric pervasions because of sound-alike words but intelligently conceived theses which place Sherman on a superior plane. He'd probably make a skillful librettist with forthright wordage for a hip musical comedy.

The Ray Charles Singers (four males, two females) give him skillful backup. They have a fetching enthusiasm and an obvious affection for their star, or so they permeate. They're not the usual group of backstoppers but a warm, outgoing sextet as if they, too, are constantly enjoying Sherman's zanyisms. One of the kids is Judy Rinker, introduced as the daughter of Al Rinker, author of "Mississippi Mud" and of the original Paul Whiteman Rhythm Boys (Harry Barris and Bing Crosby were the others).

Among other okay Shermanisms is "Overweight People" ("Over The Rainbow") but, while clever, "Hipopotami", is one of those somewhat more esoteric discourses which also could be sacrificed in the interests of keeping his stuff down to an hour, or under, instead of the 75 minutes' running time.

With Miss Rinker he does a borscht belt "Funny" (out of "Gypsy") parody that's funny; the inevitable "Hello Medda" (click from his newest LP), and for a bit of business he munches a sandwich—"If Dean Martin can drink in his act . . ." he ad libs).

Subbilled are Nino Tempo & April Stevens, brother-sister singing-instrumental combo with accent on rock 'n' roll and his own virtuosity at the ivories and sax. "Teach Me Tiger" is announced by her as a disk which was "banned" which she sings to a ringdier; they make a specialty of "Johnny Guitar" (with him on the instrument) and finale with "Night Train" and "Lover". "Desafinado" is another sax instrumental opportunity for him. They're an uptempo combo, last-minute booking for pre-billed Shirley Harmer.

Doug Coudy has a new good-looking line of Copa Girls; Milton De Lugg and Bob Hilliard contributed the special songs (although a "Blue Mariachi" sounds contrary to the gay Mexican folkloric costuming).

Per usual, the Joseph Mele main band backstops the show and alternates with Frank Marti's cha-cha combo for the dansapation. Jules Podell should do business with this booking.

Chi Chi, Palm Springs

Palm Springs, Calif., Nov. 11. Buddy Lester, Patrice Wymore, Bill Alexander Orch. (5); \$2 cover.

Buddy Lester was in rare form at his opening in the Chi Chi Starlite Room and from the moment he said, "There are a lot of celebri-

ties in this room tonight, and I'd like to introduce them, what's your name?" to his soft shoe or "hard sock" dance, he held a near-capacity house in the palm of his deft hand.

He has nothing new in the way of material, but has such variety and swings from one visual routine to another with such dispatch that newness hardly becomes important. He gets his laughs and he gets them steady. He liked this audience and this audience liked him and that was enough to carry him to the River Kwai, which still remains his most laughable parody.

Either the mores of the world have caught up to Lester or his ribald jokes have been toned down by time. Anyway, they don't seem to be the shockers they used to be and this is all to the good, because he has such a fast-moving kaleidoscopic collection of sight gags that when he looks at his watch to see if it is time to blow, the fastest hour since daylight saving was invented has passed.

On the marquee he is billed as "Buddy Patrice" and Patrice Wymore as "Lester Wymore." That is, to those who read from left to right, and most do. Miss Wymore opens the bill in a tight white lace dress slit to the hip. The top of her right leg was embellished by a shimmering lace decoration that reached almost to her knee. If it were designed to keep the audience's eyes on her legs and not spend too much time listening to her singing it succeeded.

She does 10 songs, danced well between some of them and showed she could sing as loudly and as purposely off-key as any other top performer in the biz.

Actually her best song is a soft version of "I Left My Heart in San Francisco." By now so many singers have left their hearts in San Francisco that the town's cardiac statistics should be bigger than L.A.'s.

Sahara Inn, Chi

Chicago, Nov. 11. Harry Richman, Ollie Raymond Orch.; \$2.50 cover.

Call it heart, corn or schmaltz, but Harry Richman still has plenty of that ineffable quality that has separated the saloon stars from the lesser café bodies in the annals of nitery biz.

Admittedly his turn is 100% pure nostalgia, but one gets the clear impression that he is not just trading on times gone by, but is bent on keeping alive the legends of when speakeasies were in flower and tomatoes were cheaper. Richman's buoyancy, zest for living and pleasure in performing would put many contemporary performers to shame.

Richman's half-hour turn is a mellow blend of saloon sentimentality. Jaunty from the moment he bounces onto the stage, he ambles through a few reminiscences, scatters a couple of time-honored gags, recites some doggerel and vends a handful of timeless tunes.

Many numbers are songs that he introduced, such as "Sunny Side of the Street" and "Birth of the Blues," and songs that he wrote, such as "Walking My Baby Back Home." He also accompanies himself on the piano on "It Had To Be You," "Old Gang Of Mine" and "You Made Me Love You." Despite the fact that he was noticeably nervous and that he had some vocal difficulty, it was a thoroughly ingratiating show.

French Qtr., Houston

Houston, Nov. 12. Ruth Olay, Don Cannon Orch. (6); \$1 entertainment charge.

Ruth Olay, one of the top nitery thrushes, fits mood of every tune with pipes, face and body, and few have her feeling for jazz or the blues. It has been a couple of years since she has been in this city, at another club, and while she was good then her improvement has been impressive.

Shapely in blue gown on preemnite, she takes full advantage of excellent backing, good lighting and some top arrangements. Two of her best numbers are entirely different: "My Man" and "Gonna Build a Mountain," and she draws top mitting for each.

Altogether, Miss Olay is on for about 40 minutes, and she manages to get variety and spice in act.

Before end of her two frames boniface Larry Grayson seems certain to consider this one of his better bookings, for Miss Olay fits a fairly intimate club—where patrons can both see and hear—like she fits her gowns. Skip.

Cocoanut Grove, L.A.

Los Angeles, Nov. 12. Juliet Prowse, Sergio Franchi, Dick Stabile Orch.; \$3-\$3.50 cover plus \$3 minimum.

Juliet Prowse and Sergio Franchi give the Grove one of its best bills in several months, a well rounded double whammy of entertainment that should satisfy every audience requirement.

Miss Prowse retains essentially the same act that earlier was extremely successful in Las Vegas. Working with five excellent dancers, she displays well developed routines which mix solid terping with a number of well selected vocals.

Act is chiefly the product of choreographer Tony Charmoli, whose inventive staging is the backbone. It is also expensive, a big room presentation that spares nothing to achieve striking results. Ray Aghayan's costumes and special material by Sammy Cahn and Jimmy Van Heusen also are vastly helpful.

Overall turn is greatly reminiscent of a bigscale MGM musical production. For it features a variety of material from lively "Shooting High," soft folk styled "Innes More" and slapstick "Camille" to a hilarious big closer on "Cleopatra." Miss Prowse is a particularly fine dancer, her singing less effective but filled with showmanship. And costumes are well designed to show that she's as abled-bodied as anyone on the boards—a terrific eye-fall on the stage.

Dancers are Brad Craig, Nick Novarro, Lance Avant, John Frayer and David Nagy. Andy Thomas is musical director, Dick Sternberg drummer, augmenting Dick Stabile orch. Hugh Granada did effective lighting.

Franchi, a popular-vein Italian near-opertic style tenor, comes off on the nitery stage with far more warmth and appeal than he does on records. Singer, a real pro, handles a wide variety of international songs with finesse.

His songbag ranges from romantic "Woman In Love" and "Arrivederci Roma" to flamenco "Marta," with his own guitar, operatic-sounding "Catari, Catari" and a nice switch to "Chicago." Surprise—and a good one—is "Marta," trademark of The Streetsinger, Arthur Tracy. Only mistake is badly arranged version of "Hava Nagila." Singer throughout has security and polish, emanates sex appeal and stages himself well.

Stabile continues smooth for backing and dancing. Booking is two weeks.

Hootenanny, L. A.

Los Angeles, Nov. 17. Oscar Brown Jr.; \$1.50-\$2.50 admission plus one drink minimum.

Basking in the current popularity of folk attractions, Brian Stone and Charles Greene have opened the largest club locally to cater to the folk and jazz mediums. The Hootenanny seats 400 comfortably in an attractive auditorium setting that suits a nitery essentially because it has a good sound system.

Chief audience for the new club looms as the college trade it will probably attract from three schools in the close vicinity. But it will be expensive to operate, and needs top draw talent in order to make a go.

Opening week, following a smash earlier one-nighter with The Kingston Trio, was highly successful. Friday (8) show caught saw near capacity crowd, pulled by Oscar Brown Jr., among the better nitery players in his field, and fact club is new to the area.

With George Shearing following on Nov. 29 for 10 days, Stone and Greene will find out which of the two media best suits their club. Brown certainly proved a solid opening act, his mixture of folk blues and comedy material ringing with top value. "Rags and Old Iron" remains a superb entry of latter day ethnic impact, while Charles Aznavour's "A Young Girl" is a ballad of unusual power. Brown is a facile, completely satisfying performer.

Blackstone Hotel, Chi

Chicago, Nov. 11. Denise Darcel, Franz Benteler Orch.; \$2.50 cover.

The best way to get a boniface to put on a happy face is to tell him that a convention of Texas oil men is descending upon his establishment, and that's what's cur-

rently happening at the Sheraton-Blackstone.

Whether by design or by accident, Blackstone g.m. Doug Boone has booked just the right thrush to part the oil men with some of their depletion allowances. The lure is Denise Darcel, and it's apparent that the Texans think that the French filly is better news than a million-barrel gusher.

Miss Darcel has kept her bouillabaisse-thick accent unsullied despite a decade-and-a-half in this country and is still very much the image of the Gallic blonde bombshell, replete with a plummeting neckline.

She could do with a little less random patter in her 40-minute turn, and although her songery may not pass muster with the musical cognoscenti, it scores with the expense-account trade at this spot.

Among the standards in her repertoire are "C'est Magnifique," "Fly Me To The Moon," (in French and English), a medley of tunes associated with Maurice Chevalier, "La Vie En Rose" and "I Left My Heart In San Francisco."

This is maestro Franz Benteler's farewell show at the Cafe Bonaparte. He parts amicably with the Sheraton-Blackstone at the end of Miss Darcel's engagement to head up the orch in the Cafe Chateau in the new Hotel Continental. New bandleader will be Frank York, who, like Benteler, is also a fiddler.

Alameda Room, N.Y.

Los Llopi (4), Chi Chi Navarro, Giovanni & Minina Campos; \$4.50-\$5 minimum.

The Alameda Room is becoming a focal centre for Latin talent. It's one of the newer rooms being watched for promising acts. Curiously enough, among the watchers are percenterers who book some of the rooms not connected with hotels in Puerto Rico as well as other Caribe spots. Reason for the latter is the billing "direct from New York," which adds a glamorous touch to the Island's entertainment seekers.

The current bill offers a good variety. The toppers are Los Llopi, a male vocal and instrumental quartet which could be a good lounge bet for almost any situation. They are strong instrumentally with two electric guitars. One of their number plays a variety of instruments and another does the vocals. They would also be a good investment for a dance spot since their rhythms are strong and vigorous. However, their comedy routines need a greater degree of sophistication for American audiences.

The strenght of Giovanni & Minina Campos lies in the male's terperability, which is the major basis of the act. Miss Campos sings effectively and provides good support in the dance sector. Her figure, incidentally, is sufficiently exciting to be a definite asset for the team.

Completing the cast is Chi Chi Navarro who operates bilingually. She's a personable singer with a good sense of rhythm. She offers an entertaining round of tunes including a workover of a bossa nova tune and a rhythmic rendition of "Running Wild" which gives her a good exit.

Savarin, Toronto

Toronto, Nov. 12. Johnny Puleo & Harmonica Gang, Dianne Davies, Paul Grosney Quartet; \$1.50 cover.

It's been four years since Johnny Puleo and his harmonica gang played the local Barclay Hotel but satisfied customers, with long memories, are jamming the 450-capacity Windsor Room.

Puleo and his quintet come to the Savarin from 18 weeks at the Desert Inn, Las Vegas, and are still doing Puleo's frustrated getting-into-the-act bit, complete with the comic's tantrums in mime. Dave Doucet continues doing the harmonica arrangements for the sextet. Puleo also scores with his straight playing of "Deep River," "Peg O' My Heart" and "Around the World."

Puleo's mime timing and facial expressions are priceless in their desperation. He and his comedian cohorts stayed on to begoffs on opening night.

Opening the bill is Dianne Davies, a blond in white evening gown, who belts pops. Paul Grosney band lends well-timed interruptions to the antics, besides providing music for the dance seshes.

Puleo & Harmonica Gang are in until Saturday (23). McStay.

Basin St. East, N. Y.

Shelley Berman, Della Reese (with John Cotter Orch.), Ray Bryant Trio; \$3.50 cover.

Basin Street East has a bill that should lure from the jazz and college firmaments which seem to be two fairly prosperous categories.

However, it's a card that will most likely result in controversy, mainly because of Shelley Berman's presence. He is an extremely complicated citizen and his work indicates thought processes that are not unusual in the commercial world.

He seemingly has recognized some of the difficulties that have plagued him at times, and he has apparently set out to correct them. For example, he announces "a new me" wherein he rearranges the orchestra seats so that a customer will have a better sight-line.

He no longer smokes and has a routine to prove it. He also has brought in a batch of new material, which the customers will question while appreciating.

Berman, whose last N.Y. cafe exposure was at the Hotel Waldorf-Astoria is a clever chap. He declares that he has set out on more commercial paths, but there are some puzzling aspects in his demeanor. For instance, he starts his no-smoking routine with his back to his audience. Just what thespic methodology he follows in this respect is hard to fathom.

Working in that manner doesn't seem very polite and doesn't enhance the routine. He contrives some offbeat material such as behavior with a neurosis, and there's a bit on the telephone with a finance company routine. He also does a question and answer period on child behavior which registers weakly. But some comment on commercials came off okay at show caught.

There's still more on Berman. He apparently attracted heavily on his preem night. As a matter of fact there was a crowd waiting to get in. However, this came about because Berman admonished the management not to admit anyone after all the seats were filled. This spoiled a lot of bar business and left a lot of hapless amusement seekers standing in the cold. His edict caught a reviewer from the N.Y. Herald Tribune, who promised he would have a few words to say about the subject.

There are no such problems in the case of Della Reese. The girl sings, has a swell time at it and dispenses a lot of enjoyment. Her voice has a lower register that is a joy. It comes up from a bottomless pit and penetrates everywhere. She uses it brilliantly. But with these technical qualifications, she seemingly likes her work, infuses humor into her tunes and walks off a winner.

The Ray Bryant Trio, with Bryant at the piano and backed by bass and guitar, also has an entertaining outlook. He gives the appearance of providing orderly doodling. He's reminded of a lot of schools of music, all of it in a joyful vein and well delivered.

King's Club, Dallas

Dallas, Nov. 12. Lewis & Christy, Lynda Freeman, Raul Arrambide, King's Club Trio; private club, no cover or minimum.

This is a return date at the plush midtown intimacy for the "Mad Greeks"—big Greg Lewis, resembling a young Oliver Hardy sans moustache, and the smaller Gus Christy, who recalls a younger Wally Vernon. With their insane comedy they should lure lotsa trade here; they still have the advantage of sparkling material, mostly fresh and original, aided by perfect timing to dispense the fast routines for maximum returns.

Duo works hard, making it look easy. And since there's no handsome straight man feeding lines and filling with vocals, both zanies are selling humor via topical one-liners, some neat impressions that sting w. k. names, but score well.

Femcee Lynda Freeman offers pleasant vocals between shows and Mexican troubadour Raul Arrambide, a fixture here, table strolls with guitar and his Spanish songs for continuous entertainment. House trio has little to do at showtime except laugh, but dispenses top terps tunes.

Show runs a fortnight, with Eddie Barnes due Nov. 25 for two weeks.

Latin Quarter, N. Y.

E. M. Loew & Ed Risman presentation of "Diamond Fair" with Kim Sisters (3) & Kim Bros. (3), Vendryes, Dick Albers, Eddy Seifert & Co. (3), Jeanne Michelle, Hill Roberts, Line, Jo Lombardi Orch, Sammy Bidner Trio; Alec Shanks, producer; Donald Saddler, choreographer; costumes & sets, Erie; music, Sol Berkowitz; lyrics, Phil Park; \$7.50 minimum.

One of the facts of cafe life as practiced at the Latin Quarter is its necessity to produce at Las Vegas prices without having the casino to back up such a bankroll. Yet, each show coming into this E. M. Loew-Ed Risman project has the look of having been conceived without looking back at budget figures. The new show is a high, for this spot, of opulence. In fact, its name, "Diamond Fair," suggests that nothing about it was purchased with small change.

Withal, the entertainment values of the layout are equally as high as the splendor it dispenses. For this occasion, the LQ has new (for the U.S.) production talent. Alec Shanks, who arranged the overall production, and choreographer Donald Saddler are British imports who provide a degree of freshness within a format that has been set up for them by tradition. They have utilized the vast staging facilities of this cafe to the utmost. The movement is bright and the pace is good.

Costumes, executed in France on Erte designs, are colorful, revealing and give nudity an artistic dimension. Erte has also designed the sets. The Cleopatra sequence (much different than that of the previous show) is light enough to be mounted quickly, but has that massive look of Egyptian columns. The "Strawberry Fayre" sequence, with a delightful British flavor, has costuming of the Pickwick days. The opening Diamond number sets a lush and extravagant motif for the show.

In the act sector, the Loew-Risman team has opened with a comparatively expensive headliner. The Kim Sisters, a Korean trio who has been breaking it up in many spots. They are an excellent variety turn. The girls are competent in many fields, play an amazing array of instruments and take as much time as needed to show a huge catalog.

The Kims, who operate in the Americanese vein, are fast and do not spare themselves, either in the vigor of their projection or in the length of their floorstand. However, some pruning would have left more to the imagination. After a while the audience knows their potential. As an added gimmick this show, they introduced three guitar-playing brothers and together, they rock 'n' rolled a tune. It is a powerful act in this spot.

The other turns fit the proceedings excellently. Vendryes, the magic; trampolinist Dick Albers and Eddy Seifert & Co. are documented under New Acts. Jeanne Michelle and Hill Roberts are fine at the production singing. Per usual, Jo Lombardi backstops this multi-cued show with his customary perfection. Sammy Bidner provides the relief. *Jose.*

Trolley-Ho, L.A.

Los Angeles, Nov. 12.

Mick Shaughnessy, Bob Alberti Trio, Freddie Stewart, Lori Parker; no minimum, no cover.

The spot is comfortable and plush, and the entertainment in Jim Duffin's L.A. eatery-row nitery has overall polish. No doubt it will continue, as long as thespian Mick Shaughnessy remains.

Known around his home town of Philadelphia for his comedic bent but not hereabouts till two weeks ago when he opened, Shaughnessy spins out a delightful surprise yock package. He sings well enough, bringing to mind Jackie Gleason when he ascends the musical scale in studied, heavy-handed vibrato. What's more, he gives straight tunes some hilarious twists, as when he starts out Irish with a heavy brogue and ends up singing Americanized Italian.

A stand-upper, Shaughnessy displays excellent timing and adeptness at changing pace. Inevitably, gags delivered with bombast and which are basically slapstick are followed by quiet, nostalgic bits.

His recollection of the old days, when a kid on the streets of Philly, is a bright bit with waxing maudlin. Only trouble is a portion of the material, which is tired—specifically, the World War II

routine on how some of his buddies attained 4-F status by puncturing their eardrums, etc. Comic would do well to replace it.

Emcee chores are handled adequately by Freddie Stewart. Upstart chirp Lori Parker is a treat to the eyes and will be as big a treat to the ears when she stops trying to sound like and outshout Judy Garland. With more work and being herself, she could soar. Bob Alberti's Trio (he's Donald O'Connor's conductor) does a fine backing job throughout, with some fancy between-show 88ing by Alberti himself. *Joer.*

Cave, Vancouver

Vancouver, B.C., Nov. 12.

Eartha Kitt, Dean Barlow, Cave Dancing Debutantes (6), Chris Gage Orch (13); \$2.75 admission.

Eartha Kitt unpacks a super-charged bundle of sophisticated sex in this first local nitery appearance for Cavemen Bob Mitten and Ken Stauffer. It's all ultra stylized and each move, syllable and gesture is dispensed with just the right amount of tongue in cheek to offset the chance of anyone taking it too seriously. As an act it merits complete audience appreciation for Miss Kitt's consummate artistry.

Working from an ornate chaise longue set up at ringside eyelevel, Miss Kitt is devastatingly furred and gowned in a manner fully matching the seductive nature of her material. She opens, luxuriously recumbent, with "I Had A Very Hard Day Last Night" and keys the balance of her 45-minute songalot to this sexy mood, varying only the musical tempo of her tunes.

Most of her songbag is familiar via LP record exposure and include such numbers as "Santa Baby," "Those Little White Lies," "Let's Do It," "I Want To Be Evil" and "C'est Si Bon," all of which earn top auditor response.

Dean Barlow, here a year ago, returns with a topnotch terp and tune stint even classier than before. He covers the vast Cave stage without letup as he runs through a solid song and dance routine that leaves him dripping and the audience cheering. Barlow's bongo bout is a particular standout in this excellent 10-minute warmup spot.

Cave's Dancing Debs do two new line numbers choreo'd by Bob Calder, and Chris Gage band does a fancy job of reading Miss Kitt's intricate charts and easily satisfies tablers' dansapation needs. *Shaw.*

Ask Grove, L. A.

Los Angeles, Nov. 13.

Carolyn Hester, Peter Lane, Tom Paxton; \$2 admission.

Carolyn Hester, Peter Lane and Tom Paxton brings a touch of Greenwich Village to Melrose Avenue with a show that combines unusual comedy with rough and ethnic folk material. It should prove popular to the specialty audiences usually peopling this coffee and wine nitery.

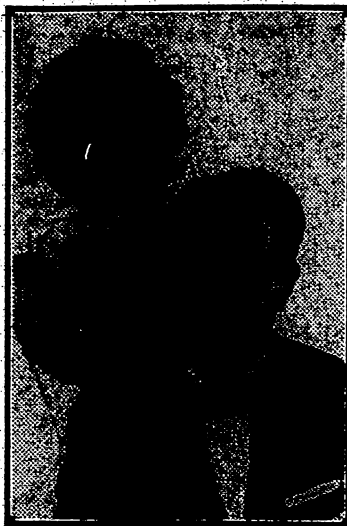
Lane particularly is an uncommon performer, his act a mixture of strange comedy sounds and mime. Youngster is extremely talented, although his audience is limited to the "hip" and "in" group who more readily respond to the outwardly bizarre kind of material he selects.

Mime bits, for instance, recreate things like a lizard, gas pump or, in a particularly inventive piece, a hanging. Seven deadly sins is excellent and Lane indicates facile mind with immediate improvisations to audience requests. In this area, he strikes top reaction with delivery of a Japanese snow storm.

Miss Hester is typical of the long haired ethnic folk singers whose first concentration is on lyric communication and second on vocal tone. Singer has a tight, sometimes nasal soprano, occasionally indicates possible operatic training.

Her tones are straight and clear and have an arresting sound. "Sally, Free and Easy" has light, sweet delivery, while John Jacob Niles' "When Jesus Lived in Galilee" is strong and lyrical and the Scotch ballad "The 10th Man" a charming entry.

On first is Tom Paxton, who looks like a farm boy and sings with the same rough, natural quality. Most of his work is in one dimension. Songs essentially are delivered in an even, slightly rhythmic tempo. Old English "The Cruel Mother" shows knowledge of early music, while "We're Goin' to the Zoo" has little boy charm. *Dale.*



NELSON EDDY AND GALE SHERWOOD

Having a ball in Australia! Now at the Tivoli Theatre, Melbourne. Denis O'Brien, Sydney, Sunday, telegraph, said: "Nelson Eddy and Gale Sherwood are great crowd-pleasing entertainers because they have a rare ability to touch all the seasons of age and all the senses of appreciation with their ample talents."

A.P.A., Inc., Handles

Sahara, Las Vegas

Las Vegas, Nov. 12.

Jane Powell, Maury Wills, Dave Barry Moro-Landis Dancers (16), Louis Basil Orch (16); produced by Stan Irwin, presented by Milton Prell; \$5 minimum.

Producer Stan Irwin has assembled a strong tripleheader which is certain to draw much repeat patronage: petite songstress Jane Powell headlines; Dodger star Maury Wills, an off-season folk singer, is 100% billed; stand-up comic Dave Barry is sandwiched between the music.

Miss Powell seems in better voice and to have a younger, more delicate beauty every time she appears here. She superbly showcases her operatic training with a stirring toss of "Musetta's Waltz," and balances splendidly with such numbers as "Something's Coming," "My Beloved," "I Feel Pretty," "Apple Tree" (latter two done delightfully while "exploring Grandma's trunk in the attic"), "St. Louis Blues," "Most Unusual Day," and a well-rounded medley of B-way show tunes.

Oddly enough, and pleasing to Las Vegas nitery regulars, she omits dancing boys, "What Kind Of Fool Am I?" and "Heart In San Francisco." Jack Lee smoothly guides the Louis Basil orch (16) for Miss Powell.

Wills' turn will come as a pleasant surprise even to those who favorably endorsed his contribution to the Milton Berle show at the Desert Inn here last season. (See New Acts.)

Barry, rated as a major leaguer by buffs of audio comedy, takes advantage of Wills' presence on the bill to bat out some new gags ("I'm lucky to be working here—I'm not even a ball player." "Maury Wills helped murder the Yanks, then started working here for Del Webb!").

And to his famed funny sound effects Barry adds much fresh material, including a bit of radio reminiscence with accurate impressions of Ben Bernie, Fred Allen, Jack Benny, Phil Harris, Carmen Lombardo, FDR, Louella Parsons, Same Spade, the Lone Ranger, and Arthur Godfrey.

A new and lavish salute to Greenwich Village is the Moro-Landis curtainraiser, which features the 16 "Most American Girls in the World."

Bill is in until Dec. 2, when showroom closes for remodeling to make way for the Buddys-Hackett and Greco in their Christmas show. *Duke.*

Bon Soir, N. Y.

Betty Kean & Lew Parker, Mae Barnes, Bobby King, Three Flames; \$5 minimum.

There's frolic a-plenty at this Greenwich Village cellar club. Whether it's in the lofty comedic approach of youngster Bobby King, or the lowdown burlesqueries of veterans Betty Kean & Lew Parker or the boisterous songstering of Mae Barnes, the show remains in a high happy gear that satisfies late-hour cafe-goers.

Kean & Parker (a husband-wife team) have been around for some

time and know the ropes. Their comedy style has an old-fashioned ring but they know their way around a stage (even one of postage stamp size dimensions as here) and their material works mainly because of their innate savvy.

Their comedy isn't exactly refined (one blackout has Miss Kean with a bra strapped to her back) but they make it all seem like innocent fun so the laughs come easy and without embarrassment. Parodies of "West Side Story" and tv's late "Person To Person" come over well. So would a sketch in which they play a bickering married couple celebrating their anniversary in a saloon if it were shortened and sharpened a bit.

Mae Barnes is a Bon Soir perennial and through long experience in this room she knows what the customers like. Her songbag is filled with breezy material, and with a rash of rhythm songs and blues she skims through a set that runs close to 50-minutes with a brisk gait that keeps the audience up and on her side all the way. She gives unsparingly, but makes every motion count and every phrasing touch meaningful. Much help in the turn is received from the frisky rhythm accomp of the Three Flames.

Bobby King is a comedian with an easy and fresh approach to the world at large. Psychiatry, tv commercials, doctors, insurance and sundry other items are his targets and he hits 'em squarely and for a good laughter response. His bit on "great quotations," how they were really said and/or what really happened when they were said has maximum laugh appeal and could work well for him if and when tv guest shots beckon. *Gros.*

Poor Millionaire, London

London, Nov. 12.

Stephen Kennedy presentation of "Dear Sir Stroke Madam," a revue by Chris Bryant, Peter Dobereiner, Marty Feldman, Bob Fuest, Michael Hodges, John Law, Peter Lewis, Charles Leusen, David Nathan, Dennis Potter, Alan Scott, Dick Sharples. Staged by Joe McGrath; musical direction, Kenny Napper; with Pamela Ann Davy, Bob McBain, Paul McDowell, Brian Wright, Ian Flintoff; \$6 minimum.

The Poor Millionaire, which has been operating for almost two years as a lunch-time-only rendezvous for expense-account City gents, is now making a bid for the night-time trade. The City (London's Wall St.) normally goes dead after offices are closed for the day, but the management is hoping that it will be able to induce customers to make the short journey from the West End, offering the bait that there are no parking problems in the area.

The new venture is launched by Stephen Kennedy, an ex-journalist, who used to write and present political cabarets in Budapest. His first presentation is in the now-familiar satirical vein, and he has recruited a substantial team of writers, among them Peter Myers and Ronnie Cass. The cast of five more than adequately copes with the material.

The show, presented twice nightly, has its bright moments but the overall quality is uneven. There are one or two excellent blackout items and a handful of good numbers, but there is not enough bite to the satire and only occasionally enough wit in the sketches.

Pamela Ann Davy, the sole female member of the cast, has the best vocal number in "Back to the Womb," with a highly original lyric on the state of pregnancy. There are familiar political jibes, (mainly in the capable hands of Bob McBain, Paul McDowell, Brian Wright and Ian Flintoff) including a particularly snide attack on Labor leader Harold Wilson, illustrated by slides.

The new Prime Minister, Sir Alec Douglas-Home, and his predecessor Harold Macmillan, also are on the receiving end of a few mild swipes. The best sketch is an oblique attack on royalty and presents a railwayman whose job is to paint out the "gents" signs on railway stations whenever a royal train is passing through.

With its \$6 minimum for dinner, the Poor Millionaire has about an even chance of making the grade, though it may encounter problems in getting an adequate audience for its early show, with dinner timed at 6:30 and the curtain going up at 8 p.m. There are dancing facilities in an adjacent room. The three-piece combo of bass, piano and drums provides lively background to the production. *Myro.*

Hotel Roosevelt, N.Y.

Hildegard (with George Landes), Mitt Shaw Orch, Frank Marcy Trio; \$2-\$2.50 cover.

Hildegard is a new girl in part of the town where the Hotel Roosevelt is located. It's been a long time since the Milwaukee chantosey has ventured into a nitery south of the Pierre, Plaza or Waldorf-Astoria. But it seems to matter little where she works. She seems to make herself at home and she makes the organization of a new fan club an easy matter once she gets down to business.

Hildegard is a pro. She knows audiences. What's more she seems to have found the secret of universal acceptability. The chantosey seems to have grown and ripened her art. It matters little if she strays from the faves which she has developed in such watering spots as the Hotel Plaza's Persian Room, where at one time she recorded a record sixmonth stand during a single season.

Hildy's growing process seems never to cease. She moves in new and exciting musical paths. One of the venturesome aspects of her turn is her piano rendition of Isadore Achron's Concerto, a piece written circa 1943, which has been inching up in the classical field, but which still has to be discovered by the laity. She also takes on a rather strange but honest tune, "Over 50, So What" based on her recently published bio. Items such as these relate to a process of mental expansion and renewal.

Yet she finds time for the comfortable items that have grown up with her professionally. There's a wrapup of the easy and smoothly flowing tunes such as "Darling Je Vous Aime Beaucoup," "Lili Marlene," "Wunderbar" and others identified with her. Per usual, the singer infuses glamor into her turn. She comes onstage initially in a Fontana white and gold print. She discards this midway in her turn for a black confection which is no less exciting. She's on for nearly 45 minutes and it's a fast breezy turn that is over before the bulk of the customers realize it.

Hildegard is in this room for three weeks to be followed by Julius La Rosa. The former Guy Lombardo haven seems to have settled into a comfortable business groove with its switch-to-personalities rather than bands. Yet dance devotees haven't forsaken the Roosevelt Grill. The out-of-towners still congregate and the Mitt Shaw crew gives them a strong beat that helps populate the boards. The relief Frank Marcy Trio also maintains a good dancing pace. *Jose.*

King Edward, Toronto

Toronto, Nov. 12.

Three Young Men from Montana, Bobby Gimby Orch (8); \$1.50 cover.

On their first visit to Canada, the Three Young Men from Montana's trouble is that non-trade members, from the ads, don't know whether they are hillbillies or folk singers.

Turns out that trio falls into the satirist genre and are college cutups, who will have to change their homosexual lyrics and a medley of American university songs for the otherwise staid customers at the Oak Room of the King Edward Sheraton Hotel here.

Janis Harper, incidentally, was originally booked to establish the new show policy at the posh room but had to cancel because she is in a New York hospital with a throat condition.

Fraternity brothers and grads of the U. of Montana, the act was pencilled into the King Edward Sheraton on the strength of their engagements in New York and other American cities. Though excellent once the customers are in, they aren't drawing too well in this 240-capacity room.

For their Canadian teeoff, harmony trio consisting of Bob Ruby, Dick Riddle and Pat Fox—opens with a bouncy "I Ain't Down Yet" and segue into "If You Will Marry Me." They score with "When Johnny Comes Marching Home," "Peace Corps," "Seasons Greetings" and "Tulip Told a Tale" as satirical songs and finale with a medley tagged "College Life."

They stayed on 35 minutes when caught. Threesome does their own arranging, but their indigo lyrics will have to be bluepencilled in keeping with their college concerts. *McStay.*

Shows on Broadway

One Flew Over the Cuckoo's Nest

David Merrick & Edward Lewis, in association with Seven Arts & Eric Productions, presentation of drama in three acts, by Dale Wasserman, based on a novel by Ken Kesey. Staged by Alex Segal; scenery and lighting, Will Steven Armstrong; costumes, Noel Taylor. Incidental music, Teiji Ito. Stars: Kirk Douglas, Debra Winger, Gene Wilder, Ed Ames, Malcolm Atterbury, Gene Wilder, William Daniels, Arlene Golonka, Al Nesor, Rex Robbins, Paul Huber, Leonard Parker, Lincoln Kilpatrick, Charles Tyner, Arnold Soboloff, William Daniels, Gerald S. O'Loughlin. Opens Nov. 13, at the Cuckoo's Nest Theatre, N.Y.; \$8.50 top weeknights, \$7.50 Friday-Saturday nights.

Chief Broadway Aides: Lincoln Kilpatrick, Leonard Parker, Joan Tetzel, Astrid Wilbur, William Daniels, Arnold Soboloff, Gene Wilder, Malcolm Atterbury, Gerald S. O'Loughlin, Al Nesor, William Daniels, Wesley Gale, Charles Tyner, Paul Huber, Kirk Douglas, Rex Robbins, Milton J. Williams, Arlene Golonka, Michael Kael, Clifford Cothren, K. C. Townsend, Peter Gumeny.

After 18 years in pictures, Kirk Douglas returned to Broadway last week in as brutal and disturbing a drama as anything he ever acted on the screen. Before an audience studded with Hollywood names, the star gave a gripping performance in a harrowing play called "One Flew Over the Cuckoo's Nest," by Dale Wasserman, based on a novel by Ken Kesey.

Although the show is compelling, alternating comic and sobering passages, climaxed with a sequence of nightmarish horror, it's not the sort of thing everyone will want to see—or be able to stand. There is also a very strong question of taste involved in what some audiences may regard as making fun of insanity, and some people may simply not believe that the situation could exist as represented.

"Cuckoo's Nest" is a strange and somewhat eerie combination of elements of "The Shrike" and "Arsenic and Old Lace." It is located in a ward in a state mental institution in the Pacific northwest, and the main characters include an assortment of patients of varying degrees of illness, as well as a sadistic head nurse and several other attendants.

The catalyst-hero, an extrovert nonconformist who enters this unhappy home, lightens the gloom by making friends with several pathetic inmates and thereby incurs the hatred of the vengeful nurse. Without revealing the ending, let it merely be noted that the final scene is one of the most unnerving in many years of play-going.

Under Alex Siegel's effectively modulated direction, Douglas gives a masterfully dimensioned and varied performance that grows in force as the play proceeds, and he demonstrates that on the stage, too, he has the authority and magnetism to dominate a scene. The character, however, is hardly logical, and suggests revisions during rehearsals and tryout.

Joan Tetzel is chillingly believable as the monstrous head nurse, and her seeming self-consciousness and the impression of listening to her own voice give the character an extra psychotic element.

Among the other featured players there are excellent portrayals by Ed Ames as a gentle giant Indian, Gene Wilder as a sex-timid stutterer, William Daniels as an articulately intelligent physical coward and Gerald O'Loughlin, Malcolm Atterbury, Arnold Soboloff, Al Nesor, William Gleason, Wesley Gale and Charles Tyner as other luckless victims of pathological mental treatment.

Will Steven Armstrong has designed the curiously arranged but claustrophobic single setting, Noel Taylor has provided suitable costumes and Teiji Ito has arranged dramatic incidental music. The show, presented by David Merrick and Edward Lewis, in association with Seven Arts and Eric Productions, stacks up as a slightly outside bet for boxoffice success, and because of its subject matter, questionable film material.

In the latter regard, an element to be considered is the possible professional and public reaction to a harsh approach to the subject of mental institutions in particular and psychiatry in general. If this

play's picture of conditions behind the walls of a mental hospital is true, then mental illness is even more terrifying than it may seem in our existing private dreams.

But if not, if these conditions are not actually true, "Cuckoo's Nest" may represent a shockingly irresponsible attack on an all-too-slowly developing approach to an appallingly tragic problem. If willingness to undergo treatment is one of the keys to the cure of mental illness, therefore, there may be a question whether it is in the public interest to present such a theatrically spectacular but unsubstantiated broadside against psychiatric institutions and methods.

Readers of the original Kesey book, including those familiar with mental hospitals, seem to agree that the matters he outlines may, indeed exist in many cases, though they generally blame understaffing and miserable pay. But most question whether any nurse would have the authority he indicates, especially to the extent of arranging a pre-frontal lobotomy.

Hobe.

The Golden Age

Arthur Cantor & E. E. Fogelson presentation of program of readings and music from the Elizabethan era, devised by Richard Johnson. Staged by Douglas Campbell; music devised and directed by Sydney Beck. Stars: Douglas Campbell, Nancy Wickwire, Lester Rawlins, singers Betty Wilson, James Stover, Gordon Myers. Instrumentalists, Blanche Winslow, James Tyler, Leonid Bolintine, Robert Kuehn. Opens Nov. 18, '63, at the Lyceum Theatre, N.Y.; \$8.50 top weeknights, \$7.50 Friday-Saturday nights.

Intended primarily as a vehicle for one-nighter campus bookings, "The Golden Age" is a modest and acceptable program of literary and musical selections from the Elizabethan era in England, performed by four agreeable actors, three singers and four instrumentalists, one of the latter occasionally also doubling as a singer. The show, which opened Monday night (18) for a scheduled four-week engagement at the Lyceum Theatre, isn't likely to warrant extension, is a questionable bet for regular legit road dates and is negligible for pictures. It isn't even a world-beater for college audiences.

It could be assumed that "Golden Age" was inspired by last season's success of "The Hollow Crown," the British-produced presentation of writings by and about kings and queens of England. But where that show seemed alive and occasionally inspired, partly because of the glowing performance of Dorothy Tutin, this appears painstakingly researched. And where "Hollow Crown" had genuine goose-pimple passages, "Golden Age" has at best only flashes of emotion.

The excerpts from this well staged presentation are from numerous sources, in some instances famous names like Shakespeare, Spenser, Marlowe and Walter Raleigh, plus one from the Bible, several anonymous and a few not credited. The lack of editorial explanation or comment is a weakness, although the evening tends to be loquacious even as is. There is little definable pattern in the selections, though the two parts might be respectively subtitled, "Men and Woman" and "Life and Death."

In general, the pieces are short, and though there is little sense of continuity the successive bits are frequently related. As a whole, the impression is that researcher zeal rather than soaring eloquence, or potential audience emotion was the criterion of selection. A London stage and film actor, Richard Johnson, is supposed to have gathered the material and devised the program, which has been staged by Douglas Campbell.

At a time when good voice and speech are practically scorned on the American stage, Campbell in particular is a standout as a performer of this necessarily disjointed show. He makes effective use of characterization and dialects, and brings vitality, humor and drive to the performance, as well as authoritative stage presence.

Of the costars, Nancy Wickwire is good looking and has conviction and fire, especially in two notable speeches attributed to the original Queen Elizabeth, but she hasn't much variation, particularly lacking a quality of softness where it might have poignant effect. Douglas Rain and Lester Rawlins, the

other costars, are convincing and well spoken, if less than remarkable.

The singing interludes are almost entirely in the fa-la-la and hey-nonny-nonny madrigal idiom reminiscent of old English radio programs at Yuletide, though a couple of numbers leaven the flavor with humor. The instrumental accompaniments are performed on such antique items as the virginal, citter, lute and pandora.

"The Golden Age" is tasteful effort and has its own quality, but it's hardly a hot-ticket prospect, and it may take shrewd selling even for the campus circuit. College kids, like average squares, prefer pop entertainment. Hobe.

Man and Boy

Alexander H. Cohen & H. M. Tennent Ltd. presentation of drama in three acts, by Terence Rattigan. Staged by Michael Bentham; setting and lighting, Ralph Alswang; associate producers, Gabriel Katka, Andre Goussard. Stars: Charles Boyer, features Austin Willis, Geoffrey Keen, Jane Downs, William Smithers, Larry Justice, Louise Sorel. Opens Nov. 12, '63, at the Brooks Atkinson Theatre, N.Y.; \$8.50 top weeknights, \$7.50 Friday-Saturday nights.

Carol Penn, Louise Sorel, Basil Anthony, Barry Justice, Gregor Antonescu, Charles Boyer, Sven Johnson, Geoffrey Keen, Mark Harris, Austin Willis, David Reeson, William Smithers, Countess Antonescu, Jane Downs.

Although he evidently had something urgent in mind, Terence Rattigan hasn't clarified it in dramatic terms in "Man and Boy," his new play which opened last week at the Brooks Atkinson Theatre. Despite an expertly projected and sustained performance by Charles Boyer, this is a sadly inferior work by the author of such notable successes as "The Winslow Boy" and "Separate Tables."

It's hard to say what the eminent English dramatist was getting at in this enigmatic story about a ruthless, international financial manipulator with a compulsion to alienate and repulse the only person he loves—his disapproving but adoring illegitimate son. The real trouble is not so much that "Man and Boy" is bafflingly cryptic, but that it's talky and static and oppressively dull.

Boyer is onstage almost the entire three acts in the role of the unscrupulous financial wizard who, of course, turns out to be an embezzler. He's suave and plausible and charming, as always, although the character he plays is a monstrous villain who doesn't even stop at using his own boy as a pawn to try to swing a crucial deal with a homosexual banker.

At one point the man mentions that he can handle hate but not love, and at another point that things might have been different if the child had been a girl. The part would perhaps be as clear as a crystal ball to psychoanalytical addicts, but to the uninitiated, it's a riddle.

The other roles tend to be puppets, though the performances seem competent enough—Barry Justice as the son, Geoffrey Keen as the mastermind's clever accomplice, Austin Willis as the degenerate banker, William Smithers as a rattled accountant, Jane Downs as the wizard's shallow wife and Louise Sorel as the son's mistress.

Michael Bentham has provided what appears to be careful direction, with a setting by Ralph Alswang representing a Greenwich Village basement apartment, and the producers are Alexander H. Cohen and the London firm of H. M. Tennent, Ltd. in association with Gabriel Katka and Andre Goussard. There's obviously a lot of effort involved, but it all adds up to very little. Hobe.

Dallas Opera's 'Poppea' Pulled Record \$36,543

Dallas, Nov. 19. The Dallas Civic Opera's seventh opener, "The Coronation of Poppea," drew a record \$36,543 gross Nov. 8 at the State Fair Music Hall. The local production, starring Patrice Munsel and Ramon Vinay, was sealed to \$15 top and the near-capacity crowd of 3,982 was the largest since Maria Callas sang in "Medea" for the local company in 1959.

"Poppea," first of the three operas due this season, had a second performance at a matinee Monday (17). Other DCO productions this year are "Carmen," with Regina Resnik, Nov. 10, 15 and 23, and Verdi's "A Masked Ball," starring Antonietta Stella and Giuseppe di Stefano, Nov. 22 and 24. Lawrence V. Kelly is general manager of DCO and Nicola Rescigno is artistic director.

Show Out of Town

Hello, Dolly!

David Merrick presentation of musical comedy in two acts (16 scenes, 17 numbers), with book by Michael Stewart, music and lyrics by Jerry Herman, based on the Thornton Wilder play, "The Matchmaker." Staged and choreographed by Gower Champion; scenery, Oliver Smith; costumes, Freddy Wittop; lighting, Jean Rosenthal; musical direction and vocal arrangements, Shepard Coleman; orchestration, Philip J. Langs; dance and incidental music arrangements, Peter Howard; assistant director, Lucia Victor. Stars: Carol Channing, David Burns, Eileen Brennan, Sondra Lee, Glenn Walker, Gordon Connell, Igors Geron, Alice Playten, Charles Nelson. Opens Nov. 18, '63, at the Fisher Theatre, Detroit.

Mrs. Dolly Gallagher Levi Ernestina, Carol Channing, Biddies, Yolanda Poropat, Nicole Barth, Mrs. Rose, Carol Carter, Amelia Haas, Ambrose Kemper, Igors Geron, Shoeshine Boy, Roddi King, Flower Seller, Jamie Thomas, Coachman, Will Roy, Harve, Jan LaPrade, Bonnie Mathis, Rose Melby, Eileen Brennan, Horace Vandergelder, David Burns, Ermenegarde, Alice Playten, Barber, Gordon Connell, Cornelius Hackl, Charles Nelson, Barnaby Tucker, Glenn Walker, Minnie Fay, Sondra Lee, Mrs. Rose, Amelia Haas, Joshua Van Groof, Michael Quinn, Hotel Clerk, Charles Karel, Rudolph, David Hartman, Judge, Gordon Connell, Court Clerk, Ken Ayers.

Singers, dancers, others: Ken Ayers, Nicole Barth, Alvin Beam, Monica Carter, Gene Gebauer, Amelia Haas, Joe Helms, Richard Herman, Neil Jones, Charles Karel, Paul Kati, Jan LaPrade, Joan Buttons, Leonard, Jim Maher, Marilyn Mason, Bonnie Mathis, Joe McWhorter, John Misco, Elsie Gluisen, Randy Phillips, Yolanda Poropat, Lowell Purvis, Michael Quinn, Will Roy, Bonnie Schon, Barbara Sharma, Mary Ann Snow, Paul Solen, Jamie Thomas, Pat Troit, Ronnie Young. Musical numbers: "I Put My Hand In," "It Takes a Woman," "Put On Your Sunday Clothes," "Ribbons Down My Back," "Dancing," "Dancing" (reprise), "Penny in My Pocket," "I Put My Hand In" (reprise), "You're a Darned Exasperating Woman," "The Waters' Gallop," "Hello, Dolly!," "No, a Million Times No," "Come and Be My Butterfly," "It Only Takes a Moment," "The Goodbye Song," "Hello, Dolly! (reprise)." "Hello, Dolly!" is hailed success, with Carol Channing and Gower Champion giving delightful meaning to the exclamation mark in the title of this new David Merrick musical comedy playing a break-in engagement at the Fisher Theatre.

Miss Channing has a wonderful romp as the star of this colorful and zesty show based on Thornton Wilder's comedy, "The Matchmaker," while Champion's bouncy choreography and spirited direction provide the sparkle that should make this Broadway-bound production a glittering hit. The title song, "Hello, Dolly!" is a rousing chorus number that hits with show-stopping force immediately following "The Waters' Gallop," sure to rank as one of Champion's greatest dance creations. This double-barreled load of showmanship comes early in the second act and the excitement builds from there after an uneven first act.

The beautiful and ingenious settings by Oliver Smith are a tremendous asset to this show, which has 16 scenes in two acts. Smith's settings and Freddy Wittop's costumes and color combinations draw applause several times. The staging is unusual in two respects. A ramp is used in front of the stage in such a way as to encircle the orchestra pit, without reducing the number of seats. The ramp serves as a runway for some of the dances.

The second unusual staging effect is the projection of "stereopticon slides" at the opening curtain. These are a crazy mixture of photos of New York buildings, girlie shots and drinking scenes designed to show what a wicked city it was at the turn of the century. With Miss Channing shouting a raucous commentary through a megaphone, the show is off on a roar of laughter.

But some pretty dull plot-setting speeches bog things down until midway in the opening act. The brightener is another chorus number, "Put on Your Sunday Clothes." Jerry Herman's music and lyrics are good, with the emphasis on chorus numbers rather than ballads for solos or duets. The vocal quality of the ensemble is as good as its dancing ability and Shepard Coleman deserves much credit for excellent vocal arrangements and musical direction.

As the marriage broker, Miss Channing come up with a veritable tour de force. She croaks her songs, rasping sweetly in a sort of Channing chant. However, she has no songs here of the caliber of "I'm Just a Little Girl from Little Rock" and "Diamonds Are a Girl's Best Friend," with which she is

identified. Her best in this outing is "I Put My Hand In," but its chances of catching on seem doubtful.

But the star's zany antics, outlandish costumes and wide-eyed innocence all combine to make her conniving female portrayal hilarious as well as somehow believable. Since her brand of funny confusion is contagious, everything seems normal, and so what if it isn't?

David Burns is excellent as the man the marriage broker decides to keep for herself. Other fine performances are turned in by Eileen Brennan and Sondra Lee, the latter as a madcap hatter's assistant who draws plenty of laughs with her cute brand of clowning. The singing and dancing company is exceptionally talented in both departments.

"Hello, Dolly!" is about 39 minutes overlong and needs tightening in both acts, plus more excitement in the first act. It is nothing more nor less than a funny, colorful, swinging and tuneful family fun show. With the proper kind of trimming and polishing, it should be a long-run hit on Broadway, on the road and a good bet for film treatment. Tew.

Lawrence-Lee Premiere New Play, 'Laughmakers,' At Minn. Univ. Theatre

Minneapolis, Nov. 19. The Univ. of Minnesota Theatre opened its 33d season this month with the premiere performance of "The Laughmakers," by Jerome Lawrence and Robert E. Lee. The show is an experiment for the campus theatre, but the play itself shapes as a dramatic bust, proving that even the authors of such hits as "Auntie Mame" and "Inherit the Wind" can come up with a clinker.

"Laughmaker" was introduced here because of Lee's friendship with Dr. Frank Whiting, director of the theatre, who staged the play. They were associated in 1952 at the Univ. of Alberta, where Whiting headed the theatre department and Lee was an instructor in playwriting.

By having "Laughmaker's" preem on a college campus instead of a usual spot, they were able to get a look at the play on an inexpensive basis. They may be able to salvage something from the script, having avoided a critical barrage while getting a chance to spot the play's weaknesses.

Based on the adventures of two turn-of-the-century Parisian comics, Jean Francois Bocado and Charles Gringoire, "Laughmaker" suffers from a cliché-ridden and contrived first act and a ponderous, soap operaish second act. Humor is almost totally lacking, the actors' laughter frequently exceeding the audience's.

The plot is simply the familiar boy finds partner, boy finds girl, boy loses girl and partner, but wins son, boy starts over. "Laughmaker" thus impresses as the overdone musical comedy minus the songs.

Considering the play's drawbacks, the campus production is first-rate and the cast is competent. John Lewin is a jovial Gringoire, supplying most of the play's thin humor. Under severe handicap because of the role, Vosco Call makes the most of the gloomy and stuffy Bocador. Doing well in lesser roles are Phill Lipman, Pamela Ullman, Gordon Howard and Irwin Atkins.

Whiting's direction is technically slick and shows considerable imagination, although little effort is made to depict the characters' aging over the 20 year period. Wendell Josal's settings and James Crider's costumes rate special credit.

Lawrence and Lee were here to attend the opening and to conduct a seminar on drama. They didn't reveal their future plans for "Laughmaker." Rees.

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London Critics Clobber 'Syracuse,' But Enthuse Over Rodgers' Music

London, Nov. 19. "The Boys From Syracuse," the 25-year-old Rodgers and Hart musical which followed "My Fair Lady" into the Drury Lane, opening Nov. 7, got rough handling from the London dailies, with the main criticism aimed at George Abbott's book. It has been a long time since a major Broadway musical import received such a unanimous thumbs down from the London reviewers.

Herbert Kretzmer, in the Daily Express, said that sitting in the theatre for the opening was to experience something of what it may have felt like to have gone down with the Titanic. The evening, he noted, started off with a feeling of lustrous, unsinkable anticipation, but what followed, while not as shocking as a liner hitting an iceberg, provided the same chill of disaster.

Bernard Levin, in the Daily Mail, detected a moral: Never revive musicals. He noted the "remarkable fidelity of the plot to Shakespeare's 'Comedy of Errors,' on which it is based, but added "fine plots butter no parsnips." He particularized, "To begin with, the book is simply dreadful—dull, heavy, jaw-achingly long." He considered the lyrics a considerable cut above the words in between, but suggested that the tunes were neither good enough nor fresh enough to save the evening.

The Daily Herald's David Nathan suggested the theatre would have to be renamed the Dreary Lane, and that as a replacement for "My Fair Lady" it was a case of the dustcart following the Lord Mayor's Show. The review in the Daily Sketch was headlined, "Why did they applaud this rehash?" and critic Fergus Cashin described the production as a quaint, old-fashioned, disastrous revival. He summed it up as a terrible mistake which was supposed to be funny, but there was nothing to laugh at. Arthur Thirkell, in the Daily Mirror, observed that most of the men wore whiskers and so did the jokes. He considered it a pretty old-fashioned show all round. The unsigned Times review ob-

(Continued on page 72)

Smash 'Lady' Leads List Of Rome's Stage Clicks; Okay Season a Surprise

Rome, Nov. 19.

"My Fair Lady," the latest arrival in a better-than-expected Italian legit season, has been given a generally rousing sendoff by the Italian press this week in its debut at Milan's Teatro Nuovo under the Lars Schmidt aegis.

Of many comments, Milan's Corriere della Sera credited "the humor of George Bernard Shaw" and many of the performances (by Della Scala, Gianrico Tedeschi, Mario Carotenuto especially) as well as the Lerner-Loewe score. Il Giorno dittoed, noting that the music had "class," and adding that Della Scala's Eliza was a better job of acting than of singing.

While Rome's Il Messaggero joined in chorus of praise, lone partial dissenter was man from Il Paese, the capital's leftwing daily. He opined that the "overpublicized" presentation was "a disappointment," though likewise praising the performances.

Meanwhile, the rest of the Italian theatre season is looking up. Franco Brusati's new play, "La Fastidiosa," ended its Rome run with a good \$1,000 per night average and opened to praise in Milan. Sartre's "Devil and the Good Lord" is hitting a good \$3,000 clip, or thereabouts, at Rome's Eliseo, with Alberto Lionello in the lead.

The big gun in Rome is Eduardo De Filippo's musical play, "Tommaso D'Amalfi," with Domenico Modugno in the lead, with some \$3,200 average racked up per performance. And Giuseppe Patroni Griffi's "In Memory of a Friendly Lady" and the Italo version of "Virginia Woolf" seem likely hits.

In Milan, Garinei-Giovannini's "Rugantino" is repeating its Rome triumph and hitting new highs on weekends and holidays, while Dario Fo's new play, "Isabella, Three Ships and a Hoaxer" is likewise packing them in.

'Let's Be Frank' to Fold Saturday (23) in London

London, Nov. 19.

"Let's Be Frank," the new Harold Brooke-Kay Bannerman comedy starring Jack Hulbert, Cicely Courtneidge and Naughton Wayne, will fold next Saturday (23) at the Vaudeville Theatre, after only 22 performances. Presented by Geoffrey Hastings and Michael Hamilton, the comedy got a heavy mauling from the majority of critics.

It will be replaced next Wednesday (23) by Terence Feely's "Shout For Life," starring William Franklyn, Roland Culver and Ursula Howells.

Rodgers Calls London Critics Anti-American

Richard Rodgers, in London for the opening of "Syracuse" and to attend rehearsals of his other forthcoming musical, "No Strings," didn't suffer the critical assault gladly. As quoted a few days later in the N.Y. Herald-Tribune by London columnist John Crosby, the composer struck back with the charge that the English reviewers were guilty of "anti-Americanism" and that they had similarly panned all of his shows since "Oklahoma."

"I don't give a damn anymore," Crosby quoted Rodgers as saying. "I've never had a failure here. 'Carousel' got a bad press. They almost seemed to be trying to take back the good notices they gave 'Oklahoma.'"

"'South Pacific,' very bad press. 'King and I,' bad press. 'Flower Drum Song,' very bad press. 'Sound of Music,' terrible press. All were smashes. 'Sound of Music' has already earned \$1,000,000 profit and will run at least another year."

"I would like to emphasize it's not the people who are anti-American. It's the press. The actors, the musicians and the theatre people are the greatest people."

(Continued on page 72)

So, Who Has Better Idea?

Oldtime Rochester (N.Y.) stagehand Jacob Bernstein seriously proposes that if a dime from every winning cardgame pot were donated to the Dramatists' Guild it would help out many an indigent writer.

His point is that if it weren't for the successful playwrights who keep shows running for months and years the lucky stagehands at those theatres wouldn't have time or a place to play pinocle, poker, gin, or whatever.

'Forum' Has Paid \$375,000 Profit

The profit distributed thus far to backers of the Broadway production of "A Funny Thing Happened on the Way to the Forum" climbed to \$187,500 the week before last, with the payment of another \$15,000 dividend. That brings the profit to 62½% on their \$300,000 investment.

As of an Oct. 26 accounting, the net on the production, after the deduction of a share of the profits to director George Abbott, was \$502,539. Of that amount \$375,000 has been distributed equally between the management and the backers. Of the \$127,539 balance, \$19,925 has been expended on production costs for the touring production which is to be presented by Martin Tahse with Harold Prince, the musical's Broadway sponsor, getting credit as producer.

For the four weeks ending Oct. 26, the operating profit on the Zero Mostel-starrer, for which Burt Shevelove and Larry Gelbart wrote the book and Stephen Sondheim the music and lyrics, ranged from \$8,921 on a \$55,453 gross to \$11,268 on a \$56,115 gross. The total operating profit for the period was \$38,525. The Broadway production is currently in its 81st week at the Alvin Theatre, N.Y.

The Tahse touring presentation is scheduled to open Dec. 16 at the Playhouse, Wilmington. A bus-and-truck edition planned for production by Henry Guettel has been scrapped. A London version of the tuner, produced by Prince in partnership with Tony Walton and Richard Pilbrow, of Theatre Projects Ltd., is current at the Strand Theatre.

Severn Darden has rejoined the Second City troupe in "When the Owl Screams" at Square East, N.Y.

Tony Newley Writing New Musical; 'Stop the World' Turns On and On

London, Nov. 19.

La Marchina to Conduct Met Opera Touring Group

A first appointment for the second (touring) company of the Metropolitan Opera has been made. Robert La Marchina, 34, an American, is to be organizing conductor. He will make a swing through the U.S. soon in anticipation, and to hear singers.

La Marchina was a member of the NBC Symphony at 16 under the baton of Arturo Toscanini.

Critics in London Pan 'Pocahontas,' OK Anita Gillette

London, Nov. 19.

"Pocahontas," the American musical with book, music and lyrics by Kermit Goell, which opened at the Lyric Theatre last Thursday (14), took a severe beating from most of the London critics, though many of them accoladed the American star, Anita Gillette, in the title role.

The Daily Express called the show tedious and embarrassing. The Daily Mail compared it to village pantomime and thought it preposterous. The Daily Herald rated it very earnest and very boring. The Daily Sketch laid all blame and shame on Kermit Goell, while the Daily Mirror thought it a shambling affair.

Though somewhat less scathing, the serious dailies were also highly critical. The Times described it as a pseudo-pantomime written in the style of half century ago, while the Guardian called the book flat, the lyrics trite and the music commonplace. The Daily Telegraph thought its outstanding attribute was a complete lack of sophistication, but recommended it as a suitable piece for simple-hearted families at Christmas.

The most encouraging review came from the Financial Times, which considered it up to date in material and interpretation, with pleasant music, though it panned the heavy and old-fashioned style of production.

Anthony Newley, creator and star of the hit musical, "Stop the World—I Want to Get Off," is now, with his team-mate Leslie Bricusse, writing a new tuner which Bernard Delfont is aiming to present in the West End next Spring. It will be another small-scale production, tentatively titled "Thin and Fat," referring to life.

"Stop the World" has been a substantial money-maker on the basis of its low production investment. The original London edition was mounted for just over \$11,000, and the Broadway version cost around \$75,000. The musical comedy has since been a major hit in Stockholm, is due in Australia and Israel early in the New Year, and has also been sold to Germany and France.

The story behind the show is in typical showbiz tradition. Delfont was negotiating with Newley for a summer engagement as a performer, but the star was demanding what the producer describes as a "trade union salary" of \$4,200 weekly. Delfont balked, but suggested that Newley should justify his own confidence by agreeing to work on percentage.

As the discussions continued, Newley indicated that he had an idea for a modest musical in which he would be the central character. Delfont gave the star the go-ahead and now frankly admits that he contributed nothing creatively to the production.

Delfont also admits that he was never overly optimistic, and had no plans to bring the show into London. In its first out-of-town opening in Manchester it got rave reviews and registered hefty business, and by the time it got to Nottingham a short while later Broadway producer David Merrick had picked up the U.S. rights, and was determined to go ahead irrespective of what would happen if the show reached the West End.

What happened in the West End is impressive. The show played at the Queen's Theatre for about a year, where it grossed upwards of \$700,000, is still on tour and is going into stock. The Broadway production (in which Delfont is the biggest single investor) reported a profit in excess of \$600,000 on its last accounting. The road company returns have topped anticipations, with weekly grosses frequently about \$50,000.

(Continued on page 74)

Elaine Stritch Quitting 'Barracudas' at Closing; Say Play Will Reopen

Los Angeles, Nov. 19.

With the closing next Saturday (23) of "Time of the Barracudas" at the Huntington Hartford Theatre, the femme lead, Elaine Stritch, will exit the company, despite producer Frederick Brisson's announcement he will reopen play in Feb. 28 in New York.

The actress, in commenting on her decision, unleashed a spirited commentary on the "publicity image" following lukewarm notices on "Barracudas." "We all saw the bad reviews," she noted, "then we saw the world of public relations going to work."

The particular object of her sensitivity was her assertion that all sales points on play have been aimed at the male star, Laurence Harvey. "Even though I have co-star billing, my name hasn't appeared in any of the post-opening review ads nor mentioned in promotion on the show," she charged, stressing her elimination of importance in the eyes of the company has "lost a great deal of rapport within the show itself."

Miss Stritch, meanwhile, is developing her first niter act, partnering with mimic T. C. Jones. Broadway, a field in which she has been more closely identified, is beckoning with starring role in Michael Gazzo's "Warner Bros. Wants to Know," to make the producer bow for Jim Downey, proprietor of Downey's restaurant, N.Y. The actress also has an offer to do "Gypsy" in London in July.

Brisson, when queried about Miss Stritch's strictures, commented, "As far as I am concerned, she is still in the show."

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Shows Abroad

The Boys From Syracuse

London, Nov. 8.

Williamson Music presentation of a musical in two acts (10 scenes), with songs by Richard Rodgers and Lorenz Hart, book by George Abbott. Staged by Christopher Hewett; choreography, Bob Herbert; costumes, John Adams; set, Herbert Senn and Helen Pond; musical director, Robert Lowe; orchestrations, Ralph Burns; production supervision, Jerome Whyte. Features Bob Monkhouse, Maggie Fitzgibbon, Lynn Kennington, Paula Hendrix, Pat Turner, Roscoe Corbett, Sonny Farrar, Denis Quilley. Opened Nov. 7, '63, at the Theatre Royal, Drury Lane. London: \$4.30 top.

Tragedy John Heawood
Comedy Maurice Lane
Corporal Robert Crane
Sergeant John Adams
First Citizen John Moore
Dromio of Ephesus Sonny Farrar
Antipholus of Ephesus Denis Quilley
Tailor Rod McLennan
Apprentice Peter Andren
Aegon Gavin Gordon
Duke Fairclough John Adams
Antipholus of Syracuse Bob Monkhouse
Dromio of Syracuse Roscoe Corbett
Merchant of Syracuse John Heawood
Angelo Adam Deane
Luce Maggie Fitzgibbon
Adriana Lynn Kennington
Luciana Paula Hendrix
Luciana's Attendants Carlotta Barrow, Kay Fraser
Sorcerer Edward Atienza
Courtessas Pat Turner
Fatima April Olrich
Mirror Courtessas Jean Muir
Jeweled Courtessas Aimee Macdonald
Powder Puff Courtessas Jacqui Daryl
Dancing Policeman Ben Stevenson
Dancing Policeman's Wife Jeannette Mitty

Maid Jill Love
Merchant of Ephesus Paul Hansard
Seers Peggy Rowan
Singers: Wendy Bowman, Ann Brierly, Rita Cameron, Patricia Hall, Rosemary Lyford, Hilda Stewart, Sylvia Vale, Anna Vincent, Maurice Arthur, John Clifford, Vincent Charles, Robert Crane, John Moore, Thomas Walling.
Dancers: Carlotta Barrow, Jackie Dalton, Kay Fraser, Gili Hauser, Vicki Karas, Julie Heydon, Jill Love, Jeannette Mitty, Priscilla Pritchard, Willow Stockdale, Ruth Walters, Ivan Sapie, Peter Andren, Hendrik Davel, Norman Furber, Ross Howard, Maurice Lane, Michael Meakin, Gordon Wales.

Musical Numbers: "I Had Twins," "Dear Old Syracuse," "What Can You Do With a Man," "Falling in Love With Love," "The Shortest Day of the Year," "The Dance of Dilemma," "This Can't Be Love," "Ladies of the Evening," "He and She," "You Have Cast Your Shadow on the Sea," "Come With Me," "Big Brother," "Sing for Your Supper," "Oh Diogenes!"

First presented on Broadway 25 years ago and currently a hit off-Broadway, "The Boys From Syracuse" could prove to be another example of too great delay in sending a big show across the Atlantic. That was the case with the recent West End presentation of "On the Town," and the likelihood is that this Richard Rodgers and Lorenz Hart show may have some problems in sustaining healthy audiences in the vast Drury Lane Theatre.

Though tastes have changed considerably in the past quarter-century, the Rodgers music, mostly quite familiar, rarely fails to delight. The big plus factor in the production is the evergreen quality of the songs, notably such standards as "Falling in Love with Love" and "This Can't Be Love," have a nostalgic charm coupled with a remarkable degree of freshness. Lorenz Hart's lyrics are also first-class, and they weather the passing years.

The weakest link is George Abbott's book. Only one line of Shakespeare's "Comedy of Errors" (on which it is based) has been retained, and while the Bard's language may not be entirely suitable for a modern musical, Abbott has gone too far the other way. The dialog is excessively corny, seemingly even more so now than the New York critics rated it when the shows was originally done on Broadway. The humor is on the thin side, with little wit or sparkle.

The comedy, derived from the basic situation of mistaken identity arising from two sets of identical twins, is mainly broad and obvious, and has been denuded of much of the spirit of fun which Shakespeare put into his original. Presumably it could have formed the background of a brisk and spirited musical, which might have fared better in a smaller and more intimate theatre.

As it stands, a big, big production dwarfs the book, though sumptuous sets, colorful costumes, an array of good-looking girls and a couple of expressive ballet sequences give a glittering visual gloss to the proceedings.

With just one exception the cast is entirely British and does well enough, though there is not a standout performance. Bob Monkhouse, a versatile performer, has his first crack at a book musical and makes a pleasant Antipholus of Syracuse, with an adequate singing voice.

Denis Quilley plays his long-lost twin brother with verve, and Sonny

Farrar and Ronnie Corbett are amusing as the twin Dromios. The principal femmes have the better breaks, with the best songs.

Lynn Kennington is an attractive Adriana, the wife who invites the wrong Antipholus twin to spend a night with her, and she has her first big moment with "Falling in Love With Love," which she sings delightfully, while in the second half, together with Paula Hendrix and Maggie Fitzgibbon, has the hit "Sing for Your Supper." Pat Turner, the one American in the cast, makes a sizzling courtesan and displays her considerable vocal prowess with "Oh Diogenes!" the bright and witty number which comes at the end of the show.

April Olrich adds a refreshing touch of genuine comedy to the part of Fatima, the courtesan's bizzarre secretary, exploiting a shrill, harsh voice to good effect. Edward Atienza as the Sorcerer, Ben Stevenson as a dancing policeman and John Adams as a sergeant adequately complete the feature cast.

Under the expert eye of Jerome Whyte, who supervised the production, Christopher Hewett has staged the musical with gusto and authority, making the best use of the ingredients at his disposal.

Myro.

Sonnenuntergang

(Sunset)

Zurich, Nov. 3.

Schauspielhaus presentation of drama in eight scenes by Isaac Babel, German adaptation by Heddy Franzen. Staged by Werner Duetzsch; sets, Joerg Zimmermann; incidental music, Rolf Langnese; technical direction, Ferdinand Lange; Albert Michel; lighting, Walter Gross. Features Wolfgang Reichmann, Elisabeth Lennartz, Peter Arens, Rene Scheibl, Valerie Schumann, Martin Teuge, Alfred Schlegel, Fred Tanner, Robert Tessen, Otto Maechtinger, Maria Schanda, Hertha Martin, Walter Kessler, Karl Wagner, Enzo Ertini, Traute Carlsen, Albert Pulmann, Elmar Schulte, Lutz Altshul, Gertay Kloster, Eva Maria Bing, Edith Colay, Klaus Seiger, Franz Matzer, Erwin Parker, Margret Neuhans, Johannes Siffer, Carl Delmont, Kasper Kasies. Opened Nov. 2, '63, at the Schauspielhaus, Zurich; \$3 top.

The 1894-born Russian-Jewish writer, Isaac Babel, "disappeared" in 1940 and was presumably killed a year later as a victim of the Stalin era in Soviet Russia. Of his two recently rediscovered plays, "Maria" and "Sunset," the latter was performed 1928 in Moscow, Leningrad and Kiev, but never outside Russia. It has finally had its first German-language production at the Zurich Schauspielhaus.

Set in Odessa, the author's hometown, in 1913, the play impresses as a probably faithful representation of pre-revolution Russia in general and its Jewish population in particular. It has a number of colorful characters; vivid, if sometimes brutal, situations, and evocative, often poetic language. These assets seem not enough to make a satisfying play, however, due to a lack of dramatic substance. Moreover, there are gaps between the individual scenes, and character development, with one exception, is weak.

"Sunset" poses a number of production problems, both financially and with a view to stage practicability. It has over 30 speaking roles, seven different sets and only last about 90 minutes, plus intermission. One scene, incidentally, takes place in a synagogue, during a service.

The central character, and the play's most interesting figure, is in his 60s, but vital, tyrannical and self-conscious, who intends setting out for a "second youth" and leaving everything behind him. Brought to reason by his two sons through sheer brute force, he ends up as a broken man, physically as well as in spirit.

Around this key figure, a host of secondary characters are introduced, only few of which have a chance to evoke more than just fleeting interest, colorful as they may be. These include the hero's embittered wife, his first humiliated but latter cynically triumphant children, a wise old rabbi, a pitiful synagogue orderly, a girl of easy virtue, tradesmen, opportunists, shady operators and folksy types.

The Schauspielhaus production, staged by Werner Duetzsch, succeeds in bringing most of the key scenes to life, thanks to a meticulous reconstruction of period atmosphere, but cannot hide the play's dramaturgical flaws. Joerg Zimmermann's set, on the revolving stage, are an important asset.

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The cast admirably catches the flavor of 1913 Russia, notably Wolfgang Reichmann's lusty, full-blooded leading portrayal. As Jewish types, Joachim Teuge and Robert Tessen deliver excellent cameos.

Mezo.

La Reine Verte

(The Green Queen)

Paris, Nov. 12.

Jacques Hebertot presentation of drama-ballet in three acts by Maurice Bejart. Staged and choreographed by the author; music, Pierre Henry; sets and costumes, Jeanne Roustan and Roger Bernard. Stars Maria Casares, Jean Babilée; features, Ursula Kubler, Laura Proenca, Mite Souverbie, Onelli Yves Chassin, Claude Dedieu, Guy Nard, Keno Keno. Opened Oct. 25, '63, at the Theatre Hebertot, Paris; \$2.50 top.

Though playing a straight legit house, this is more a combination show and ballet than conventional theatre. It has puzzled the critics, but was given rave reviews by music and ballet appraisers. This and word of mouth, plus a special \$2.50 price and 8 p.m. curtain, rather than the usual 9 p.m. start, could get it its specialized audiences and more perspicacious playgoers to insure a fair, if probably not hit, run.

Caught after the opening, to an almost full house, it got solid audience response. The confusing piece tends to be far out, but displays dazzling theatrical ideas and ballet notions with a jangling, effective music score.

It mixes a noted tragic actress, Maria Casares; a leading ballet dancer, Jean Babilée, and a tight-rope walker, musings on death and a mixture of talk, terp and thespian that is an unusual if controversial addition to the fairly ordinary season so far.

Miss Casares plays the symbol of Death who stalks a kind of Mr. Everyman through childhood, adolescence and old age in a sort of chiding love-hate manner and usually loses out even when she takes him. The text is sometimes sophomoric but is always given a notable underlining and eye catching backing by Maurice Bejart's choreographic and staging ideas.

Babilée has an electric presence that has his sudden dance bits and spurts of good spirits, power and then resignation and final revolt. Mixing in a high wire walker, Charleston takeoffs and flurries of dance, and witty sketches on Everyman's attempts to find a meaning in life bring this off as an offbeat show.

It may not be the thing for the clarity demanded by Broadway but might do for off-Broadway. Bejart is one of the liveliest French choreographers and opera staggers who has been working in Belgium the last few years.

The sets are ingenious and mirror the different ages of a man, while the costumes are inventive and easy on the eyes. The male and female dancers are supple and dynamic.

Eliz. Schwartzkopf Joins Met for 'Rosenkavalier'

One of the few standout voices of the international opera scene not heretofore heard at the Metropolitan Opera in Manhattan, Elisabeth Schwartzkopf, has been signed for this season. She has long been a standard concert tour name in the U.S.

Miss Schwartzkopf will debut as the Marschallin in "Der Rosenkavalier" with the Met's regular Lisa Della Casa taking over the title role there for the first time, although she sung it in Vienna and Salzburg. The Schwartzkopf-Della Casa combination in this work was established at the Monte Carlo Opera.

Shubert Alley Shorts

Jean Kerr, who's been taking it slow and easy since becoming the mother of a girl (after five boys) some weeks ago, will probably return to Broadway first-nighting this week with her husband, Walter Kerr, drama critic for the N.Y. Herald Tribune. Meanwhile, her comedy hit, "Mary, Mary," which is in its 142d week current at the Helen Hayes Theatre, N.Y., appears to be surviving the opening of the Warner Bros. film version at the Radio City Music Hall, N.Y.

Bruce Becker, chagrined at the mention in VARIETY of the crowded seating in his new, handsome Bouerie Lane Theatre, N.Y., reports that he's already removed several rows to provide more leg room and comfort. The mention was in last week's issue, in a review of his production of "The Immoralist."

The review of the Broadway production of "Arturo Ui" in last week's issue neglected to mention that the George Taber adaptation of the Bertolt Brecht drama compared with some of the far-out off-Broadway offerings in its stress on gutter language. In one instance, a character came downstage and spent several minutes spouting a common four-letter word once considered taboo in public. Several other such words and a number of suggestive physical gestures were also used. They obviously weren't the reason for the show's quick flop, but they probably didn't help either.

Malcolm Atterbury, a featured actor in "One Flew Over the Cuckoo's Nest," at the Cort Theatre, N.Y., is an old friend of Kirk Douglas, the play's star. Mrs. Atterbury, the former actress Ellen Hardies, first spotted the young actor in a musical presented at the Amsterdam (N.Y.) YMHA, and she and her husband gave him his first professional job at the Tamarack Playhouse, Lake Placid, N.Y. Douglas, the son of an Amsterdam junk dealer, was born Isur Danielovitch, but changed it to Isador Demsky, and later at the suggestion of the Atterburys, to Kirk Douglas. Numerology was involved in the selection of the latter name.

Earle Hyman, currently touring in the pre-off-Broadway production of "The Worlds of Shakespeare," has been invited to return to Norway next summer to star in a production of "The Emperor Jones" and also to repeat his title performance in "Othello." He would appear at the National Theatre in Oslo and the Bergen Festival, in both cases in the Norwegian language. The Negro actor made a successful appearance there last summer.

The Old Log Theatre, Minneapolis, is ballyhooing its production of the Dalton Trumbo play, "The Biggest Thief in Town," which deals with the chicaneries of the undertaking business and the high cost of funerals, by means of a tieup with the current Jessica Mitford book, "The American Way of Death," which exposes the same subject. . . . Because of a local musicians' union rule, the Orpheum Theatre, Minneapolis, was required to pay six men it did not need for the recent appearance of the touring "My Fair Lady." The management thereupon had the group give a lobby concert before and after the performance and during intermission.

James Lineberger, an actor in the repertory company last season at the Tyrone Guthrie Theatre, Minneapolis, will be the first "playwright in residence" with the group next summer. . . . George Grizzard, the only leading player due to return for the second season with the Guthrie theatre, will play the title role in its scheduled production of "Henry V," as well as the Dauphin in "Saint Joan" and Moscow in "Volpone."

The management of the Little Theatre, N.Y., where "Tambourines to Glory" is current, is serving free drinks to patrons during the intermission at evening performances, at an estimated cost of about \$100 a night. No violation of the liquor law is involved, since the booze is free. The show had been due to close last Saturday night (15), but is continuing on a week-to-week basis.

Concert Review

Moscow Chamber Orchestra

With David Igor Oistrakh
(CARNegie HALL, N.Y.)

A concert of music by Bach and Vivaldi doesn't sound too interesting, but Friday night (8), a program of works by these baroque masters turned into a most exciting and satisfying musical experience. Carnegie Hall was the scene of superlative music-making set up by Hurok Moscow Chamber Orchestra. Rudolf Barshai conducting, combined with David Oistrakh and his son Igor as violin soloists.

Papa Oistrakh, of course, has been here many times. Throughout the world, he is acclaimed as a master fiddler. Igor has appeared here, too, but Friday night marked their first joint appearance in New York. And excellent as their virtuosity is, it still did not steal the show from the remarkable little string orchestra, led by Maestro Barshai, a musician of extraordinary sensitivity and taste. The Oistrakhs were outstanding, particularly the elder, but they fitted into an evening that will remain etched in memory for many years.

The program included the Bach Concerto in D minor for two violins, and the Bach Concerto in E minor, played by son Igor. A contemporary piece by the Estonian, Jan Riazas, was a stage wait before David Oistrakh took the spotlight as soloist in Vivaldi's "The Seasons." The Vivaldi has been performed often in recent seasons by imported ensembles, but never before did it have an exposition as it received Friday night. Of course, none of the earlier performances had so stellar a violinist as David Oistrakh as an interpreter.

One could go on endlessly listing the virtues of the performance. It had verve and spirit, many shadings of tone color despite the

absence of winds and brass, elegant phrasing, a wide range of dynamics. Conductor Barshai, obviously a man of superior discernment, the assemblage of instrumentalists, each one a virtuoso in his own right, and the two Oistrakhs played the music as if they cherished every measure. The audience could do not less. A stirring ovation followed, and brought forth the demanded encores. It was an evening of importance and rare pleasure.

Wien.

London Shows

(Figures denote opening dates)

Albatross, Theatre Royal E. (11-4-63).
Alfie, Duchess (7-22-63).
Angels Fear Tread, St. Martins (6-6-63).
A Drop Hat, Haymarket (10-2-63).
Bed Sitting Room, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Boys Syracuse, Drury Lane (11-8-63).
Four a Tanager, New Arts (10-9-63).
Funny Thing Happened, Strand (10-3-63).
Ginger Man, Royal Court (11-2-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Kosoff, Prince Charles (10-15-63).
Lock Daughters, Her Majesty's (5-17-63).
Let's Be Frank, Vaudeville (11-6-63).
Mary, Mary, Queens (2-27-63).
Masters, Piccadilly (5-9-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-62).
Never Too Late, Prince Wales (9-24-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (8-30-63).
One for the Pot, Whitehall (8-2-61).
Out of Creosote, Phoenix (10-29-63).
Pocahontas, Lyric (11-14-63).
Poor Bites, New Arts (11-13-63).
Portrait of Murder, Savoy (10-24-63).
Pickwick, Saville (7-4-63).
Possessed, Mermaid (10-23-63).
Private Lives, Duke York's (7-3-63).
Repertory, Aldwych (12-15-63).
Repertory, National Theatre (11-22-63).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Sx of One, Adelphi (9-24-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).

CLOSED

Cider with Rosie, Garrick (10-17-63).
closed last Saturday (16) after 36 performances.
Gentle Avalanche, Royal Court (11-12-63).
closed last Saturday (16) after 7 performances.

SCHEDULED OPENINGS

Difference of Opinion, Garrick (11-21-63).
Gentle Jack, Queen's (11-27-63).
John G. Borkman, Duchess (12-4-63).
D'Oyly Carte, Savoy (12-16-63).
No Strangers, Her Majesty's (12-30-63).

B'way Up; '110,' 'Late' on SRO List; Boyer \$23,092, Douglas \$22,949 (6), 'Ballad' \$28,386, 'Arturo' 150G Flop

Business generally improved on Broadway last week. Four of the 26 shows were in the capacity groove. They were "Barefoot in the Park," "How to Succeed in Business Without Really Trying," "Never Too Late" and "110 in the Shade." Failing to go along with the b.o. upswing were "Ballad of the Sad Cafe," "Jennie," "Rehearsal," "Spoon River Anthology" and "Who's Afraid of Virginia Woolf?"

"Arturo Ui," one of last week's three openings, closed Saturday night (16). "Tambourines to Glory," which was to have shuttered that same evening, is now slated to fold next Saturday (23), as is "The Golden Age," which opened last Monday (18).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Ballad of the Sad Cafe, Beck (D) (3d wk; 21 p) (\$6.90-\$7.50; 1,280; \$50,898) (Coleen Dewhurst, William Prince). Previous week, \$34,252.

Last week, \$28,386.

Barefoot in the Park, Biltmore (C) (4th wk; 29 p) (\$6.90-\$7.50; 994; \$38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, \$37,494 with parties.

Last week, \$37,463 with parties.

Beyond the Fringe, Golden (R) (56th wk; 445 p) (\$7.50; 799; \$34,874). Previous week, \$18,675.

Last week, \$21,720.

Case of Libel, Longacre (D) (6th wk; 44 p) (\$6.90-\$7.50; 1,101; \$40,966) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, \$30,295 with parties.

Last week, \$31,265 with parties.

Chips With Everything, Plymouth (D) (7th wk; 55 p) (\$6.90-\$7.50; 1,084; \$43,866). Previous week, \$25,793.

Last week, \$26,924 with parties.

Enter Laughing, Miller's (C) (36th wk; 285 p) (\$6.90-\$7.50; 940; \$30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$19,842.

Last week, \$24,446.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (80th wk; 639 p) (\$6.90-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$43,705.

Last week, \$55,351.

Here's Love, Shubert (MC) (7th wk; 52 p) (\$6.90; 1,453; \$71,205). Previous week, \$64,553 with parties.

Last week, \$68,006 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (110th wk; 873 p) (\$9.60; 1,342; \$66,615). Previous week, \$66,708.

Last week, \$67,511.

Irregular Verb to Love, Barrymore (C) (9th wk; 69 p) (\$6.90-\$7.50; 1,079; \$44,124) (Claudette Colbert, Cyril Ritchard). Previous week, \$25,653.

Last week, \$25,737.

Jennie, Majestic (MC) (5th wk; 36 p) (\$9.60; 1,655; \$91,714) (Mary Martin). Previous week, \$83,087 with parties.

Last week, \$78,663 with parties.

Luther, St. James (D) (8th wk; 61 p) (\$6.90-\$7.50; 1,609; \$61,095) (Albert Finney, Kenneth J. Warren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, \$52,464.

Last week, \$54,550.

Man and Boy, Atkinson (D) (1st wk; 7 p) (\$6.90-\$7.50; 1,088; \$40,318) (Charles Boyer). Previous week, \$16,081 for four previews.

Opened Nov. 12 to one favorable review (Taubman, Times), one qualified approval (Nadel, World-Telegram), three unfavorable notices (Chapman, News; Kerr, Herald Tribune; Watts, Post) and one pan (McClain, Journal-American).

Last week, \$23,092 for seven performances and one preview.

Mary, Mary, Hayes (C) (141st wk; 1,124 p) (\$6.90-\$7.50; 1,164; \$43,380) (Maggie Smith, Murray Hamilton, Michael Evans). Previous week, \$18,522.

Last week, \$25,054.

Never Too Late, Playhouse (C) (51st wk; 407 p) (\$6.90-\$7.50; 994; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$36,891.

Last week, \$37,244.

Oliver, Imperial (MD) (45th wk; 361 p) (\$9.30; 1,450; \$71,977) (Clive Revill, Georgia Brown). Previous week, \$47,672.

Last week, \$53,102.

One Flew Over the Cuckoo's Nest, Cort (D) (1st wk; 5 p) (\$6.90-\$7.50; 1,100; \$41,482) (Kirk Douglas). Previous week, \$37,568, Shubert, Boston.

Opened last Wednesday night (13) to two affirmative notices (Chapman, News; Nadel, World-Telegram), three negative reviews (McClain, Journal-American; Taubman, Times; Watts, Post) and one pan (Kerr, Herald Tribune).

Last week, \$22,949 for five performances and one preview.

110 in the Shade, Broadhurst (MC) (4th wk; 28 p) (\$6.90-\$9.40; 1,186; \$58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, \$57,371 with parties.

Last week, \$57,610 with parties.

Private Ear and Public Eye, Morosco (D) (6th wk; 45 p) (\$6.90-\$7.50; 1,009; \$41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, \$26,420 with parties.

Last week, \$27,176 with parties.

Rehearsal, Royale (D) (8th wk; 64 p) (\$6.90-\$7.50; 1,059; \$43,908) (Keith Michell, Coral Browne, Alan Badel, Adrienne Cori, Jennifer Hilary). Previous week, \$25,747.

Last week, \$24,183.

She Loves Me, O'Neill (MC) (30th wk; 239 p) (\$6.90; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$34,681. Standby Marion Brash is subbing for the ailing Miss Baxley.

Last week, \$42,433. Trude Adams pinchhit most of last week for Miss Cook who missed six performances because of laryngitis. Miss Cook returned to the cast Monday (18).

Spoon River, Booth (DR) (7th wk; 56 p) (\$6.90-\$7.50; 766; \$33,816) (Betty Garrett, Robert Elston, Joyce Van Patten, Charles Aidman). Previous week, \$21,409. Moved following the evening performance last Saturday (16) to the Belasco Theatre where it opened last night (Tues.).

Last week, \$18,365.

Stop the World—I Want to Get Off, Ambassador (MC) (59th wk; 469 p) (\$8.60; 1,121; \$51,795) (Joel Grey). Previous week, \$26,962 with twofers.

Last week, \$35,376 with twofers.

Tambourines to Glory, Little (D) (3d wk; 17 p) (\$7.50; 603; \$27,000). Previous week, \$4,737.

Last week, \$6,430. Had been scheduled to close last Saturday (16), but is now slated to fold next Saturday (23).

Who's Afraid of Virginia Woolf? Rose (D) (58th wk; 458 p) (\$6.90-\$7.50; 1,162; \$46,485) (Uta Hagen, Arthur Hill, Ben Piazza) matinee company costars Haila Stoddard, Donald Davis). Previous week, \$26,868.

Last week, \$26,313.

CLOSED LAST WEEK

Arturo Ui, Lunt-Fontanne (D) (1st wk; 8 p) (\$6.90-\$7.50; 1,478; \$61,000) (Christopher Plummer).

Previous week, \$16,980 for five previews.

Opened Nov. 11 to two endorsements (McClain, Journal-American; Watts, Post), three negative notices (Kerr, Herald Tribune; Nadel, World-Telegram; Taubman, Times) and one inconclusive review (Chapman, News).

Last week, \$30,139. Closed Saturday (16) at an estimated \$150,000 loss.

OPENING THIS WEEK

Golden Age, Lyceum (DR) (\$6.90-\$7.50; 995; \$32,669) (Douglas Campbell, Nancy Wickwire, Douglas Rain, Lester Rawlings). Arthur Cantor and E. E. Fogelson presentation of a program of writings and songs of the Elizabethan period with material assembled by Richard Johnson and music devised by Sydney Beck; opened Monday night (18). Last week, about \$3,000 for four previews. Closes next Saturday (23).

Once for the Asking, Booth (C) (\$6.90-\$7.50; 766; \$33,213) (Scott McKay, Jan Sterling). Jon Burgin and Bruno di Cosmi presentation of play by Gwen G. Arno; opens tonight (Wed.). Last week, \$4,980, Wilbur, Boston.

OTHER THEATRES

ANTA, Belasco, Broadway, 54th St., Hellinger, Hudson, Music Box, Winter Garden, Ziegfeld.

Theatre in Boston Hotel Is Doing London's 'Knack'

Boston, Nov. 19.

Theatre Co. of Boston, producing in the 99-seat theatre in the Hotel Bostonian, opens tonight (Tues.) with the American preem of Ann Jellicoe's comedy, "The Knack." The author is one of the experimental contemporary English playwrights.

"The Knack" was originally done last year by the English Stage Co. at the Royal Court Theatre, London.

Unreported Road Grosses

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured.)

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper). Split-week.

Circle in the Square (D-BT). Split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neill). Split-week.

Mary, Mary (C-BT) (Mindy Carson, Jeffrey Lynn, Pirie MacDonald). Split-week.

Thousand Clowns (C-BT) (John Ireland). Split-week.

Zenda (MC-T) (Alfred Drake, Anne Rogers, Chita Rivera). Civic, Pasadena; closed last Saturday (16).

TOURING SHOWS

(Figures cover Nov. 18-30)

Beyond the Fringe (2d Co.)—Studebaker, Chi (Nov. 18-30).

Black Nativity—Shubert, New Haven (Nov. 18-20); Royal Alexandra, Toronto (Nov. 25-30).

Camelot—Nixon, Pitt. (Nov. 18-30).

Circle in the Square (bus-truck)—Split-week stands (Nov. 18-30).

Enter Laughing (2d Co.)—Shubert, Chi (Nov. 18-30).

How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (Nov. 18-30).

Man for All Seasons (bus-truck)—Split-week stands (Nov. 18-30).

Mary, Mary (bus-truck)—Shubert, Cin. (Nov. 18-20); Clowes, Indpls. (Nov. 25-26); Brown, L.Ville (Nov. 25-30).

My Fair Lady (bus-truck)—Orpheum, Mo. (Nov. 18); Gardens, London, Ont. (Nov. 21-23); O'Keefe/Toronto (Nov. 25-30).

National Repertory Theatre—Locust, Philly (Nov. 25-30); National, Wash. (Nov. 25-30).

Never Too Late (2d Co.)—Blackstone, Chi (Nov. 18-30).

No Strings—Orpheum, L.A. (Nov. 18-23); Curran, S.F. (Nov. 25-30).

Nobody Loves an Albatross (tryout)—Shubert, New Haven (Nov. 27-30).

Pajama Tops—Geary, S.F. (Nov. 18-23); Auditorium, Denver (Nov. 25-30).

Seldman and Son—National, Wash. (Nov. 18-23); American, St. L. (Nov. 25-30).

Sound of Music—O'Keefe, Toronto (Nov. 18-23).

Stop the World—I Want to Get Off (2d Co.)—Shubert, Boston (Nov. 18-30).

Thousand Clowns—Royal Alexandra, Toronto (Nov. 18-23); Century, Buffalo (Nov. 25-27); Auditorium, Rochester (Nov. 28-30).

Thousand Clowns (bus-truck)—Split-week stands (Nov. 18-30).

Time of the Barracudas (tryout)—Hortford, I.A. (Nov. 18-23).

Who's Afraid of Virginia Woolf? (2d Co.)—Biltmore, L.A. (Nov. 18-30).

'Sound' Lead \$83,693 in Toronto; 'Grl' \$72,242, NRT \$17,700, Philly; 'Lady' 65G, M'pls; 'Stop' \$47,693, Hub

"Sound of Music," ending its tour next Saturday (23) in Toronto is making a stylish exit. It was the top-grosser on the road last week in the first frame of a fortnight's engagement there. Trailing it was "The Girl Who Came to Supper" in Philadelphia and then "My Fair Lady," in Minneapolis.

In a particularly profitable position again last week was "Stop the World—I Want to Get Off," in the initial stanza of a Boston engagement. "Zenda," which the Civic Light Opera Assn. presented on the Coast as a pre-Broadway tryout, closed last Saturday (16) in Pasadena, and "Time of the Barracudas," which had also been earmarked for Broadway, folds next Saturday (23) in Los Angeles.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Black Nativity, Ford's (MD-RS) (\$4.88; 1,819; \$45,000). Previous week, \$26,161, Forrest, Philadelphia.

Last week, \$15,688.

BOSTON

Once for the Asking, Wilbur (C-T) (3d wk) (\$4.95-\$5.50; 1,241; \$36,699) (Jan Sterling, Scott McKay). Previous week, about \$7,000. Last week, \$4,980.

Stop the World—I Want to Get Off, Shubert (MC-RS) (1st wk) (\$5.50-\$6.50; 1,717; \$36,000) (Kenneth Nelson, Lesley Stewart). Previous week, \$48,891, National, Washington.

Opened here Nov. 11 to two affirmative notices (Kelly, Globe; Maloney, Traveler) and three yes-no reviews (Hughes, Herald; Rogers, Monitor; Norton, Record American).

Last week, \$47,693 with Show of the Month Club patronage.

CHICAGO

Beyond the Fringe, Studebaker (R-RS) (6th wk) (\$5.50-\$6; 1,200; \$35,000). Previous week, \$17,578. Last week, \$18,054.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (1st wk) (\$5.95-\$6.95; 2,100; \$74,000). Previous week, \$65,559, American, St. Louis.

Opened here Nov. 12 to three endorsements (Cassidy, Tribune; Dettmer, American; Syse, Sun-Times) and one thumb-down (Harris, Daily News).

Last week, \$56,363 for seven performances with Theatre Guild-American Theatre Society subscription.

Never Too Late, Blackstone (C-RS) (2d wk) (\$5-\$5.50; 1,447; \$42,000) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, \$26,580 with TG-ATS subscription.

Last week, \$28,127 with TG-ATS subscription.

JACKSONVILLE

How to Succeed in Business Without Really Trying, Auditorium (MC-RS-3d Co.) Previous week, \$43,201, seven performance split.

Last week, \$39,356.

LOS ANGELES

No Strings, Orpheum (MC-RS) (5th wk) (\$6-\$6.50; 2,213; \$81,000) (Howard Keel, Barbara McNair). Previous week, \$30,199.

Last week, \$26,264.

Time of the Barracudas, Hartford (C-T) (2d wk) (\$4.95-\$6; 1,032; \$32,000) (Laurence Harvey, Elaine Stritch). Previous week, \$27,923 with TG-ATS subscription.

Last week, \$29,486 with TG-ATS subscription. Folds here next Saturday (23).

Who's Afraid of Virginia Woolf? Biltmore (D-RS) (1st wk) (\$5.50-\$6; 1,636; \$55,500) (Nancy Kelly, Sheppard Strudwick) (Matinee company costars Michael Myers, Kendall Clark). Previous week, \$21,172, eight-performance split.

Last week, \$28,998 for seven performances with TG-ATS subscription.

MINNEAPOLIS

My Fair Lady, Orpheum (MC-BT) (\$5.50-\$5.95; 2,800; \$98,000) (Leland Howard, Gaylea Byrne). Previous week, \$39,336 for seven performances, Auditorium, Winnipeg, with the 4,153-seater scaled to a \$5.50-top for a potential capacity gross of around \$102,000. Last week, \$64,958.

NEW HAVEN

Love and Kisses, Shubert (C-T) (\$4.80; 1,650; \$51,100) (Larry Parks, Mary Fickett).

Opened here Nov. 11 to two qualified approvals (Johnson, Journal-Courier; Leeney, Register).

Last week, \$23,018 for eight performances and a Nov. 9 preview.

PHILADELPHIA

Girl Who Came to Supper, Shubert (MC-T) (2d wk) (\$6.60-\$7.50; 1,907; \$73,382) (Jose Ferrer, Florence Henderson). Previous week, \$49,460 with TG-ATS subscription for four performances and two previews.

Last week, \$72,242 with TG-ATS subscription.

National Repertory Theatre, Locust (Rep-RS) (2d wk) (\$4.50-\$5; 1,418; \$41,648) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, around \$14,000 for repertory of "Sea Gull," "Crucible" and "Ring Round the Moon."

Last week, about \$17,700 for same repertory.

PITTSBURGH

Camelot, Nixon (MC-RS) (1st wk) (\$4.50-\$7; 1,760; \$68,000) (Louis Hayward, Jan Moody, Arthur Treacher). Previous week, \$38,913, Taft, Cincinnati.

Opened here Nov. 11 to one endorsement (Ward, Press) and one pan (Fanning, Post Gazette).

Last week, \$45,129 with TG-ATS subscription.

ST. LOUIS

Man for All Seasons, American (D-RS) (\$5.50; 1,863; \$50,000) (William Roderick, Bruce Gordon, George Rose, Albert Dekker). Previous week, \$36,806 with TG-ATS subscription, Pabst, Milwaukee.

Last week, \$34,521 with TG-ATS subscription.

SAN FRANCISCO

Pajama Tops, Geary (C-RS) (2d wk) (\$5.25-\$5.90; 1,483; \$50,000) (June Wilkinson). Previous week, \$24,096 with twofers.

Last week, \$25,748 with twofers. The potential capacity gross on a full discount sale is around \$26,100.

TORONTO

Sound of Music, O'Keefe (MD-RS) (1st wk) (\$5.50; 3,211; \$94,587) (Barbara Meister, John Myers). Previous week, \$50,661, Fisher, Detroit.

Last week, \$83,693. Closes here next Saturday (23).

Thousand Clowns, Royal Alexandra (C-RS) (3d wk) (\$6; 1,497; \$39,562) (Dane Clark, Margaret O'Brien). Previous week, \$29,300 with TG-ATS and O'Keefe Centre subscription.

Last week, \$27,428 with TG-ATS and O'Keefe Centre subscription.

WASHINGTON

All-American Genius From Russia

Superlative Biography, 'Balanchine,' an Exciting History of How the Ballet Was Americanized

By ROBERT J. LANDRY

"What do I want? I want to be astonished!" That, in paraphrase, was the gist of Sergei Diaghilev's instructions to George Balanchine upon hiring him in 1924 as choreographer for Ballet Russes. Balanchine sufficiently complied with a due quota of astonishments during the five years of life remaining to Diaghilev, and to the company which that exquisite somehow managed to keep alive for 20 years.

Not the least of the astonishments was Balanchine's age, 20, when retained as ballet master in succession to Nijinsky, Massine, Nijinska. Moreover he had only just escaped from Soviet Russia in a small band of dancers who slipped out sans party chaperonage. One of the ballerinas, Tamara Geva, was already Balanchine's wife. Another, Alexandra Danilova, would be his second wife.

Ballet, it is necessary to remember, has only lately become an enthusiasm of the west. In Diaghilev's day it depended upon occasional sensations, as Nijinsky leaping through a window, or Pavlova in swan death convulsion. Nijinsky's "Sacre du Printemps" was so unbearably beautiful that Diaghilev knelt to kiss his leg in the dressing room afterwards, an act of homage he repeated only once for Serge Lifar after a ballet, "Prodigal Son," created by Balanchine.

Diaghilev came complete with Impresario costume—tails, opera clock, top hat, monocle and scented pomade. He lived for the arts, all of them, and he was, with or despite his elegance, a canny promoter and judge of talent. One of his astonishments during the last years was expressed in a comment, quoted in Bernard Taper's new book: "Balanchine is morbidly interested in women!"

As to ballerinas at least, it would surely seem so. Balanchine married five, the two already named plus Vera Zorina, Maria Tallchief and Tanquil LeClerc. Enough is told of these episodes in the Harper & Row volume, just published at \$8.95, to bring the private life into focus and to suggest some of the difficulties inherent in being a genius, and in being married to one.

A towering virtue of the present text is its nice balance between the hero's creative genius, which justified all this literary labor, and the hero's personal idiosyncrasies, which brings alive a personality that might otherwise seem cold and aloof. Balanchine is a man of almost insulting reticence. Always niggardly of compliment he remained totally and embarrassingly silent in Russia a couple of years ago when he met his brother after 40 years of separation.

The brother was eager to have Balanchine hear his Georgian folk music. Balanchine listened for two hours without a single comment while everybody present, and the brother, suffered absolute torment. But not for stranger or kin will Balanchine ever testify falsely.

Outwardly mild, soft spoken and agreeable, never "temperamental," a good companion, often an impulsively kind man, Balanchine naturally has utter self-confidence. What he admires, and what he refuses to admire are never in doubt. When he viewed Isadore Duncan, in her 40s, he thought her a preposterous and disgusting caricature of grace. Always an innovator he came a-cropper many a time in America prior to his ultimate success with the New York City Ballet.

Taper has brought all the many strands of character and circumstance together in a profusely illustrated book that is wonderfully instructive and a model of literary organization. To say that at times it reads like a novel would be justified. But a novel that refrains from mere gossip, in which the ballet world is always saturated.

Some of Balanchine's own reticence may have rubbed off. There is nothing said whatever of the scandal of an inferior ballet company having preceded the N.Y. City Ballet to Russia for the State Department. Nor is there any ref-

erence to the soul-searchings at City Center occasioned by the invitation, now accepted, to move the ballet to Lincoln Center and run the risks of that labyrinthine bureaucracy of the performing arts.

Vividly detailed, however, is Balanchine's long-ago experiences as ballet master of the Met Opera during the Edward Johnson regime. Call that a baptism in the neglect of ballet in a topheavy organization with other things, on its mind. At Lincoln Center, the Balanchine ballet in future will be housed no further from the new Met than Jacques d'Amboise could leap.

In Taper's "Balanchine" (no exclamation point is added, none being required) there are many fascinating glimpses of other early clashes. He and Sam Goldwyn were locomotives coming toward one another on the same track. Balanchine had to back up and go on a siding. The water nymph number with Zorina has ever since been an occasion of pride to Goldwyn. But to its creator, who wanted to choreograph a dance revolution in film terms, it was no more than a pedestrian chore.

Balanchine was always adaptable, however. An essential element of his great talent has ever been the confident speed with which he goes about inventing ballets as needed. This is now so well and generally recognized that it is perhaps forgotten that some of his work in Broadway musicals was trail-blazing. His "On Your Toes" is generally regarded as a milestone in building choreography into the story-line, not having it as a dangling intrusion. This predated Agnes De Mille's magnificent routines within the story of "Oklahoma."

Balanchine came to professional fulfillment only when he reunited, after 10 years on the town, with Lincoln Kerstein. That shy high priest of ballet is, after Balanchine, the big statue in the pantheon of American ballet. As Taper convincingly argues, the triumph and uniqueness of Balanchine partly lies in his having Americanized the classic ballet, devoted it to native themes and a lean kind of American adagio quite different from the "athleticism (admittedly sensational) of the Bolshoi. Balanchine dared tell the Russians bluntly that they are the masters only of "romantic" ballet. He asserted that the Americans are supreme in "classical" ballet.

In other ways, Balanchine is insistently American, an avid Republican, a man who delights in our manners and mores, though also in the ritual of the Greek Orthodox Church.

Books about ballet are numerous and the great figures of show business are nowadays often the subject of scholarly study. This Taper book, however, possesses merits which warrants critical superlatives. There is hardly a false note, or an exaggerated incident. It is informed by an obvious wealth of research and detail and blessed by delicacy and perspective. It may well become one of the classics of its genre. Indeed, a reader may close this volume wishing to know more about two personalities—Lincoln Kerstein and the author.

Off-Broadway Shows

(Figures denote opening dates)
 Ballad Birmingham, Mayfair (10-15-63).
 Blacks, St. Marks (5-4-61).
 Boys Syracuse, Theatre 4 (4-15-63).
 Burn Me to Ashes, Jan. Hux (11-15-63).
 Corruption, Cherry Lane (10-4-63).
 Desire Under Elms, Circle (11-4-63).
 Fantasticks, Sullivan St. (5-3-60).
 Immortalist, Bowlerie Lane (11-7-63).
 In White America, Sher. Sq. (10-31-63).
 Journey to Day, de Lys (11-1-63).
 Maids, 1 Sher. Sq. (11-14-63).
 Pinter Plays, Pocket (11-26-63).
 Riverwind, Actors Playhouse (12-12-63).
 Six Characters, Martinique (3-8-63).
 Streets of N. Y., Maidman (10-28-63).
 Telemachus Clay, Writers (11-15-63).
 Theatre of Peretz, Gate (11-5-63).
 Thistle in Bed, Cramer (11-19-63).
 Walk in Darkness, Mews (10-28-63).

CLOSED

Cromwell Plays, East End (10-2-63); closed Nov. 10 after 47 performances.
 Cases, York (6-13-63); closed last Sunday (17) after 176 performances.

SCHEDULED OPENINGS

Singer Man, Orpheum (11-21-63).
 Next V.I. Sing, Phoenix (11-25-63).
 Chase Bank, Theatre East (11-26-63).
 Burning, York (12-3-63).
 Shakespeare, Carnegie Hall (12-4-63).
 Crime and Crime, Cricket (12-11-63).
 Mother Courage, de Lys (11-24-63).

Claim 60,000 Attendance At 'Colony' Last Summer

Manteo, N.C., Nov. 19.
 One of the longest-running summer pageants, "Lost Colony," racked up a healthy 60,000 attendance last summer.
 The management says it was an increase of 14% from 1962, and the biggest total since 1953.

'Mr. Abbott'

Continued from page 2

and coauthor with John Cecil Holm of "Three Men on a Horse" (1935), and—well, the list is so formidable that his first show for 1964, a musical called "A Girl to Remember," will be his 104th Broadway entry. Reader becomes dazzled with titles and memories: "Boy Meets Girl," "Brother Rat," "Room Service," "The Boys from Syracuse," "Pal Joey," "Best Foot Forward," "Kiss and Tell," "On the Town," "High Button Shoes," "Where's Charley?" "Call Me Madam," "Wonderful Town," "Pajama Game," "Damn Yankees," "Fiorello!" and "A Funny Thing Happened on the Way to the Forum," to mention only a few Abbott hits.

Author is in rare form recalling his boyhood in upstate New York. His present youthful outlook involves swimming, tennis, golf, luncheon with men—and dinner with women. Abbott shares an office with Harold Prince, one of his former stage managers, now a producing colleague. When he is not creating bank nights for Broadway, Abbott summers in the Catskills, winters in Florida. He dreads nothing but opening nights.

Abbott's prose is dry, crackling with pungent observations. He does not spare himself in writing of his personal life. Often it seems that author occupies a certain aloofness that permits him to write about his own experiences, cheery or bleak, almost as if he were reporting the life of another man. Nearly everyone Abbott knew is in this book, and he has known nearly everyone in international show biz. Especially nostalgic are recollections of days he shared with the Jack Baragwanaths (Neysa McMein).

Best of all, Abbott does not simply drop names and places and titles of hits, although book features a 14-karat cast. Reader is permitted to learn something (but not too much) of the modus operandi of this Broadway Merlin. No top magician completely reveals his art. Here, also, are some of Abbott's apprehensions, and much of his credo, stated and implied, for good theatre and good life.

On this literary production, Abbott is his coauthor and producer. His tag line is characteristic: "Tomorrow is another day." Mr. A. has another hit.

Rodgers Vs. Critics

Continued from page 69

ple in the world to work for. And I certainly have no quarrel with the English public. They buy my sheet music. They buy my records and they buy my theatre tickets."

The only American musical that got good notices, Rodgers reportedly continued, were "West Side Story" and "How to Succeed in Business Without Really Trying," both of which emphasize the seamy side of American life. Crosby concluded his column with his own reaction to the show. He reported that he'd had a fine evening, that the George Abbott book is "quaint" and lacks laughs, but the score is "glorious," the singing excellent, the dancing "superb," the scenery and costumes "lovely."

Noting that the musical includes such classic song hits as "Sing for Your Supper," "This Can't Be Love" and "Falling in Love with Love," he concluded, "I don't know how you can write a review without mentioning them, but many, if not all, the critics here did."

'Syracuse' Broker Deal

London, Nov. 19.
 Notwithstanding the all-round critical panning which "The Boys from Syracuse" received on its Drury Lane opening Nov. 17, the Combined Theatre Libraries have made a guarantee worth \$140,000. The ticket broking deal covers the first six months of the run, up to next April.

Inside Stuff—Legit

Behind the Met Opera substitution of "Lucia de Lammermoor" for "Norma" as the season-opener of 1964 lies a curious request from coloratura Joan Sutherland. She wanted to sing "Norma" with a curtailed orchestra of 50 musicians. This may be something new in prima donna requests. They usually want more of whatever, not less.

Miss Sutherland tried out in "Norma" recently with the Vancouver Opera for which she received a reputed \$15,000 for five performances. A purpose of the engagement was to experiment with a 50-man orchestra there, conducted by her husband, Richard Bonyng. The effect of reduced instrumentation is to allow the soprano to soar more freely. A hint of this change was contained in the VARIETY review from Vancouver, by Sam Shaw, in the Nov. 6 issue. He wrote:

"Conductor Bonyng's musical interpretation presents a sensibly straightforward score and 'Norma' thus becomes a singer's opera and stands or falls on the calibre of the singing. For this occasion it stood gloriously."

"Norma" has the reputation of being a soprano-crusher. It was the opening night opera at the Met on Oct. 29, 1956 with the title role entrusted to the then-transcendent Mario Meneghini Callas, as she was billed. It was not the hit for her it was supposed to be, owing to the audience's tendency to go mad instead over Fedora Barbieri as Adalgisa. In earlier years the lead role had been closely identified with Rosa Ponselle.

Rudolf Bing did not choose to run for the 50-musician suggestion of Miss Sutherland, considered too drastic a break with operatic tradition.

In its first 49 performances at the Adelphi Theatre, London, from its opening on Sept. 26 through to Nov. 7, "Six of One" has been seen by 52,947 paying customers, and has grossed a total of \$115,603, equalling about 75% capacity. The musical revue, with Dora Bryan starred, is being presented by Peter Bridge.

Legit Bits

Lawrence N. Kasha has been signed as Garson Kanin's associate director on "Funny Girl."

Leona Maricle, who was spelled recently in the Broadway production of "Never Too Late" by Lorraine MacMartin while on a 10-day vacation, has resumed her role in the comedy.

Tommy Brotherton, treasurer at the Playhouse, N.Y., is in Roosevelt Hospital, N.Y.

Simon Oakland will appear on Broadway in "Have I Got a Girl for You" in the role which Larry Storch was to have essayed.

Roy Shuman will appear in "Night of the Iguana" next Friday-Saturday (15-16) at the Boston (Mass.) Conservatory.

Frank J. Hale's Royals Poinciana Playhouse, Palm Beach, scheduled to begin its seventh season Jan. 13, will present 10 shows, each running a week, through March 21. New York casting is handled by Robert Moore.

"Tambourines to Glory," the gospel singing play at the Little Theatre, N.Y., has a Negro company manager, Dick Campbell, and a Negro stage manager, Otis Edwin Young.

The Elbee Audio Players Inc., an organization of blind performers who put on plays in an audio format at community centers, temples, churches etc., in the New York area, has among its planned productions for the 1963-64 season a stage version of the film, "All About Eve." David Swerdlow is director and secretary of the operation.

Hillard Elkins has scrapped plans to preem musical version of "Golden Boy" in London. He now intends sending the presentation on a 15-week tour, starting June 8 at the Shubert Theatre, Philadelphia, with a Broadway opening at an undesignated theatre scheduled for Sept. 28.

George Coe, who has a role in the off-Broadway production of "Telemachus Clay," has been set for a part in the upcoming Broadway musical, "What Makes Sammy Run?"

Chris Tanner will choreograph the dueling scenes in the productions scheduled for next summer at the American Shakespeare Festival, Stratford, Conn.

"The Burning," a new version by Wallace Hamilton of his play, "The Burning of the Lepers," is being produced by Edwin Wilson for a Dec. 3 opening at the York Theatre, N.Y., under the direction of Stephen Aaron. "The Burning," translated by Karl Fruchtkman and titled "Die Verstorbenen" ("The Despoised"), is to get its first European production at the Badisches Staatstheater, Karlsruhe, starting Dec. 19.

"Spoon River," which changed its Broadway berth with a move from the Booth Theatre to the Belasco Theatre, is scheduled for the Play of the Month Guild patronage during the period from Dec. 10 to Jan. 4.

The staff for "Nobody Loves an Albatross" includes Walter Fried,

general manager; Leonard Auerbach, production stage manager; Joseph Bernard, stage manager; and Merle Debuskey and Seymour Krawitz, pressagents. Florence Klotz and Will Steven Armstrong are designing the costumes and sets, respectively.

Oliver Smith, Jean Rosenthal and Valentina will be the respective designers of the sets, lighting and costumes for "The Chinese Prime Minister."

Rap 'Syracuse'

Continued from page 69

served that over a quarter of a century "separates us from the show and its final arrival in London is less a revival than an exhumation." He rated Abbott's text as heavy and witless as a Christmas pantomime script, but praised the music which, he considered, had a melodic freshness and theatricality.

W. A. Darlington, in the Daily Telegraph, recalled that over 2,000 years have passed since Plautus wrote the play on which Shakespeare based his "Comedy of Errors," but he doubted whether in all that time the old plot had given an audience more to look at or less to laugh at than at Drury Lane. He complained that Abbott made the jokes peter out and had padded out the book with routine American musical stuff to make a show that drags horribly to its close.

The Financial Times review by John Higgins (subbing for the ailing T. C. Worsley) praised Rodgers' thoroughbred score and asserted that there is nothing better of its kind to be heard in London, nor likely to be for some time. He had, however, reservations about the book and though the one joke about mistaken identity offers many permutations, he did not think that Abbott had tried very hard to move beyond his terms of reference.

Phillip Hope-Wallace, in his Guardian review, commented that musically it was pretty enjoyable, but the most obvious defect was simply the humor in the book. He summed it up as "a middling success only."

The two London evenings reviewers also joined in the chorus of criticism. Felix Barker, in the Evening News, asked what "this quite awful American musical" is doing at Drury Lane, and commented on the "witless vacuity" of George Abbott's dialog. Drury Lane, he concluded, deserves better than this in its 300th anniversary year. Milton Shulman, of the Evening Standard, noted that Plautus was the source of two West End Musicals. But if, aided by the bawdy exuberance of Frankie Howerd, he survived in "A Funny Thing Happened on the Way to the Forum," he fell flat on his toga in "The Boys from Syracuse." He criticized Abbott's "thick lipped jokes," but said Rodgers' music "casts a diverting smokescreen of sporadic delight over the proceedings."

No Music for Seattle 'Lear'

Tooter Union Refuses to Okay Taped Background, So Repertory Production Does Without

Seattle, Nov. 19. The Seattle Repertory Theatre's first production, "King Lear," opened last Wednesday (13) in the Center Playhouse here, but without incidental music composed by Lockrem Johnson. The score, consisting mainly of short cues, was to have been tape recorded by eight local musicians, but the American Federation of Musicians nixed the use of the taped music unless four stand-by musicians were hired for the run of the play.

The Repertory Theatre said it could not use the musicians for the show because there was no place for them in the theatre (the former pit area was used for expansion of stage), the "Lear" budget could not stand the estimated \$4,000-\$5,000 added expense and that the taped music would have been precisely cued.

The opening of the Repertory Theatre's first season also has the spectre of uncertain boxoffice support. Advance series ticket sales (all five plays) were 7,800 as of Nov. 9. The original goal was 25,000, admittedly unrealistic, but general feeling is that sales are less than anticipated.

No estimate was made for single ticket sales, which opened Oct. 31, by William S. Taylor, business manager, but he said he expected sales to increase greatly after "Lear" and the preem last Thursday (14) of "The Firebugs," by Max Frisch. Other sources say the total advance, including series sales, was a healthy \$125,000. The Repertory is backed by Century 21 Center, itself in a financial bind at present.

The first two plays will alternate until the opening Jan. 1 of "The Lady's Not for Burning," by Christopher Fry. Other plays set for the first season are "The Sea Gull," by Chekhov, opening Feb. 12, and "Shadow of Heroes" by Robert Ardrey, opening April 1.

Viennese Burn at News Karajan, on Opera Baton, Paid More'n State Prez

Vienna, Nov. 19. Newspapers here continue to focus upon the second cancellation in a year of a performance at the Statoper. A plea by President of the Austrian Republic was among those dismissed because the Austrian workers' collective backstage ruled it would not work an Italian prompter, although an Austrian prompter Kurt Homola had recently worked at La Scala in Milan without objections from the Italian technicians.

Situation is, to say the least, a mess. It is also petty since Socialist angles rather than artistic are involved. What is not recognized here is that Austria's high prestige because of its fine opera company is being marred by a total disregard for the paying public.

There is a good deal of provincial envy involved apparently because of the fees necessary for the opera house to pay. For example, it is emphasized here that the chief conductor, Herbert von Karajan, is paid \$26,500, some \$3,000 more annually than the salary paid the president of the Republic.

Lars Schmidt-Stentoft To Do Danish 'Succeed'

Copenhagen, Nov. 19. Lars Schmidt, Paris-based Swedish theatrical publisher, has rented the 1,200-seat Ny Scala Theatre here in partnership with Age Stentoft, former owner of the house. The theatre is now owned by the City of Copenhagen.

The partners will produce a Danish version of "How to Succeed in Business Without Really Trying." They also teamed for the presentation of the Danish version of "My Fair Lady" three years ago.

The Ny Scala rental marks the return of Stentoft to Danish show business, in which he was a vital factor as a writer, composer and producer for two decades before settling in Spain two years ago in protest of Denmark's heavy amusement tax.

Rome and Osborn Doing 'Borrowed Time' as Tuner

Songs for a planned Broadway production by Leland Hayward of a musical version of "On Borrowed Time" have been written by Harold Rome. Paul Osborn, who adapted the play from a novel of the same name, is writing the book for the tuner. He's finished a first draft.

The play was first produced on Broadway in 1938 with Dudley Digges, Dorothy Stickney and Frank Conroy and Peter Holden featured. It was revived on the Main Stem in 1953 with Victor Moore starred in the Digges role and Leo G. Carroll and Beulah Bondi in the parts originated by Conroy and Miss Stickney. Miss Bondi was also in the 1939 Metro filmization of the play, in which the male leads were Lionel Barrymore and Cedric Hardwicke.

Another Levine Play Looks Near

Joseph E. Levine, the Embassy Pictures' chief who had said at the time his "Photo Finish" was on Broadway that there would be other legit projects in the future involving his production aegis, is actually mapping another such venture. Although details are presently unavailable pending the Embassy prez's return from the Coast, the deal is believed virtually completed.

Involved with Levine in the project are British actor-writer Peter Cook and nitery-legit producer Ivor David Balding. Cook came to the U.S. a year ago in the "Beyond the Fringe" company and later worked on "The Establishment," which was presented in an off-Broadway cabaret. He's presently involved with a second edition of the show which is being presented by Balding at the Strollers Club, N.Y.

The exact nature of the new deal won't be divulged until Levine is available to participate in a discussion of the Plan. It is understood that a film deal is also part of the project. "Photo Finish" was a money loser on Broadway, produced last winter. Levine has made no legit move since then, his picture biz having jumped into high gear in the past year.

TO RENEW DOOLITTLE LEASE FOR GREEK, L.A.

Los Angeles, Nov. 19. James A. Doolittle and the Greek Theatre Assn., operators of the city-owned open-air Greek Theatre for the last 11 years, appear to have won out in their efforts to gain a three-year renewal of their lease, which expires at close of the 1964 summer season.

The L.A. City Recreation & Park Commission last week adopted a motion calling for preparation of a new lease with the Greek Theatre Assn. At the same meeting the GTA was awarded ownership of the lease up to now formally held by Doolittle, general manager of the operation. For several years Doolittle has asked that title be transferred to the Association and the latest Commission move was in compliance to this request.

The Greek Theatre in recent months has been involved in considerable controversy, a number of other producers bidding to take over the facility. Most offered terms exceeding those proposed by Doolittle and the GTA in their petition for renewal, which upped former lease of \$15,000 guarantee to \$60,000 for 1965, with \$62,000 for 1966 and \$64,000 for 1967.

Final disposition of the future of the theatre still remains in the hands of the Commission, to approve the Greek Theatre Assn. lease, but this is generally agreed to be only a formality.

Name Jim McKenzie Prez Of Stock Theatre Group

James B. McKenzie, who's currently producing a series of fall offerings at the Westport (Conn.) Country Playhouse, has been elected president of the Council of Stock Theatres. He was formerly secretary of the organization, which represents 19 major stock operations. Others elected were Rowena Stevens, vice-president; Charles Mooney, secretary, and John Lane, treasurer.

The board of directors includes Michael Ellis, Sidney Gordon, Henry Richards, Milton Stiefel and Alton Wilkes.

Foreign Troupes To Visit London For Bard Season

London, Nov. 19.

The Royal Shakespeare Co. and Peter Daubeny will present a 12 weeks' international season at the Aldwych Theatre, starting next March. The array of talent is part of the company's plans to celebrate the 400th anniversary of Shakespeare's birth.

Daubeny has been traveling for six months to assemble the companies he had in mind, all to perform in their own languages. The Comedie Francaise will open the season March 20 with "Le Bourgeois Gentilhomme" for two weeks. Thereafter will come Schiller Theatre of Berlin, the Peppino de Filipo Co. of Wales, the Abbey Theatre of Dublin, playing Sean O'Casey's "Juno and the Paycock" and "The Plough and the Stars," the Teatre Wapolezeny from Warsaw and the Technic Theatre of Athens.

Winding up the season, with a run of three weeks, will be the Moscow Art Theatre, which on its last London visit in 1958 appeared for three weeks to capacity audiences.

Arthur Judson

Continued from page 2

Judson becoming manager of the Philadelphia Orchestra in 1915. To that he added, in 1922, management of the N. Y. Philharmonic. Philadelphia was to give New York and the Columbia Broadcasting System a number of innovators. The Judson Program Co. was a prime radio-feeding service in the 1920s. CBS came into being but Judson and the Philharmonic were ever after close to William S. Paley.

Stock ownerships and partnerships within the concert empire founded by Judson are well-protected trade secrets. It is known that Judson has not been an officer at CAMI in recent years, and did not draw salary. The CAMI of today has, of course, been notably altered by time and the death of principals. It dates back to 1928 with the absorption of the Wilson Musical Bureau, dating back to 1884, oldest in America. Haensel & Jones, Evans & Salter and the old American Opera Co. were later absorbed into partnership, at the time CBS was half-owner of the Judson complex.

Judson is credited with founding the "organized audience" concept in 1930. Community Concerts lined up some 1,000 U.S. communities, large and small, for guaranteed concert series. This was matched by Civic Concerts, a similar organization allied with NBC. Both CBS and NBC were big talent management operators in their formative period until the Dept. of Justice began to frown on potential monopoly.

Although some traders naively assumed that Judson's exit from CAMI recently implied retirement, those who know his energies best profess not to be surprised that he is back in business on his own. How a new Judson setup relates to the present situation in concert management is a matter of opinion. National Concerts, once nearly co-equal with CAMI, has been under shadow since sold to and sold by Luben Vichy, a Met Opera basso. In general the concert world of late has been dominated by Sol Hurok and CAMI with Herbert Barrett and a few other offices of some weight.

East-West to Blend Cultures

Univ. of Hawaii Theatre, Opening Dec. 4, Will Offer Oriental and Occidental Entertainment

Catholic U's Players Plan In Its 4th Year

Auditions are currently being conducted for the 1964 Players' Plan which provides selected actors with advanced training in the Speech & Drama Dept. of Catholic Univ. of America, Washington, plus classical acting experience as salaried members of National Players Touring Co. The road operation, which presents a repertory of two classics each year from October to May, is a branch of University Players, a non-profit corporate venture which also operates the Olney (Md.) Theatre and St. Michael's Playhouse, Winoski Park, Vt.

Actors chosen for Players' Plan, now in its fourth year, are contracted for a two-year period excluding summers. Renewals for an additional two-year plan can be negotiated if mutually agreeable. The plan is open to college graduates, single and under 30.

Guettel to Tour New Road 'Sound'

The road will be without "The Sound of Music" for only a short time after the tuner's closing next Saturday (23) at the O'Keefe Centre, Toronto. Henry Guettel, who toured a bus-and-truck edition of the tuner last season, is reactivating the production company he formed for that venture in order to send out another unit for a tour starting Dec. 30 at the Auditorium, Vancouver.

This time the Guettel presentation will play mostly prime time, as opposed to the split-weekstands covered by his motorized production last season. The new company, which will pick up dates that were to have been played by the production now in Canada, will travel by train and, in some instances, bus and truck. A company of about 60 will be planned from New York for the Vancouver engagement.

Barbara Meister, who's been co-starring in the current touring production with John Myhers, will move over to the Guettel operation. John van Dreelen will probably appear opposite her. The road production, which is folding in Toronto, has been touring since February, 1961. It was sent out by the Broadway producers of the musical, Leland Hayward, Richard Halliday, Richard Rodgers and the late Oscar Hammerstein 2d.

LOU WILSON'S LEGIT PROD.: LONDON 'CLOWNS'

Lou Wilson, executive with Bob Banner Associates' producing organization, is establishing his own legit production enterprise. He leaves for London Nov. 30 to set production of "A Thousand Clowns," by Herb Gardner which had a run on Broadway with Jason Robards, Jr., starring.

In Britain Wilson will negotiate rights to several English plays for Broadway.

Wilson will continue to work with the Banner group on several television and stage projects presently in development.

Born and raised in New York, Wilson has spent much of his career abroad, in theatrical management.

He has served in various executive capacities for William Morris Agency, MCA and Ashley-Steiner. During World War II, Wilson took a leave of absence from William Morris to head up the overseas division of USO camp shows, working with Abe Lastfogel.

Later, Wilson served as special aide-de-camp to British impresario Prince Littler in the operation of Stoll Theatres in London. While there, he was prime mover in formation of the London Variety Club Tent in 1949.

Honolulu, Nov. 19.

The East-West theatre has just been completed on the Univ. of Hawaii campus. The structure, with the most modern equipment, cost \$2,000,000, of which the Federal Government provided half, and the state and college supplied the balance, including the land, equipment and staff.

The theatre is an integral part of the East-West Center and, as such, will blend the theatrical traditions of Asia and the western world. The air-conditioned auditorium has 638 permanent upholstered seats, which can be increased to 710 as needs warrant. A forestage elevator can serve as the pit for a 40-piece orchestra, a scenery elevator or an apron.

The maximum proscenium opening is 25 feet high, 50 feet wide, matching the ceiling height and auditorium width and thus avoiding any "picture frame" feel. Panels at stage front can be removed to reveal small side stages on two levels. This area also can be used for overflow seating.

Backstage, an electric console makes possible the preset lighting of 10 successive scenes and an interplugging panel "feeds" 270 circuits and 90 C-core dimmers.

Of interest to theatre operators is the East-West house's series of three motorized wagon-stages, one fully trapped, each 20-by-55 feet at maximum but with detachable sections so a variety of sizes can be utilized. Two operate as traverse-wagons, their normal off stage positions being the stage wings. The third moves upstage-downstage and is stored in the upstage bay behind the stage proper.

It's believed that this represents the first American installation of such equipment, which was introduced in Stuttgart, Germany, and has since proved to be a revolutionary success. There's a supplemental flexible-form laboratory theatre designed for both proscenium and open forms of staging. Seating capacity range from 125 to 175, again depending upon need.

A joint design venture of the architect firms of I. M. Pei, of New York, and Young & Henderson, of Honolulu, the showhouse can mount both standard and unconventional western theatre plus all forms of Asian theatre. The house will open Dec. 4, with a repertory of "Benten Kozo," a Japanese Kabuki play that runs about three hours, and "Hamlet" and "Of Thee I Sing."

Dr. Earle Ernst, U.H. drama department chairman, points out that because of the blend of oriental and occidental cultures here, the East-West theatre presents a unique opportunity to launch an unparalleled experiment in theatre and international understanding. He played a key part in the decision to set up an East-West Center technical theatre trainee program. To date, 10 young Asians have come here for a year of on-job training in all aspects of modern production—design, staging, lighting, costumes, makeup, rehearsal and even management.

"If modern theatre in the Orient is to develop, there has to be some place where these people can learn all facets of production," he explains. A range of diverse presentations is being scheduled for the East-West. These include "Cat on a Hot Tin Roof," "Hedda Gabler," avant-garde comedies by Schisgal, Congreve's "The Way of the World," and Brecht's "The Caucasian Chalk Circle," the latter a laboratory production.

Concerts and recitals will include the Sahn-Chun-Li Korean dancers and musicians, Shanto Rao and a company of south Indian dancers and musicians, and Japanese music and dances by Kimio Eto, Suzushi Hanayagi and Tadao Nomura, the latter two items due for preview staging in the showhouse even before the formal opening.

Stella Holt and Sidney Walters, producer and director, respectively, of the off-Broadway presentation of William Haysstone's dramatization of Hans Habe's novel, "Walk in Darkness," plan coproducing Haysstone's "Swan Song of the 11th Dawn."

Ontario to Dish Out \$300,000

Arts Council Will Assist Legit and Music Groups
Playing Provincial Sticks

Toronto, Nov. 19. Given \$300,000 to spend this season, the Ontario Council for the Arts, due to be Ontario's counterpart of the Canada Council, will aid theatre and music organizations to visit smaller communities, and may give grants or loans to groups undertaking study or research.

Headed by J. Keiller Mackay, former Lieutenant-Governor of Ontario, the Ontario Council will have as vice-chairman Frank F. McEachren, director of T. Eaton Co., Ltd., and a sponsor of the Canadian Opera Co. Mackay expects to convene the first meeting of the new Council shortly.

Others named to the Ontario Council by Premier John Robarts, are Anthony Adamson, Univ. of Toronto and vice-president of the National Theatre Board; Roger Seguin, director, Canadian Broadcasting Corp.; Neil Edmonstone, vice-pres. Steep Rock Iron Mines, Ltd.; Arthur E. Gelber, chairman, Metropolitan Toronto Council of the Arts; Alexander Graydon, director, John Labatt, Ltd., and member of the board of the Stratford (Ont.) Shakespearean Festival; Mrs.

Joan Hatch, chairman, Willstene Art Gallery Women's Committee; William S. Martin, director, Canadian Opera Assn., and Vida Peene, active in the Canadian Opera Co., the National Ballet and the Canadian Players Foundation.

Playhouse, Wilmington, Marks 50th Anniversary

Wilmington, Nov. 19. The Playhouse here is marking its 50th anniversary this season. It was built by the Du Pont interests at a cost of \$150,000 in 1913 and at that time was regarded as one of the finest theatres in the world. For a structure of its kind, it was the first to be built entirely of reinforced concrete and brick.

In 1946, operation of the theatre was taken over by Du Pont which placed the Playhouse in the unusual position of being a legit showcase both owned and operated by a chemical company. The 1,251-seater, enlarged from an original 1,223 seats, was first leased to William A. Brady, who opened it with "Bought and Paid For." The house was subsequently leased to other managements prior to the assumption of active management by the Du Pont company in '46.

William H. Doerflinger is manager of the house, having succeeded Frances E. Cavanaugh at the close of the 1951-52 season. Du Pont is headquartered in this city and the firm, a company executive explains, "is not in the theatre business to make money. The Playhouse is maintained as a contribution to the cultural life of the community," and the company absorbs all overhead expenses, including heat, light and management.

Schedule Foreign Leads For London Terp Season

London, Nov. 19. The Soviet Ballet is to send at least 20 top dancers instead of the expected eight for Tom Arnold's Christmas International Ballet season, Dec. 26-Jan. 19 at the Royal Albert Hall. Among the Russian stars will be Irene Kolpakova and Semenov, from the Kirov Theatre. Svetlana Adirhaeva, of the Bolshoi Ballet, will be making her London debut, partnered by Zakariinski.

From the Leningrad Ballet will come Natalia Maracaroova and Yuri Soloviev. London's Festival Ballet will introduce 18 stars, including guest artists Szusza Kun and Viktor Fulop, from the Budapest State Opera, and Doris Laine, from the Helsinki State Opera.

'Pretzel Factory' Tryout Due Jan. 7-19 at Paramus

A two-week pre-Broadway break-in engagement of "Never Live Over a Pretzel Factory" is scheduled for Jan. 7-19 at the Playhouse on the Mall, Bergen Mall, Paramus, N. Y. The Jerry Devine comedy, in which Dennis O'Keefe is to star, is earmarked for a Main Stem presentation, with theatre and opening date unspecified, by Paul Vroom, Buff Cobb and Albert Marre.

The Playhouse, a stock operation, is currently presenting Betsy Palmer in "The Innocents" through Dec. 1, with Theodore Bikel in "My Three Angles" due Dec. 3-8, then The Podrecca Piccoli Marionette Players, Dec. 9-21.

Darren McGavin in "Seven Year Itch" will be the Dec. 27-Jan. 5 bill, immediately preceding "Pretzel." A Jan. 21-28 entry hasn't been set yet, but after that there'll be Arlene Francis in "Kind, Sir," Jan. 28-Feb. 2; Hans Conried in "Not in the Book," Feb. 4-16, and "Guys and Dolls," Feb. 18-March 8.

Tony Newley

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One of the unique features of the Broadway presentation was that "Stop the World" was already just about in the black by the time it reached New York, having recouped most of its investment in its two-and-a-half-weeks trying in Philadelphia. The show is now being mooted for a Las Vegas presentation, and film and tv offers are coming in. The odds are in favor of the show being sold to a British pay-tv company, with the completed film being offered theatrically in overseas markets.

Delfont, who has been on the receiving end of this bonanza, says that his share of the LP royalties alone is larger than his original investment in the production. Disks and music were fat earners on both sides of the Atlantic.

As one interesting aside, Delfont reveals that one of the biggest problems they had at the time of launching was in selection of a suitable title. One of the favorites was "False Teeth for Everyone" (obviously a commentary on Britain's Socialized medical service), but he recalls that he was among those who stood firm for the name eventually chosen.

In addition to the new Newley show, Delfont is planning two other musicals for 1964. One is the new Lionel Bart work, "Maggie Day," and the other is based on James Barrie's "The Admirable Crichton."

'Land of Milk & Hooley'

Continued from page 2

for the author to drop hundreds (if not thousands) of famous film names into her text. These celebs do not have much to do with the lady's book, except to remind the reader that they were around and that it was all terribly glamorous. It is a pity that an air of snobbery somewhat colors this account, despite the genial and liberal outlook of the celebrated paterfamilias. However, Mrs. Zimmer writes that she "usually expected and found the world away" from her parents' home to be "shabby and uncomfortable."

A social history of the life and hard times of young fry in Hollywood remains to be written. It will probably come from someone who, like Mrs. Zimmer, grew up in the wonderful land of milk and hooley; but this writer has not given us such a book. Her friends and family may enjoy her effusions; but for a skilled name-dropper, the author might observe, for a starter, the correct spelling of the first name of the actress Hepburn.

SCHEDULED B'WAY PREEMS
Once for Asking, Booth (11-20-63).
Get a Girl, Music Box (11-26-63).
Girl Came to Supper, B'way (12-8-63).
Love & Kisses, Music Box (12-18-63).
Albion, Lyceum (12-19-63).
Marathon '33, ANTA (12-22-63).
Hello, Dolly, St. James (1-16-64).
Dylan, Plymouth (1-18-64).
After Fall, ANTA-Wash. Sq. (1-23-64).
Habitah, Little Theatre (2-3-64).
What Makes Sammy, 54th St. (2-4-64).
Rugantino, Hellinger (2-8-64).
Foxy, Ziegfeld (2-15-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Funny Girl, Winter Garden (2-27-64).
Charlie, ANTA-Wash. Sq. (3-13-64).
Royal Shakespeare, State (3-18-64).
Girl to Remember, Hellinger (3-26-64).
King and I, State (7-6-64).
Merry Widow, State (8-17-64).

Dance Reviews

Ballet Folklorico de Mexico

(N. Y. CITY CENTER, N. Y.)

It is only two years since this group burst upon the international concert world via its participation in the Theatres des Nations at Paris. Later, there was a tentative tour of the U.S. for Sol Hurok. The return to City Center (for three weeks) is part of an extended second tour. The company comes to Manhattan on the strength of its strongly favorable original appearance with a reported advance sale of some \$110,000 (at the house's fixed maximum of \$4.95).

The program is tighter, faster and more theatricalized since first seen, though the elements and actual numbers are pretty much the same. It's a picture of Aztec, multi-tribal and Mexican customs and costumes. An important part of the entertainment is the variations introduced with choral effects, guitars, marimba, native harp and village brass band elements.

The nearest thing to an individual star is Jorge Tiller as the dying deer in the Yaqui Indian dance. Essentially, this is ensemble work, given panoply and panorama by the scenic and lighting effects. Repetition and stage wait, the two great dangers in folkloric troupes, have been reduced to a minimum. Amalia Hernandez has plainly worked hard to improve the diversion, and the result is a fine show. Few would quibble about that. True, there are numbers which do not quite "payoff", which is to say, climax. The choreography does not always fulfill its promise.

Suffice that for average entertainment-seekers, for the great numbers of Americans who have visited Mexico and succumbed to its multi-cultural facets, here is a satisfying, beautifully dressed and vigorously paced revue. More theatrical than authentically ethnic it may well be. No matter. The totality of impact will please all ordinary viewers. These are attractive Mexicans charmingly presented. It is one of the hottest of the companies currently touring for Hurok.

National Ballet

(ACADEMY OF MUSIC, BKLYN.)

National Ballet of Washington made its only metropolitan N.Y. appearance at the Brooklyn Academy of Music. In the audience there were far more (and some better) dancers than on stage and everyone was somewhat more enthusiastic than the performance justified. Except the prima ballerina, Sonia Arova. Hers proved dazzling virtuosity, the grand manner of ballerina style and astonishing defiance of gravity. But one great ballerina does not make a company. There is no classical dancer of any stature among the company's five males. Roderick Drew seems the most promising, though he is more striking in a non-classical approach (like his Thief in Rossini's "Con Amore").

First dancer and Miss Arova's partner, Stevan Grebel, is sloppy, awkward and of unhappy stage appearance. His partnering was adequate but not his solo bits. The company on the whole is young, fresh and good looking although still an assortment of dancers, instead of a unified company. Paradox or not, discipline is excellent, as to be expected of a company directed by Frederic Franklin, one of the finest ballet masters in this country.

Opening piece, Fokine's "Les Sylphides" was performed with neatness, though it lacked romantic atmosphere. The soloist Roni Mahler is lovely and gifted as is Miss Vodehnal who was effective

in her solos in "Con Amore." The "Sylvia" pas de deux brought the house down, due to Miss Arova. The program closed with Franklin's "Hommage au Ballet" (Gounod) an expertly made piece which however lacks excitement.

Costumes, decor and lighting were slightly provincial. The music was well conducted but a fuller orchestra was needed. Sound was thin and at times dragged behind.

National Ballet will no doubt do better in due time. Goth.

Australian Shows

(Week Ending Nov. 16)

ADELAIDE

Agnes of Men, Her Majesty's.

Aboriginal Theatre, Palais.

MELBOURNE

Happy Invalid, Union.

How to Succeed, Her Majesty's.

Mary, Mary, Comedy.

Orpheus in the Underworld, Princess.

Physicists, St. Martins.

PERTH

King and I, Capitol.

SYDNEY

Goodnight, Mrs. Puffin, Royal.

Minstrels, Tivoli.

Opera Repertory, Elizabethan.

Physicists, Ensemble.

Private Ear, Public Eye, Phillip.

Sweet Bird of Youth, Independent.

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We, the members of the cast of

"ONE FLEW OVER THE CUCKOO'S NEST"

at the Cort Theatre, want you to know how much we appreciate your letter to us, and we print it here for others to read.

11/14/63

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"Now I'd like to give you my review. I agree with all the other guys who liked the play and liked all of you. I thought every one of you was great.

"I intend to be here for many months, and I want you all to be here with me. I like it here in this cuckoo's nest.

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OBSERVER

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SUNDAY TELEGRAPH

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DAILY TELEGRAPH

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SUNDAY MIRROR

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"... Mr. Howerd with his big moony countenance makes a meal of the part of Pseudolus and firmly captures the house."

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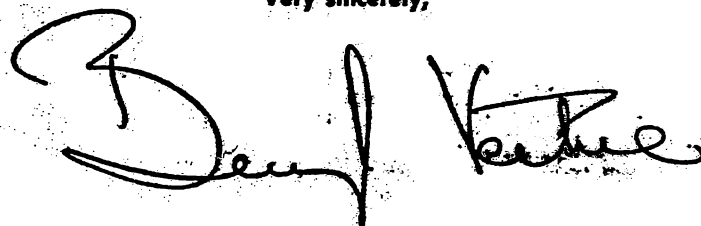
"... Mr. Howerd is a fully rounded comic creation and a source of endless perfectly permuted joy."

DAILY SKETCH

"... A fabulous thing happened to Frank."

and would also like to thank Hal Prince, Richard Pillarow, and Tony Walton for this happy and friendly association.

Very sincerely,

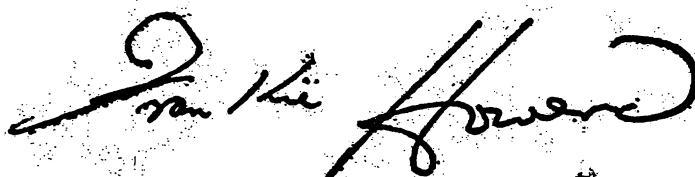


Strand Theatre,
London.

May I take this opportunity of thanking Mr. George Abbott for his tremendous help and kindness while directing the show in London not forgetting, of course, Miss Ruth Mitchell and Mr. George Martin.

With best wishes.

Yours sincerely,



CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Abraham Cochrane" (D). Producers, Walter Fried & Helen Jacobson (119 W. 57th St., N.Y.). Available parts: femme, young parlor maid; male, middle-aged, femme, late 20s-early 30s, attractive. Mail photos and resumes c/o above address. Do not phone or visit.

"Baker Street" (M). Producer, Alexander H. Cohen (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme lead, 26-36, glamorous, intelligent, soprano, must sing well; male, middle-age, Dr. Watson; male,

villain, Professor Moriarty; male, 26-36, handsome, light baritone or tenor; boys, 8-17, sing and dance, be able to do cockney accent. Mail photos and resumes c/o above address.

"Dylan" (D). Producers, George W. George & Frank Granaf (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available part: male, 28-35, handsome, sexy, preferably Spanish or Italian looking. Accepting photos and resumes c/o above address and through agents.

"Easy Does It" (C). Producers, Laurence Feldman & Jack Rollins (c/o Laurence Henry Company, 1545 Broadway, N.Y.). Available parts: femme lead, 30, attractive, flippant sense of humor; male, 30, zany, uninhibited writer; male, 35, alcoholic artist; male, 23, bright college grad; femme, 20, pretty, bright; femme, 25-30, office busy-body, comic; male, 28, pompous, efficient P.R. man; male, 55, blustering boss; male, 35, authoritative but nice army officer; male, type, no sense of humor; femmes, 40-60, comedy members of women's breakfast club. Mail photos and resumes to Michael Parver (c/o above address). Do not phone or visit.

"Funny Girl" (M). Producers, Ray Stark & David Merrick (1650 Broadway, N.Y.). Available parts: femme, 40ish, comedienne, must sing; femme, 20s, beautiful, dancer who sings well, must play comedy; male lead, early 20s, must sing and move well; character women, 40ish, must sing, male, juvenile, must sing and dance; femme, Negro; male, character, must sing; Male, Ziegfeld; boys, 7-12, must sing and move well, experienced; femmes, Ziegfeld girls, must sing and dance; male, 50ish, businessman type, must sing. Male or femme expert roller skater, 5 ft. 5 inches tall, medium build. Mail photos and resumes to Lawrence Kasha (c/o above address).

"What Makes Sammy Run" (MC). Producer, Joseph Cates (1,000 Park Ave., N.Y.). Available parts: male, attractive character lead, 30-40; femme, 25-30, chic, stunning, must sing; male, 25-35, shy, intelligent; male, 50ish, baritone; femme, 25-35, must dance well, latin type; male, young, smart, tough stooge; male, middle-aged shy, retiring, dignified; male, 50ish, head of bank; male, 22-28, earnest, respectable; male, leading man type must dance. Mail photos and resumes to George Thorn (119 W. 57th St., N.Y.).

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Male, 30s, tall, gangling, who can sing, dance, move well. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

OFF-BROADWAY

"Circle of Sparrows" (D). Producers, Parard Productions (24 W. 76th St., N.Y.). Available parts: Equity only. Boys, 12-16; femme, 15, attractive; male, early 30s, social worker, femme, late 20s, attractive; character male, 35-43; male, early 50s, Ed Begley type; male, early 50s, legit German accent; male, mid-20s, brotherly, energetic. Mail photos and resumes c/o above address. Do not phone or visit.

"Lady be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlars, (161 W. 54th St., N.Y.). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; femme, must sing and dance; femme, 20's, sing and dance; femme dancer-singer, chorus girls and boys, 20's. Mail resume and photos to Jack Levin (c/o above address). Do not write or visit.

"Ride the Cockhorse" (C). Pro-

ducer, Frank Roma Productions (105 W. 55th St., N.Y., c/o Singer Associates). Available parts: all characters are Irish-American, male, 60, short, stocky; male, 40s, huge, strong, aggressive; femme, 50s, small, wily, determined; male, mid-40s, thin, haggard, bright; male, early 20s, male, 40s, thin, must be Irish tenor; male, late 30s, outgoing, vital, "peacemaker" type; male, 40s, "sits on his brains"; male, 30s, ex-fighter, not-too-bright; male, 40s, beer belly, wheezy robust laugh; male, late 40s, small, comic; male, middle-aged, handsome; boy, nine years old, tough, rough kid. Mail photos and resumes c/o above address. Do not phone or visit.

"You the People" (MC). Producers, S.S.A. Productions (c/o Harvey Flaxman, 498 West End Ave., N.Y.). Available parts: femme, 30, Nancy Walker type; male, early 30s, Buddy Hackett type; femme, early 20s, soprano; male, middle 50s, successful business man; femme, about 45, contralto or mezzo; male, early 20s; and femme, Oriental and Negro types, with comic ability. Mail photos and resumes to Harvey Flaxman, c/o above address. Do not phone or visit.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for fall and winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

Hartford Stage Company. Executive Director, Jacques Cartier (65 Kinsley St., Hartford, Conn.). This Equity resident company is accepting photos and resumes from male and female dramatic talent for its 12-week season, beginning in Feb. Auditions will be held in New York later this month. Mail to Jacques Cartier (c/o above address).

"The Wall" (D). Arena Stage, Washington, D.C., Producer, Zelda Fichandler (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available part: male lead, 30s, rugged. Mail photo and resume to Casting Consultants c/o above address.

TOURING

"Hootenanny in Revue" (MR). Producer M. J. Boyer (445 E. 58th St., N.Y.). Available parts, young male and femme revue types who sing and move well. Also young male and femme folk singers with or without instrumental group. Mail photos and resumes c/o above address for audition appointments.

"Pleasure Cruise" (MR). Producer-Director, Andre Villon. Auditions this Fri. (22) from 5-7 p.m. for femme soprano, young, attractive, must sing French, Italian, Spanish; male musical trio, Latin type, must sing; femme Orientals, must sing and dance; femmes, 18-24, attractive, must dance ballet, pantomime, jazz; all at the Harlequin Studios (203 W. 46th St., N.Y.).

Theatre In Education. Executive producer, Lyn Ely (527 Lexington Ave., N.Y.). Available parts: male, 30-35, to play Henry V and double as Petruchio; male, 25-30, to play Hamlet; femme, to play Ophelia and double as the French Princess in Henry V. Must have authentic French accent; femme, to play Katherine in "Taming of the Shrew." Classical acting experience a must. Send photos and resumes to Theatre In Education, Room 303, c/o above address.

Television

"Adventures in English" (educational series). Available part: male, 25-35, Latin American appearance, handsome, good speech, no accent, for continuing role in this series. Mail photo and resumes to Gordon Kelly, c/o USIA-ITV (1776 Pennsylvania Ave., N.W., Washington 25, D.C.).

Films

"Sentence of Life" (D). Producer-Director Boris Berest (c/o Creative Motion Picture Corp., 550 Fifth Avenue, N.Y.). Available parts: femme, 17-21, sexy, sensitive, vital; male, 25-35, handsome, character male, 35-45. Mail photos and resumes c/o above address. Do not phone or visit.

Legit Cues

Dorothy Sands has succeeded Nydia Westman in "Once for the Asking," opening on Broadway tonight (Wed.).

Joseph Harris has succeeded the late Herman Bernstein as general manager of "Jennie."

A repeat performance by Margaret Webster in her play, "The Brontes," which opened this season's ANTA Matinee Series at the Theatre de Lys, N.Y., several weeks ago, will be given at the de Lys next Friday (22). The second offering in the matinee program was presented house yesterday afternoon (Tues.). It was "Look At Any Man," by Harding LeMay, an executive with the Alfred A. Knopf publishing firm.

The Alley Theatre, Houston, which booked "Queen and the Rebels," headlining Nan Martin, for four weeks, has extended the engagement an additional fortnight through Dec. 1.

Maurice Settle, manager of the Brown Theatre, Louisville, was inadvertently omitted from the list of house managers recently published in VARIETY.

"South Pacific," starring Dorothy Collins and featuring Honey Sanders, is being held over at the Sheraton-Palace Hotel, San Francisco, through next Sunday (24).

A series of workshop performances of Niranjan Bhagat's English version of "The Vision of Vasavatta," by Bhasa, will get underway next Friday (22) at the Institute for Advanced Studies in the Theatre Arts, N.Y. The play was staged by Minalini Sarabhai, visiting director from India, assisted by Rupande Shah. Diana Barth has a featured role in the presentation.

Barbara Dana, currently on tour with "Who's Afraid of Virginia Woolf?" and Alan Arkin, of the Broadway, production of "Enter Laughing," in which the actress made her legit debut, are to be married next August.

"Hamlet," "Much Ado About Nothing," "Richard III" and a fourth production, possibly a non-Shakespearean work, will comprise the repertory program next summer at the American Shakespeare Festival, Stratford, Conn.

"Trial at Assisi," the tentative title of a new play by Timothy Holme, will be staged by E. Martin Browne, Coventry Cathedral's drama director, for Dec. 12-14 presentation at Boston Univ. The stager, accompanied by his actress-wife, Henzie Raeburn, is in residence at the college, where he'll also teach in the theatre arts division during his stay.

"Pimpernel," a musical version of "The Scarlet Pimpernel," with book and lyrics by William Kaye and music by Mimi Stone, is planned by Gerald Krone and Dorothy Olm for a Dec. 26 opening at an unspecified Broadway Theatre. Malcolm Black will direct and Julian Stein will handle the arrangements and musical supervision.

Paul Mann, a member of the permanent company of the Repertory Theatre of Lincoln Center, N.Y., will supervise the continued training of the younger actors of the group. He's closing his own Actors' Workshop, which has been in operation since 1953, in order to concentrate on his new assignment.

Lehman Engel will conduct "What Makes Sammy Run?"

David Merrick plans producing an original musical with book by cartoonist Al Capp. It's tentatively titled, "I Picked a Daisy," which was the label for the abortive collaborative effort of Richard Rodgers and Alan Jay Lerner.

Paxton Whitehead has switched from the touring company of "Beyond the Fringe" to the Broadway edition, having exchanged assignments with Leigh Wharton.

Irene Sharaff will design the costumes for "Funny Girl," in which Danny Meehan will play a featured role. Barbra Streisand, who'll star in the musical, will give a one-woman concert Nov. 29-30 at the Arie Crown Theatre, McCormick Place, Chicago.

Douglas Watson will guest-star with a student cast in a production of Chekhov's "Three Sisters" at Chicago's Goodman Theatre, for three weeks beginning Nov. 29. Chatham Productions Inc. au-

thorized to conduct and promote theatrical tours and other entertainment, with offices in New York. Martin J. Machat was the attorney recording the certificate with the Secretary of State.

New Patrick White Play To Debut in Melbourne

Melbourne, Nov. 19.

The Union Theatre Repertory Co. is staging two productions on consecutive nights. Jan de Hartog's "The Fourposter" opens Nov. 18 for a run at the Russell Street Theatre and novelist Patrick White's play, "A Cheery Soul," will be premiered tonight (Tues.) at the Union Theatre.

"Cheery Soul" has 38 characters, but John Sumner, who's staging the work, is getting by with 23 actors by doubling. The leading part is being played by Aussie actress Nita Pannell for whom White wrote the role.

"Cheery Soul" is the third White play to be staged Down Under in the last two years, the other two being "The Ham Funeral" and "Season at Sarsaparilla." A fourth play by the novelist, "Night on Bald Mountain," may be staged by a fringe group at next year's Adelaide Festival.

GAMBIT

an international drama quarterly

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63-64 PREMIERE SEASON BOOKINGS: GALA OPENING FESTIVAL (OCT. 18-21) GRANT JOHANNESSEN, pianist, with Indianapolis Symphony Orchestra, IZLER SOLOMON, Musical Director and Conductor / MAURICE EVANS, Master of Ceremonies / BOB HOPE / CAPTAIN KANGAROO / SILVIO VARISO / ELLA LEE / LILI CHOOKASIAN / WALTER CARRINGER / EZIO FLAGELLO / VERDI'S "REQUIEM" with 215 member orchestra and chorus

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Broadway

Thea Dispeker off for Munich Opera scouting.

Robert Zaren newly employed at Columbia Concerts as aide to Herbert Fox.

Leonard L. Levinson, quondam VARIETY stringer, has a new "Left-Handed Dictionary" coming off Collier Books press soon.

Paris-Match's Pierre Galante back to his French base after a N.Y. detour following the "Mad World" hoopla on the Coast.

From Herb Caen's Frisco Chronicle column, quoting Chester Morris on the folio of "The Tender Heart": "We had a casting problem—couldn't fill the seats."

Col's Mo Rothman to London for "The Victors" Command Performance premiere, followed by a detour to Rome, and back. He just returned from a Far East month's safari.

Walter Craig, still a consultant for Norman, Craig & Kummell Agency in town last week. Now in Sarasota where, on the side, he's president of the First Florida Funding Corp.

Jolly (Mrs. Charles A.) Berns is again sparking the 15th annual Jack Kriender Memorial Foundation which has distributed almost \$3,000,000 to the heart fund and others. Cofounder of Jack and Charlie's died in '47.

The Andy Ettingers gave a farewell-to-Greenwich Village bash over the weekend before moving into a new home in Jersey. He's associate editor of Trident Press and Pocket Books; she's Heather Hewitt, actress-model.

The Troupers' cocktail party at the Waldorf's Empire Room Sunday (17) was attended by 400. Receipts will benefit the organization's Christmas fund for the children of theatrical needy. Entertainment was by Al Kelly, Tina Robin, Tommy Leonetti, Corbett Monica, Jerry Vale and Vandykes.

William H. Conlan, who handles the Knott Hotels including the Berkshire Hotel, is sparking a "Berlin Beer Fest" at the "Berkshire Hof" on East 52d "strasse" as a literati cocktail shill for his new Bountiful book, "Berlin: Beset and Bedeviled" ("Tinderbox of the World"), which the former Berlin correspondent for VARIETY just published.

Ex-Restaurant Associates prez Jerome Brody (he's still the largest individual stockholder with 65,000 shares) has acquired Gallagher's Steakhouse on West 52d St. from Jack Solomon's estate (Mrs. Irene Hayes Solomon) for a reported \$350,000. Brody, estranged from the daughter of coffee importer Abe Wechsler, who controls RA, left the chain following the marital split.

The National Assn. of Fashion & Accessory Designers will honor chanteuse Josephine Baker with its "best dressed woman" award on the occasion of the organization's annual luncheon-fashion show, Jan. 5. French-American chanteuse was privately received at the Court of St. James, Nov. 12 by Queen Elizabeth. Miss Baker has lived in France for the past 40 years.

Claude C. Philippe, who resigned as v.p.-g.m. of the Hotel Americana, and has been in Paris supervising the construction of his new 800-room hotel, has opened a hotel consultation office in the Union Carbide Bldg. He rushed back for Elsa Maxwell's services; she was creator of the April in Paris ball which Philippe has handled over the years.

Audrey Michaels, long with the Andre Mertens division at Columbia Concerts, sets up a music publicity shop Jan. 1 in partnership with Herbert Breslin. Mertens division is now managed by Nellie Walter, who had been associated with Mertens for 40 years in Berlin, Paris and New York. Mertens, top European talent scout for CAMI, died last summer during one of his overseas trips.

It's 20th birthday for N.Y. City Center of Music & Drama and a benefit on the night of Dec. 9 (\$50 top) will mark the occasion. John Fearnley will stage, Julius Rudel conduct and Jean Dalrymple act as producer. Names sets to appear on stage: Cornelia Otis Skinner, Charlton Heston, William Warfield, Susan Strasberg, Patricia Neway, Jacques d'Amboise, Edward Villella, Marc Connelly.

Cap'n Billy Bryant, the showboat impresario, en route back from a somewhat distressing albeit leisurely European vacation which included a siege of rheumatic fever in Rome and being heisted

(as was his wife) in Naples. As a former outdoors showman he felt that the Neapolitans' snatching of his wife's handbag (in broad daylight) and getting his own poke lifted was unprofessional rapport.

Amalia Hernandez, choreographer-founder of Ballet Folklorica de Mexico, sat in the audience opening night (12) at City Center in a white evening gown in which she later took bows. In between she donned native costume and appeared on stage in one number. Another novelty: Sol Hurok himself took a bow. That's unusual for him. Mme. Hernandez flew to Mexico next day for a week to o.o. her other company there before returning to U.S.

Paris

By Gene Moskowitz

(80 Ave Neuilly; SAB. 0712)

Singer Leny Escudero heads for a Russo singing tour early next year.

Pic star Jean-Paul Belmondo elected head of the Syndicate of French Actors. He is only 30.

The Twist has now taken its place in the definitive French dictionary, Le Petit Larousse; replaced the Two-Step.

Federation of International Film Producer Assns. meeting this week to elect a new head as successor to the late Eric Johnston.

Spat of comic murder and gangster pix goes on with Dany Saval as a moll in "Une Souris Chez Les Hommes" (A Mouse Among Men) which Jacques Poitrenaud directs.

Luis Bunuel shooting exteriors on his first French-located pic in several years with "Le Journal D'Une Femme De Chambre" (Diary of a Chambermaid). Jeanne Moreau stars.

Nine months of film production this year had 28 French films and 34 majority French co-productions so far, in comparison with the 37 and 39, respectively, in the like period last year.

Vahe Kacha's stage play, "Repas Des Fauves" (Dinner for Beasts), will be brought to film form by Christian-Jacque. It takes place during the occupation of France in the last World War.

Son of the late noted director Jacques Becker, Jean, prepping his second feature "Echappement Libre" (Free Escape) about smuggling which will be made in various parts of the world.

Ballet Fest at the Theatre Des Champs-Elisees started off, with the Royal Ballet of Britain drawing SRO at a \$14 top for "Swan Lake" with Rudolf Nureyev and Dame Margot Fonteyn.

Tony Perkins tore a leg muscle during a scene in a "Ravishing Idiot" which he is making here with Brigitte Bardot. Production will be held up for awhile, even if director Edouard Molinaro is trying to shoot around him, till Perkins mends.

Jean-Jaques Gauthier, drama critic of the Figaro, recently penned a tragedy. The producer of the play cornered him and said, "I was watching you during the performance and I saw you cry." The critic nodded, "That's right, but only with one eye."

Palm Springs

By A. P. Scully

Biz finally booming. Weekends, anyway.

New eatery of Lindsay Crosby and Pete Pettito called "The Capri."

Phil Regan took 50 guests to the Eldorado benefit for the Society for Crippled Children at \$17.50 per.

Jimmy Van Heusen's part of the Crosby realty package sold. Bing's bungalow still on market for \$185,000.

Sinatra finished his golf tourney for boys club with a \$30 a head dinner at the Riviera hotel. He, Crosby, Sammy Davis Jr., Martha Raye and Rosemary Clooney performed.

John ("Great Escape") Sturgis will direct "The Satan Bug" for Mirisch. It has chase like "Mad World." Indians turned down his use of their Palm Canyon for part of the chase.

Frank Sinatra's \$60,000 golf henny, won by Frank Beard, first year pro from Louisville, with a 278, brought out Bing Crosby, Bob Hope, Dean Martin, Donald O'Connor, Max Baer Jr., Ray Milland, Jack Carter, Jim Backus, Ray Bolger. Gary Morton, Frankie Laine, Hugh O'Brien, Danny Thomas, Bill Lundigan and Sinatra himself for the pro-am final day.

London

(Hyde Park 4561/2/3)

Actor Peter Graves became a peer last week on the death of his father, Lord Graves.

Actress Ann Todd back from Katmandu after receiving permission from the King of Nepal to make a film there next spring.

George Stevens is being honored with a season of his films at the National Film Theatre next month. A Polish season is also being lined up.

It's a complete sellout for the European preem of Stanley Kramer's "It's A Mad World" at the Coliseum, Dec. 2. Gala is being sponsored by the Variety Club.

Arthur Levy, Rank Distributors sales supervisor in the Southern area, named special circuit supervisor, and Michael Drennan takes over supervision of all Britain and Ireland.

Lord Archibald, chairman of the Federation of British Film Makers, heading British delegation to the Acapulco Film Fest., at which "Tom Jones" (UA) will be the official entry.

Sir Ralph Richardson opened an exhibition of paintings organized by the St. Martin's Nell Gwynne Club for actors and actresses in the crypt of St. Martin's-in-the-Fields last week.

Cabinet ministers and members of the diplomatic corps went to the Mansion House for a preview of "The Open Door," made by Rank's special features division for the Export Council for Europe.

Anne Bancroft will be returning to Broadway to appear in the Actor's Studio presentation of Chekhov's "Three Sisters" after completing her starring role in "The Pumpkin Eater," the Romulus production for Columbia.

Rome

By Robert F. Hawkins

(Via Sardegna, 43; Tel. 479316) Frank Wolff, back from London legit o.o., does RAI-TV telestint next.

Dawn Addams here to visit son, recovering from auto crash injuries.

Samuel Arkoff and Bill Levy, of American International, here for biz talks.

James Mason here for ABC-TV stint, then goes to London for "Lord Jim."

Riccardo Fellini returned from Barcelona with prize for his pic, "Stories on Sand."

Rita Pavone off on Italy tour after her Paris Olympia stand. Her Stateside swing is set for early next year.

Abbe Lane and Xavier Cugat left town after taping RAI-TV series, "Il Giocondo," first local stint for pair since 1960.

Claudia Cardinale skied in from Madrid to dub "Bebo's Girl"; then returns to Spain to wind Samuel Bronston's "Circus Story."

Mike Francovitch, Leon Jaffe, Marion Jordan, Mo Rothman and other members of Columbia brass in town last week for biz confabs.

Otto Preminger planed out after receiving high Vatican City order. Also screened "The Cardinal" for group of Vatican Council prelates.

Igor Moisseiev to Moscow after two-month Italy visit to draw inspiration for new ballets from Sicilian and Sardinian folk dances.

Rome Theatre Club has Serge Golovine's "Ballet Francais" and George Wilson's "Theatre National Populaire" coming in for series of shows.

Boston

By Guy Livingston

(50 Little Bldg.; LI 2-5095) Phyllis Diller topping show at Monticello.

Roberta Sherwood at Terrace Room, Hotel Statler.

Daisy Weichel, Statler Hilton publicist, back from Mexico trip.

Joseph Sadur named resident manager of NET's new Parkway Plaza Theatre, Chelsea.

Jerry Vale into the Frolic, Revere, opening Nov. 24 with a Thanksgiving Day matinee.

Harold Banks new, Record American "My Boston" columnist, succeeding the late Alan Frazer.

Charity world preem of "The Cardinal" set for Saxon Theatre, Dec. 11, sponsored by Richard Cardinal Cushing.

"Love and Kisses," preBroadway comedy with Larry Parks, breaking in Wilbur Theatre Nov. 18 for two weeks.

Ralph Green named manager of E. M. Loew's new West End Cinema, rebuilt former Lancaster op-

posite North Station, which opened with "Conjugal Bed."

Film crix Elinor Hughes, Herald; Peggy Doyle, Record American; Marjory Adams, Globe; and Alta Maloney, Traveler; back from Coast junket for "It's a Mad World."

George Kraska, dubbed the "kickoff kid" at opening of E. M. Loew's new arter, West End Cinema, has opened every foreign film art house in the city since he pioneered showing of foreign films 30 years ago in his old Fine Arts house.

San Francisco

By Jim Estes

(TH 3-7557)

In an apparent showdown move, promoters of proposed Playboy Club here filed for a liquor license.

The Committee, hip cabaret group that does part-improvised, part rehearsed shows, opened new show on Nov. 19. First one ran nearly seven months.

Traveling Hootenanny show with Lou Gottlieb emceeing cancelled two bookings here: no box office. Israeli singer Hannah Ahroni cancelled a Berkeley gig for same reason.

Las Vegas

By Forrest Duke

(DUDley 4-4141)

Morris Lansburgh wants to host the Nicky Blair-Julie Parish wedding at the Flamingo.

Arturo Petterino, in honor of his new job as host at the Riviera lounge, bought—a Buick Riviera.

Lou March and Tony Adams, recently added to Barry Ashton's show at the Castaways, had their option picked up; will remain through Dec. 21.

Novelites did 2 1/4 hours at Stardust Lounge in dark—with lights coming from patrons holding flashlights. Power failure put out all lights except those in casino where the auxiliary plant took over.

Monte Proser, negotiating with Eileen Rodgers for one starring roles in "Anything Goes" and "High Button Shoes" which open at the Thunderbird on Dec. 20, says he may sign a different femme star for each show. Dick Shawn stars in both.

Philadelphia

By Jerry Gaghan

(310 N. 18th St.; Locust 4-4848)

Elke Sommer due here this week to promote "The Prize," next at Arcadia Theatre.

Bernard Morgan, who switched from pharmacy to show biz, heads the new act department of Music Associates, the bandleaders' group.

The Music Fairs notified stockholders there would be no dividend this year, blamed poor grosses on some highly touted productions this past summer.

William Goldman, theatre circuit topper, left for England last week (12) to look over 1964 film product in London, Rome, Paris, Hamburg, Berlin and Madrid for local showings.

Murray Roman, night club comedian-turned legit actor ("Night Life" and "Sunday in Park") switches to impresario, presenting the Smothers Bros. at the Academy of Music Nov. 25.

Australia

By Eric Gorrick

(Film House, Sydney)

Commercial tele station ATN, Sydney, has packed for six new Bob Hope shows.

Paul Caro appointed secretary of Universal-International here. Was formerly with Kalamazoo Ltd.

Hoyts' pix loop and 20th-Fox facelifting the Mayfair, Sydney house for preem of "Cleopatra" next December.

Keith Moremon seen as the new general manager of British Empire Films following the death of Gordon Ellis, long in post.

Gala, Sydney, foreign lingo house, is first cinema to come in with lunch hour screenings. First in is "Madame Butterfly."

Black and White Minstrels, biggest smash hit to play Tivoli loop, comes into the Tivoli, Sydney, for extended run at \$4 top.

Labor government in New South Wales, with Sydney the key city, refused to greenlight Sabbath films because of opposition from Theatrical Employees' Union here.

Hollywood

Milton R. Rackmil in for regular studio sessions.

Ernie Chavez Sextet film bows in Metro's "His and His." John Vestal joined Alon Cory & Associates as full partner.

Ezra Stone and actress-wife Sara Seegar holidaying in Fiji. George Sidney negotiating for film rights to Theodore Dreiser's "The Genius."

George Sidney moved from Metro to Desilu Culver Studio with his indie unit.

Publicists Assn., Local 818, will sponsor first annual Christmas party of Foundation for Junior Blind.

Frank and Maurice King left for Europe to spark preems of their Metro release, "Captain Sindbad."

Dimitri Tiomkin to Madrid for huddles with producer Samuel Bronston on score of "Fall of Roman Empire."

Ralph Nelson to direct "Chanukah Festival Show" presented by U. of Judaism radio-tv dept. Dec. 12 at Shrine Auditorium.

Universal Studio staffers are getting weekly briefing on stock market and investments via series of broker lectures.

Mike Connors takes two days off Columbia Pictures' "Good Neighbor Sam" to attend Acapulco Film Festival on Nov. 24.

Anthony Franciosa is now legally Anthony Franciosa, court granting him official sanction to change from his real tag of Papaleo.

Ignacio Lopez Toso, who copped Best Actor Award at Frisco Film Festival for the Mexican "The Paper Man," snagged same award in 1960 for Mexican "Macario."

George Litto, prior to associating himself with William Shiffrin Agency two years ago as head of literary dept. a staffer in William Morris office in N. Y., made a partner in company, now to be known as the Shiffrin-Litto Agency.

Chicago

(DELAware 7-4984)

Country Club Theatre bows Nov. 26 with "The Fourposter" for six-week run.

Chicago Stage Guild presents "A Taste of Honey" Nov. 22-23 and Dec. 6-7.

Mary Edgren resigned as ad-publisher for Edgewater Beach Hotel to move over to same spot at Pick-Congress Hotel.

Theatre First Inc. preems Chekhov's "The Sea Gull" Nov. 22 at Athenaeum Theatre and for two weekends thereafter.

"It's A Mad World" pre-premiered at McVickers Theatre on Monday (18), and started its hard-ticket run the next day.

Showmen's League and International Assn. of Amusement Parks meet concurrently at Sherman House Nov. 30-Dec. 4.

Playboy Club circuit talent coordinator Shelley Eastern has gone back to three-week talent bookings for the chain after a several-month trial of fortnightly engagements.

The comedy team of (David) Steinberg & (Gene) Kadish signed on as resident members of Second City cabaret theatre troupe. The pair, recent graduates of the Univ. of Chicago, had been playing at Crystal Palace.

Chuck Teitel extended his arty house chain to three theatres on Friday (15) by converting his Globe Theatre from a subrun house to a first-run arty. He also owns the World Playhouse and Town art theatre.

Berlin

By Hans Hoechn

(760264)

Ballet of Deutsche Oper Berlin will guest in Monte Carlo, Dec. 22-Jan. 3.

Violinist Mischa Elman guested here, this being his first appearance in postwar Germany.

S. Fischer Verlag (publication) will publish Charlie Chaplin's Memories in the fall of 1964.

Paul Westermeier to Vienna to take over a role in a new production of "White Horse Inn" at Raimund Theatre.

Waldfried Barthel, head of Constantin-Film, one of the two top German distributing companies, observing his 50th birthday.

Trude Hesterberg has a lead in Hans Rehfisch's "Betrayal" in Rome. Miss Hesterberg was one of the big cabaretists of Berlin's Golden 20's.

OBITUARIES

FRITZ REINER

Fritz Reiner, 74, Hungarian-born conductor who was one of the leading conductors on the American podiums for more than 40 years, died Nov. 15 in New York. He was to have returned after a 10-year absence to the Metropolitan Opera this week to conduct a performance of "Gotterdammerung."

He began to study piano when he was six years old and made his first public appearance when he was 13 as a piano soloist. He was graduated from the Budapest Royal Academy of Music in 1908, where one of his music teachers was composer Bela Bartok.

After graduating he was engaged as a vocal coach at the Opera-Comique of Budapest. Shortly thereafter, he took over for a conductor who became ill just before a performance of "Carmen," and this launched his career as a conductor. Between 1910 and 1921, he was associated with opera houses in Ljubljana and Dresden.

After a year of guest-conducting in Rome and Barcelona, he was invited to succeed Eugene Ysaie in 1922, as conductor of the Cincinnati Symphony. From that time on his career was centered in the U.S., though frequently making guest appearances throughout Europe, Mexico and South America. He had also been associated with

peared with William Farnum, Milton Sills, and Montagu Love, among others. Her pictures included "The American Way," "The Grouch" and "Forest Rivals" which she made for World Picture Studios. She also appeared in the serial, "Patria," for International Films.

At the Fox Studios, she made "A Parisian Romance" and "Her Mother's Secret." Her last picture was "The Good Bad Wife" for Metro in 1920 for which she also made the serial, "Souls Aflame." She retired after her marriage to Norman November, an attorney, Husband and three sisters survive.

THOMAS L. WALKER

Thomas L. Walker, 69, former Bank of America official and film company exec, died in Hollywood Nov. 12, after having lived in retirement since 1964.

Prior to his entry into films, Walker was with the late Dr. A. H. Giannini, brother of founder of Bank of America and head of the old Bowery & East River National Bank, N. Y. He also was secretary-treasurer of Tansamora Corp., until 1931. During this tenure he participated in early film financing and established a reputation in that field.

From 1936 to 1938 he was assistant to the president of United Ar-

Lloyd's of London for \$100,000. But later the center of her professional talent shifted upwards. She is generally credited with the creation of the "tassle girl" acts which later abounded in burlesque.

Late in life, Miss Finnell ventured into more elevated fields. Mike Todd featured her in "Star and Garter" in 1942 and she also played the Blue Angel, N. Y. In the latter spot, she worked entirely covered, but a loose dress permitted freedom of motion. By that time, she was on the stout side, and she stressed the fun rather than the sex angles in her turn.

At one time, Miss Finnell played the better part of a year in the Empire Theatre, Cleveland, where she was credited with having started the striptease. She had a series of strapless gowns on one of her gowns, and each week would work in one less. By the time she got rid of the straps and the flowers that were on her costume, she was on her way to being a perpetual attraction there. From the striptease evolved the strip, which was generally conceded to be the beginning of the end of burlesque.

FRANK R. CONKLIN

Frank R. Conklin, 69, partnered with his brother, J. W. (Patty), in Conklin Shows Ltd., Toronto, largest carnival in Canada, died of multiple sclerosis Nov. 8 in Detroit.

The Conklin brood, most lucrative holding was acquisition of midway rights to the Canadian National Exhibition, Toronto, which they bought 14 years ago after investing some \$3,000,000 in a permanent setup of buildings at the CNE. The Conklin contract, incidentally, comes up for renewal at completion of next summer's season. The brothers also organized the midway at last summer's World's Fair in Seattle.

Natives of New Jersey, the brothers were peanut vendors at Coney Island and New York's old Madison Sq. Garden when they decided to move to Canada. They ran a kewpie doll concession in Brandon, Man., before forming a partnership to set up Conklin & Garrett Shows in 1929. They later changed the name to Conklin Shows. Their firm mushroomed into Canada's largest Carnival operation.

His wife survives.

JIMMY CAMPBELL

Jimmy Campbell, 58, band-leader, died Nov. 2 in Dublin. Born in Newcastle, England, he was the son of a musical director and began his career in South Shields in a pit orchestra. Later, he conducted orchestras at Blackpool and Brighton. (He's no relation to songwriter Jimmy Campbell, cofounder of Campbell-Connelly Music Corp.)

He moved to Ireland in 1935 to baton a dance band, then conducted Theatre Royal Orchestra until 1944 when he returned to London as musical director for Sid Fields at the Prince of Wales Theatre. He returned to the Theatre Royal in 1951. When the theatre closed last year, he moved to the Gaiety.

Surviving are his wife, three sons (one, James Jr., is manager of Savoy Cinema, Cork) and a daughter.

HEATHER CAMPBELL

Heather Campbell, 35, wife of stage and tv comedian Don Arrol (Donald Angus Campbell), died in Darlington, Eng., Nov. 10, following an automobile crash when her vehicle left the road and struck a tree near Scotch Corner, Yorkshire, Eng.

Daughter of "Digger" Pugh, Australian-born artiste and circus producer, she was a former dancer, and also partnered her husband in his early career. She toured the U.S. when her husband joined a circus there as a clown.

Arrol, a Scot-born comedian, is a former emcee of Associated Television's "Sunday Night at the London Palladium." The couple's daughter, nine-year-old Donna, also received minor injuries in the accident.

ED WARREN

Ed Warren, 44, New York songwriter, died Nov. 7 of a heart attack in Venice, Italy, where he had been resident since August. As a lyricist, he was coauthor of "Adonis," "Take Good Care of Her," "Tonight I Won't Be There," "Sugar Hill," "I'm Coming Back to You."

He was a member of ASCAP,

for several years was associated with Joy Music and did much of his work in collaboration with composer Arthur Kent. A native Virginian, Warren moved to New York in 1949 from Atlanta where he had been writing special material for night club acts.

Survived by a sister.

TED HEDIGER

Ted Hediger, 58, writer-producer in radio who started as an announcer on WCCO, Minneapolis, in the '20s, died Nov. 13 in San Bernardino, Calif. After a tenure with NBC in Chicago, he went to Hollywood in 1938 as net's contact with producers on the Crosby, Hope and Benny shows.

Long a writer-producer for the "Martin Kane" series, Hediger also produced the Horace Heidt and Xavier Cugat shows. At time of his death he was supervisor of publications for Aerospace, San Bernardino.

His wife survives.

CHARLES C. DOERNER

Charles C. Doerner, veteran trumpeter and pop band leader, died Nov. 8 in St. Petersburg, Fla., where he had lived for 27 years. A native of New York, he was trumpeter in the St. Petersburg Kennel Club Dog Track Orchestra before retirement two years ago. He was with almost every top name band in the era of big dance orchestras.

Surviving are his wife and a daughter.

WILLIAM E. GLADSTONE

William E. Gladstone, 81, longtime vaudeville star, died Nov. 12 in Portland, Me., after a long illness. He played the Keith circuit for 23 years in his own "Gladstone's Revue." Following his retirement he moved to Raymond, Me., where he was rated as a stamp collector. Survivors include his wife and a sister.

CLIFF COCHRAN

Cliff Cochran, 70, longtime comic, died Nov. 9 in Cincinnati, where he started with tab shows while a youth. Later he was in minstrelsy with Al G. Fields and for years with burlesque wheels and in vaude. He quit trowling in 1957. Surviving are his wife, daughter, brother and sister.

MYRON VAN BRUNDT

Myron Van Brundt, 76, one-time midwest stock company actor but more recently an artist and art teacher, died Nov. 10 in Honolulu. Sister and nephew, both on the mainland, survive.

CAPT. JOHN S. PETERS

Capt. John S. Peters, 68, military technical adviser on films and occasional screen actor, died Nov. 7 in San Fernando, Cal. His wife, son and two daughters survive.

Mrs. Maud Gardiner Bump, author and songwriter, died Nov. 3 in Albany, N.Y. Surviving are a son and two grandsons, one of whom is opera singer Alan Richard Bump, known professionally as Alan Richards.

John M. Kelley, 90, a circus buff who founded the Circus World Museum in his home town of Baraboo, Wis., died Nov. 4 in Laconia, N.H. He was an attorney for the Ringling Bros. Circus for 30 years.

Natalie Bernstock, treasurer of Stage Mothers Club Inc., died Nov. 7 in New York. She was wife of photographer Jack Bernstock, and mother of actress Valerie East. Another daughter also survives.

Jean Savage Klenner, 59, died Nov. 3 in New York. She's the widow of composer John Klenner. She was a receptionist-secretary for Irving Berlin Music Co. for many years. Four sisters survive.

Leo Rice, 55, program producer at radio station WWRL in New York, died Nov. 7 in N.Y., after a long illness. He was associated with WWRL for more than 15 years. His wife survives.

Wayne Wilcox, 43, Detroit sales manager for CBS radio network, died Nov. 8 in Northville, Mich., as result of an auto accident. He joined CBS in 1955. His wife, son and daughter survive.

Wife, 60, of Sir Compton Mackenzie, author and broadcaster, died Nov. 10 in Edinburgh.

Leffon A. Tart, 84, board chairman of radio WCKB, Dunn, N.C., died Oct. 26 in that city.

MARRIAGES

Sheila Worrall to Richard Rush-ton, Manchester, Eng., recently. Bride is with Granada-TV promotion dept.

Valerie Felt to Marion Harper Jr., Nov. 8, Miami. He's president of Interpublic Inc., global communications and marketing organization; longtime Paris resident, bride was a fashion consultant there.

Bette Lynn Denman to Paul Taft, Houston, Nov. 15. He is owner of KODA in that city.

Doris McCall to Bob Randall, Houston, recently. Bride is a KPRC, Houston, staffer; he's a disk jockey on KRIS; Corpus Christi.

Chailendra Jones to Thomas Slevin, Oct. 30, New York. She's a former actress, now with Time magazine; he's a tv producer.

Lila Kronenfeld to Duke Niles, New York, Nov. 17. He's head of Rayven and Paris music firms and manager of The Village Stompers.

BIRTHS

Mr. and Mrs. Al Hall, daughter, Chicago, Nov. 7. Father is a WGN-TV director there.

Mr. and Mrs. David Lane, daughter, Manchester, Eng., recently. Mother is Mary Mudd, of The Mudlarks singing trio; father is an emcee-singer.

Mr. and Mrs. Marvin Deane, son, New York, Oct. 31. Father handles eastern promotion for Warner Bros. Records.

Mr. and Mrs. Michael Culver, son, London, Nov. 10. Father is the actor-son of Roland Culver; mother is actress Lucinda Curtis.

Mr. and Mrs. Hal Hurzon, son, Burbank, Calif., Nov. 11. Mother is former actress Irene Gilbert; father's an agent with the Mishkin office.

Mr. and Mrs. Charles Jankowski, son, New York, Nov. 3. Mother, Zita Jenner, is a British actress, comedienne and puppeteer.

Mr. and Mrs. Dean Reilly, son, San Francisco, Nov. 3. He's bass accompanist for Kingston Trio.

Mr. and Mrs. Howard Caine, son, Hollywood, Nov. 1. Mother is actress Joan-Ellen Caine; father's an actor.

Mr. and Mrs. Jerry Zucker, son, Westwood, N. J., Nov. 14. Father is manager of tv sales development for ABC.

Mr. and Mrs. Walter J. Kaufman, Myron, 6, New York. Father is an attorney in the international division of Screen Gems, Inc.

Mr. and Mrs. Ronald Sinclair, son, Nov. 4, Hollywood. Father is editor of Corman-UA's "The Dukes of Hazzard."

Mr. and Mrs. John Clark, son, Oct. 23, New York. Mother is actress Kay Hawtrey; father is an actor.

Bill Holden

Continued from page 2

I have to do things that satisfy me. Of course, I'm not always right, but I intend to keep on trying to find projects with backgrounds that I think will capture the interest of audiences.

"I've made two pictures with foreign backgrounds that were not successes," Holden submitted. "But the other films have had interest and appeal."

Regarding the failures, "Satan Never Sleeps," set in China but lensed in England, and "The Lion," made in Africa, Holden was inclined to what he called inept production.

Holden's most recent picture is now called "10 Days to Kuala Lumpur" (UA). It was made earlier this year in Malaya. Still unreleased is "Paris When It Sizzles" (Par), in which he co-stars with Audrey Hepburn. Next is another comedy, "Greatest Job in the World" (Par), to be done early next year in Rome and Venice, possibly with Jill St. John. "Both of these pictures are wholly American in their approach," said Holden.

Asked if it is becoming more difficult to find suitable stories, Holden replied, "I think so. Motion pictures are now more than ever limited in what they can shoot because of the exposure on tv of places all over the world. Once people got accustomed to seeing all the backgrounds, it takes the sting out of them."

"Therefore," Holden continued, "motion pictures will have to combine special backgrounds with a new approach to shooting. I use 'Tom Jones' as an example. Tony Richardson really has a new approach to making a comedy."

In Loving Memory

LORENZ HART

November 22, 1943

Teddy Hart, Dorothy Hart, Lorenz Hart II

the Curtis Institute in Philadelphia, the Pittsburgh Symphony and the Chicago Symphony among others. Wife and two daughters survive.

GEORGE BRANDT

George Brandt, 47, Broadway legit producer long identified with New York's Subway Circuit, died Nov. 12 at the Neurological Institute of the Columbia-Presbyterian Medical Center, N.Y. He had undergone an operation for a brain tumor three years ago.

Brandt, whose father, William Brandt, and uncle, Harry Brandt, established the Brandt chain of film theatres, tried his hand at pictures before moving into legit. He went to Hollywood when he was about 20 seeking a career as a producer and made six shorts for Columbia Pictures, one of which starred Rita Hayworth. He then switched to writing scenarios from MGM, but with little success.

Scrapping his plans for a film career, Brandt returned to New York and teamed with Jules J. Leventhal. Together they revived the Subway Circuit which comprised a chain of four theatres in three boroughs. The houses were the Flatbush and Brighton in Brooklyn, the Jamaica in Queens and the Windsor in the Bronx. Brandt toured plays on this circuit during the period from 1939 to 1951, first with Leventhal and then on his own after the death of his partner.

Name performers headlined on the Subway Circuit in such plays as "Private Lives," "Goodbye My Fancy," "Born Yesterday," "Anne of the Thousand Days," "Clutterbuck," "A Streetcar Named Desire" and "The Madwoman of Chailot." In 1950, Brandt was responsible for introducing a short-lived novelty in pairing a film and play at the Selwyn Theatre, a Brandt house on Manhattan's West 42d Street. The legit entry was "The Respectful Prostitute." The project failed to spread to other film houses and collapsed after two months with its demise attributed to the lack of suitable dramas.

Brandt was managerially active on the Main Stem with such shows as "Good Hunting," "Manhattan Nocturne," "Springtime for Henry" and "Diamond Lil." He also produced shows for road tours.

Surviving are his wife, four children, two by a previous marriage; his parents, a brother and two sisters.

DOROTHY GREEN

Dorothy Green November, 71, a silent screen actress under her maiden name of Dorothy Green, died Nov. 16 in New York. She ap-

peared with William Farnum, Milton Sills, and Montagu Love, among others. Her pictures included "The American Way," "The Grouch" and "Forest Rivals" which she made for World Picture Studios. She also appeared in the serial, "Patria," for International Films.

At the Fox Studios, she made "A Parisian Romance" and "Her Mother's Secret." Her last picture was "The Good Bad Wife" for Metro in 1920 for which she also made the serial, "Souls Aflame." She retired after her marriage to Norman November, an attorney, Husband and three sisters survive.

URSULA HALLORAN

Ursula Halloran, 38, press agent for various theatrical personalities who conducted her own agency, was found dead Nov. 13 in her New York penthouse apartment. Cause of her death was undetermined.

Miss Halloran started her career in New York in the NBC publicity dept., where after a brief period she handled syndicated columnists. Later she opened her own agency. At various times she had such clients as Victor Borge and several radio and television shows.

Another client was Bob Hope, whom she accompanied on his recent trip to Russia. She collaborated with him on his recent book, "I Owe Russia \$1,200," which is on the bestseller list.

Survived by mother, two sisters and a brother.

CARRIE FINNELL

Carrie Finnell, who at 70 still had one of the most acrobatic bosoms in the burlesque and cafe field, died at her home in Hillsboro, O., Nov. 14, surviving her husband Tommy Morris, by only two weeks. She was active until a few weeks ago; her last known engagement was at the Galaxie Club, Newport, Ky., several weeks ago.

Miss Finnell was best known for a specialty that, in her own words, was done in fun and not meant to be sexy. It was this concept that made it possible for her to continue work at her advanced age. Her specialty was the muscular control of her bosoms. She could swing them in clockwise and counterclockwise directions simultaneously. Also she could make them pop out of her brassiere without touching them. In her many years on the burley circuit, she was generally in the feature spot.

Miss Finnell in the heyday of burlesque billed herself as "The Girl with The Million Dollar Legs." She had them insured by

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V 233

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72 PAGES

TV's \$40,000,000 JFK COVERAGE

Catholic-Born Eva Leon Garners Plum 'Dybbuk' Lead For Habimah's U.S. Tour

By JOSEPH LAPID

Tel Aviv, Nov. 26. Habimah, Israel's National Theatre, which will play in the Little Theatre on Broadway between Feb. 1 and March 21, is a unique company practically in every aspect of theatrical life.

It is probably the only theatre in the world which started playing in a language—Hebrew—which was dead for centuries and was revived only a few decades before Habimah was founded. The theatre is a cooperative, owned by the actors themselves, who decide on their own wages and elect their directors. Some of the players who still appear on the stage, were among the founders of Habimah, in Moscow, 45 years ago.

The theatre enjoys one of the highest pro-rata audiences in the world. It performs nightly three different plays: one in the main auditorium, which seats 1,200, one in the "chamber" (300 seats), while one group is performing on the road. Altogether, Habimah has sold in the last season 600,000 tickets, in a country of 2,200,000 people. If

(Continued on page 14)

Expect Jan. 23 Gala Will Go On Under Johnson

Washington, Nov. 26.

Although there has been no announcement—and may not be one for some time—the best informed guess of President Johnson's associates is that the Richard Adler-produced, \$100 per ticket Democratic Party fund raising gala set for Jan. 23 will go on. Adler has already lined up a big cast of stars for it. He told VARIETY he is standing by, waiting for definite word.

One member of the cast had been the personal choice of President Johnson while he was still Vice President and President Kennedy was alive. That was Carol Lawrence whom President Johnson recently saw in a night club performance.

She is one of three performers named "Carol" who are top favorites of President Johnson as performers.

Carol Channing, who has twice entertained in his home in the last 12 months, is perhaps his foremost favorite and is also a friend. Miss Lawrence has performed once in the Johnson home, about six months ago.

His other "favorite Carol" is Carol Burnett, whom he met at a luncheon a year ago and she charmed him with stories about

(Continued on page 65)

Boxoffice Now Lifts The Family Mortgage

Ottawa, Nov. 26.

Britain's showman-peer, the Duke of Bedford, has grossed close to \$11,000,000 in 10 years from turning his 50-room ancestral home, Woburn Abbey, into a gimmick-filled tourist lure, he told Betty Schill of Toronto Star.

Nut on the Woburn Abbey enterprise is \$300,000 a year, he said, and he has about \$3,000,000 more to pay of \$14,000,000 succession duties he was faced with after his father died in '63. Show business has kept him so busy he's never had time to speak in the House of Lords, where he has a seat.

Going to Barber Aim't Wot It Wuz

By DALE OLSON

Hollywood, Nov. 26.

Remember when you could tell a barbershop by the round red-and-white striped pole outside the door? And haircuts cost 75c?

Some rural areas may not have changed much. But, in Hollywood where specialty grooming and glamor have been synonymous with the motion picture business, barbershops are rapidly being replaced by expensive, plush salons where style conscious males can

(Continued on page 71)

ALL SHOW BIZ DIMS IN GRIEF

It's estimated by authoritative sources that when the final bill is toted up by the television industry, the cost of telling the story of President Kennedy's assassination will reach the \$40,000,000 mark. Which, of course, makes it the most spectacular as well as the most costly "special event" in the history of communications.

While the television industry is definitely "poorer" in money this week, it is far richer in the deserved appreciation and recognition from the public it serves.

The cost alone for the preempting of entertainment programming and abstaining from commercials during the four-day "crash coverage" of the tragedy will exceed \$22,000,000. (It does not include radio or, for that matter, the cost of the unprecedented harnessing of news facilities and manpower.) That figure is based on the overall annual television bill — both network and spot biz — approximating some \$2,000,000,000. The four-day dedication to a solemn non-commercial and non-entertainment period comes out to \$22,000,000.

However, this figure is entirely unrealistic, for this is the Thanksgiving-Christmas period when sponsor concentration is at its peak, with the bigger portion of the advertising dollar spent at this time of the year. A \$30,000,000 preemption tab for the four days would be more accurate.

The staggering costs to networks and stations for mobilizing and implementing its news facilities—unquestionably one of the

(Continued on page 68)

Pres. Johnson to Sustain Kennedy's White House Aid to Performing Arts

By LES CARPENTER

Washington, Nov. 26.

Rod Serling & Wm. Froug USIA Docum. on LBJ

Hollywood, Nov. 26.

Writer Rod Serling and producer William Froug jetted to Washington Sunday (24) at request of the USIA to prepare a half-hour documentary on President Lyndon B. Johnson for showing abroad. Serling will write the documentary and be its narrator.

Kenneth Boles, project producer with USIA, called Serling from Washington and asked him and Froug to whip up the documentary on a quick 10-day sked. Projection is predicated on concern in Washington that President Johnson is relatively "unknown" in foreign countries and idea is to show that there will be a continuation of Government and action, and that LBJ will carry on JFK's credos.

German Reds Nix Twist, Go 'Makota'

Frankfurt, Nov. 26.

The Commie-controlled East Germans, who are furious at all the fuss being made in their own country over the Twist — which they term a degrading western dance — have come up with something of their own to replace it.

They claim that henceforth the young people of their country will be swinging away to a grand new Red dance, which they term the

(Continued on page 70)

President Lyndon B. Johnson and his wife should be second only to the Kennedys as supportive to the cultural and performing arts. The late John F. Kennedy went further than any president in American history to throw prestige and power behind esthetics. Symptomatic of his many gestures of recognition and encouragement he invited the late poet, Robert Frost, to speak at his inaugural. Jacqueline Kennedy, with more time was even more zealous. But the new occupants of the White House are also culturally alert and interested, have displayed long-time interest in drama, musical comedy, films and literature.

As one insider remarked to VARIETY: *Never mind the cracks about the Texas accent. The new President doesn't lay aside his book to tune in the "Beverly Hillsbillies."*

There will be little or no entertaining by the Johnsons before January and the pall of the assassination will be slow to lift in this

(Continued on page 65)

UK Teeners' \$36 Beatle Vacation With Bop & Board

Liverpool, Eng., Nov. 26.

The current yen in the U.K. for the pop music group, The Beatles, has inspired a local hotelier to come up with a new vacation idea.

Ben Usher, prexy of the New Brighton Hotels & Guest Houses Assn., is offering "A Week in Beatle-land" in a bid to pull in teenagers. He plans to turn New Brighton, across the Mersey estuary from this industrial city, into Britain's most rockin' resort.

With youngsters flocking here to be at the heart of the new music boom started by The Beatles, he plans to provide them with lodging in boardinghouses in New Brighton, give them temporary membership of a large teenagers' club on the seafont promenade and the facility of listening to rock groups playing most nights.

Hotelier will also offer two big beat sessions, free, in a local ballroom, plus a trip to Blackpool, English show biz mecca, to a theatre where a pop star is appearing. Highlight of the holiday-cum-music week will be a visit to clubs such as The Cavern, where The Beatles, the Pacemakers, and other top groups, started out on their careers.

Cost of the week would be \$36, everything included.

Most magic name in British show business at the moment—the

(Continued on page 71)

JFK AND THE ARTS

No American President since Thomas Jefferson put accent on culture and the arts as did John F. Kennedy and the First Lady. They were truly the First Family in pursuit, propagation and presentation of the best ingredients of the so-called 7 Lively Arts, both on a domestic and cultural exchange basis.

Stripped of any party lines, it is little wonder that any and all having anything to do with the entertainment industry—lowbrow or highbrow—reacted to Jackie and Jack, an affectionate identification that already is part of our history. A comic imitating JFK or Pablo Casals on the cello or Robert Frost reading his poems found equal rapport at these "command performances." These White House invitations were eagerly sought or hoped for by all concerned.

Show business closing down Friday night as it did of its own volition was doing what comes naturally. The next day the VARIETY switchboard in the homeoffice lit up with countless inquiries queries anent weekend performances but by then all (legit, cinemas, niteries) resorted to the show-goes-on tradition until the Monday blackout again.

Broadcasting (radio and television), an integral part of show business, covered itself with glory in the consummate job of bringing into immediate focus and sharp closeup all the facets of one of the top stories in the history of this century. The assassination of the 35th President of the United States was seen as a living newspaper—literally history in the making—from the horror of the basic news event to all the facets of a family in dignified grief, a nation and the world in mourning, the apprehension of the assassin and the melodramatic aftermath—in itself a whodunit that, once again, supports the axiom that truth is stranger than fiction.

President Kennedy is a loss to America and the world but, since partisans and individuals alike inevitably see matters in their own reflection, Show Business is especially the loser as result of the still unbelievable tragedy. VARIETY, therefore, speaks not only for itself, but also for the arts and artisans, performers and impresarios, particularly attuned to culture and the lively arts. A fitting monument—as a permanent citadel—would be the naming of the Cultural Center on the Potomac, still in process of financing, in JFK's memory.

Themes of Some Pending Releases Pose Post-Assassination Questions

London, Nov. 25.
Stanley Kubrick's "Dr. Strangelove," the H-Bomb satire has been postponed. Will reach release later.
Decision followed assassination.

Assassination of President John F. Kennedy can be expected to have a direct effect on a couple of completed-but-still-unreleased films, as well as on one projected pic, the screenplay of which is currently being written.

Latter is Gore Vidal's first original screenplay, "America the Beautiful," which indie producing team of Stuart Millar and Lawrence Turman revealed recently that they would produce late next year. According to the original report, "America" would be a political comedy about a state election campaign in the middle west, pitting a New Frontier-type of politician against a right wing conservative. A source close to Millar-Turman says that Vidal originally described the story as a sort of "Bobby Kennedy Meets John Wayne."

Meanwhile, there are suggestions that some of the dialog in the screen version of Vidal's "Best Man," which Millar-Turman are now editing for United Artists release, may have to be reedited in view of recent events. Pic, however, will probably hew to its original release date of May-June, 1964.

Columbia, meanwhile, may reconsider the timing of release, set for next month, of Stanley Kubrick's serio-comic "Dr. Strangelove, Or How I Learned to Stop Worrying and Love the Bomb." Pic tells a bizarre story of high level U.S. Government snafus which results in a H-bomb heading for Moscow. Same company also has "Fall Safe" which is similarly plotted but more of a straight melodrama in treatment, set for release next summer.

Another potentially tricky release may be Paramount's "Seven" (Continued on page 14)

Vienna Film Theatres Strike Against Burden Of Supporting Legit

Vienna, Nov. 26.
With distributors siding with film house owners association, a two day "strike" was held Nov. 23-24 throughout the country against the "cultural" tax on film admissions, which money goes to support legit houses.

Several theatre proprietors who were unwilling to join the strike were informed by the distributors that they would not be serviced with prints—so they might as well "Come to their senses and join." They did reluctantly.

Oops!

Jerry Lewis' backpage ad in DAILY VARIETY of Hollywood last week—one word, "Oops!" recalled a similar ad some years ago placed by Frederic March and his actress-wife, Florence Eldridge, in the New York dailies following the critical lambasting accorded their "Yr. Obedient Husband" (1938).

The Marches, abetted by publicist Dick Maney, reproduced a New Yorker cartoon which showed the man on the flying trapeze missing his femme partner on the critical hand-to-hand catch. "Oops, sorry!" was the caption.

NEW 'CELEB REGISTER'; WHY 'IN' & WHY 'OUT'?

By ABEL GREEN

Some five years after the first "Celebrity Register" appeared, Cleveland Amory (with Earl Blackwell) has produced another "irrelevant compendium of American quotable notables" (Harper & Row; \$25; \$22.50 until Christmas) that belongs with the Who's Who and kindred anthologies for researchers but, in this case, also makes good reading. Like Who Who's, the editors (Amory & Co.) "tap" the subject but unlike the WW in America series, the "Celebrity Register" blogs are not self-supplied. Result is an offbeat approach to the VIP names, generally sympathetic but not always.

Averaging about four subjects to a page (king-size) they're skillfully written thumbnail closeups of vital statistics coupled with capsule blogs of achievement.

There are the usual errors of omission and commission. Inevitably there will be wonderment at why the "ins" and why some "outs," as for example three Gimbels (Benedict Jr., Bernard and Sophie but her husband, Adam Gimmel, head of Saks 5th Ave., is not included). The columnists' blogs are treated in their own styles. Posh and pop eatery bonifaces like the Kriendlers, Shor, Romanoff (ex-) and Soule are ins but the Colony's Gene Cavallero, Sr. or Jr., are outs. Jeweler Harry Winston is in but sans picture (his insurance forbids such identification) and so is Walter Hoving (Tiffany) but no Cartiers (or Jules Glaenzer) nor Van Cleefs or Arpels. Quite a few Negro musicians are ins but some tycoons are out, after having been in the first edition.

On the premise of the introductory definition that a "celebrity" is a name which now makes news by itself all four Gahors are included, ditto Bill Paley and glamor (Continued on page 67)



JOEY BISHOP

NEC Saturday Nights

"PAUL ANKA sings, acts, composes in fact he does everything. A really the only thing Paul has to recommend him as a performer is talent. I don't think he will waste the same size hat."

I love PAUL ANKA very well. I've known him ever since he was a kid.

2 U.S. Showmen Rue Successes Of Russe, British

Two U.S. film execs, one recently returned from a trip abroad, last week expressed feelings of dissatisfaction about the American show biz image abroad. Their conclusions, arrived at and discussed separately, both seemed to question whether U.S. show biz is doing enough overseas in the way of creating a dynamic and fresh image.

Robert S. Ferguson, Columbia Pictures ad-pub v.p., returned from Europe last Wednesday (20) and declared that wherever one goes abroad the Russian world of entertainment is creating enthusiasm. In Paris, he said, the Russian Army Chorus is the talk of the town. In Rome the Russ soccer team is in town and, although not specifically a show biz item but definitely one which provides entertainment, the unit is stirring considerable excitement.

Although not of Soviet origin, the film "From Russia, With Love" is the talk of London and adds to the feeling that the U.S.S.R., not generally considered for its competition in the broad field of entertainment, is definitely making itself felt. It wouldn't be (Continued on page 14)

Hetzel Prez Of Int'l Prods. Assn.

Ralph D. Hetzel, exec veeep and acting head of the Motion Picture Assn. of America-Motion Picture Export Assn., has been elected president of the International Federation of Film Producers Assn. By his election, which came in Paris Nov. 20, Hetzel succeeds the late MPAA prez Eric Johnston, whose term as Federation head was to expire at the end of 1964.

While in Paris for the meeting, Hetzel launched a number of moves relating to Federation policy. The group adopted new arrangements regulating film festivals, including policies to liberalize fest registration and others "to (Continued on page 70)

No Show Biz at Fair?

Editor, VARIETY:

What has happened to Show Biz at the World's Fair? Hasn't anyone told Moses that the only thing remembered from the Chicago Fair is "Little Egypt" and that Billy Rose and Mike Todd have made a couple of Fairs all by themselves. Will the N.Y. World's Fair only be remembered by philatelists for the postage stamp cancellations?

I ain't coming and neither is my American Express Credit Card.
Sam Stark.

Biggest Exhib House In the World

WCBS-TV, N.Y., maintaining its first-run feature thrust, now has 1,800 bookings of p.p.v. per year, 200 of these bookings being first-run in the market.

The bookings for the station where the "Late Show" was originated has been multiplied this year by the station's entrance into the all-night field, which finds the CBS c/o unrelenting until about 5:45 a.m. in the morning. Station begins its day's operation at 6 a.m., being off the air only about 15 minutes daily.

King-sized job of booking titles is handled by station's film director, Bill Lacey, who attempts to offer a variety of pic fair daily and throughout the week. Station still has the heaviest backlog of film properties in N.Y. for its feature slots. Lacey feels that the station will be able to continue its first-run thrust in the foreseeable future, pointing to the releasing patterns of the major distributors and the still untapped post-48 pic libraries of Universal and Paramount.

Midweek Nielsen of the "Late Show" on WCBS-TV is higher than last year for a comparable period, although on weekends there is a slight Nielsen defection for the "Late Show" due to the growing pic competition offered by WNBC-TV and WABC-TV.

Alan Haymes Erecting 30 Stages; New \$2-Mil Studio in Manhattan

Marlene's 'Expenses'

Paris, Nov. 26

Marlene Dietrich apparently knows how to defend herself. Invited to a party in M. And recently, with a note asking whether she might sing a song or two, Miss Dietrich replied that she would be delighted. If the host paid a few of her expenses, "Expenses" were itemised, fee of \$25,000, seven round trip fares and an orchestra of 17 pieces.

But the grandma, she pointed out, could be local.

Realtor Alan Haymes is building a \$2,000,000 film city which will have up to 30 stages, for major film production as well as tv, on West 44th-45th St., 10th-11th Ave., in which he has interested Mayor Wagner as a key in bringing-back Hollywood-to-New York. Haymes also owns the film-as-telestudios and has been a really developer in Gotham for some years.

Haymes' Film City has been designed to include projection rooms, cafeteria plus deluxe dining facilities, health club and gym for execs, in the Hollywood manner.

He claims to have show biz unions' pension funds interested in financing it since the eastern branches are vitally interested in any key move to enhance production in the east.

Haymes will pow the major companies, both film and tv, on possible lease commitments for stages and facilities.

Cure-All to Recorded 'Home-Hypnotherapy' Gets Jaundiced Eye

Hollywood, Nov. 26.

The Federal Food & Drug Administration is hot on the heels of a new wax racket which, however, sets no precedent for con-artistry. The gimmick is quackery, simple and fancy. While the F.D.A.'s District Director in Los Angeles, Gordon R. Wood, confirmed the investigation, he was reticent about discussing the exact direction of the new attack.

For the record all Wood would say is that the current investigation bears striking similarities to a 1959 Chicago case—U.S. vs. Audio-Suggestion Institute Inc. Chl wax quax were caught shipping disks with accompanying booklets labelled, "Applied Home Hypno- (Continued on page 70)

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CRITIC'S PRINT OR LEGION'S?

Frank Perry Sides With Eastern Crafts But Advocates Noon-to-7 P.M. Rule

Indie film producer Frank Perry takes issue with recent criticism of eastern union practices. The producer-director of "David & Lisa," which was filmed outside Philadelphia, and the recently-completed "Ladybug, Ladybug," also made in the Philly area, feels that the eastern labor force is highly skilled and, if properly handled, is as devoted to a picture as any workers, regardless of cost.

In recent months, raps have been taken at eastern labor practices by Ely A. Landau and others who claim, among other things, that the east coast film setup is geared to serve tv commercials and industrials rather than features. This is primarily because of the daily rate system now in effect as opposed to weekly scale arrangements which would better facilitate feature filming, it is claimed.

Perry agrees that some adjustments are desirable. All the same, he concurs with the union's point of view which says that there must be "guarantees of production" in the east before any concessions can be made. He feels that there definitely should be scale reductions for guaranteed terms of employment for labor.

All things considered, however, the producer-director sees only one change as being mandatory, from his standpoint at least. He would like to see the shooting day changed from the present 8 a.m. to 5 p.m. sked to a 12 noon to 7 p.m. arrangement. This, he says, is a "more civilized" schedule and points out that it is the one used in Europe.

Perry says he found the labor situation otherwise quite manageable when making "Lisa" and "Ladybug," both of which employed crews from International Alliance of Theatrical Stage Employees studio mechanics local 52, at which Landau had leveled most of his criticism. It is a matter of proper handling of the manpower. If this is done well, they will be as devoted and cooperative as any group there is, Perry says.

No Principal On Role Longer Than 3 Weeks; Key to Budget Control

As a result of careful preplanning, "Man in The Middle" was brought in for \$50,000 less than its blueprinted \$1,350,000 budget, exec producer Max Youngstein told a 20th-Fox trade press conference in New York Friday (22). According to Youngstein, he, producer Walter Seltzer and director Guy Hamilton worked out the shooting sked in such a way that no principals, except star Robert Mitchum, were on the payroll for more than three weeks. Thus there was no expensive overtime, either during principal shooting in England or on location in India.

Youngstein, who now headquarters in the home office of United Artists with whom he has a non-exclusive pact, says he has "a number of future properties" in mind, including a film version of John Updike's "Rabbit Run," but which will go first for UA, he doesn't know. He's also talking further deals with 20th, he says. "Man in The Middle" preems in January in Los Angeles.

Bronston Gathers 200

Madrid, Nov. 26. More than 200 exhibition and distribution executives from 22 nations were here Friday (22) and Saturday for a series of Samuel Bronston-hosted meetings concerning the ad-pub and marketing plans for the producer's "Fall of the Roman Empire."

Overall promotional presentation was made by Paul N. Lazarus Jr., exec v.p. of the Bronston company. Howard Newman, studio publicity chief, led a seminar on the publicity approaches. Visitors also attended screenings and toured the studio.

IRA GERSHWIN
who knows how to turn a word or phrase discourses on
Euterpe and the Lucky Lyric Writer
* * *
another informative feature in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Critic to Public: 'Exhibits Pan Pix Worse'n We Do'

Minneapolis, Nov. 26. Morning Tribune's tough critic Will Jones informed his readers "there are no tougher critics than the theatre men themselves."

As evidence, Jones lifted whole a review of "Of Love and Desire" (20th) (which recently had a first-run here) from the current North Central Allied bulletin. NCA is this territory's national Allied States unit.

"In this woman's drama, laid in Mexico, Merle Oberon plays an over-sexed wench who spreads cheer all over," read the NCA review appearing in the Jones column. "Curt Jergens is her brother, mean as the devil because he's not getting any, and Steve Cochran, a young man who thinks he can bottle it up for private use. Otherwise it's a clean picture. With a big campaign this round-heel rodeo may do great business in nymphomaniac neighborhoods."

The same NCA bulletin contains four other capsule reviews of current releases, all of them, including that of "Of Love and Desire," credited to exhibitor-member Sol Horwitz.

Faults are found with "Wives and Lovers" (Par), "The Caretakers" (UA), "The V.I.P.s" (MGM) and "Rampage" (WB), but none is lambasted hard and good points in each receive mention.

CAST ROBERTA PETERS FOR MUNICH BIOPIC

Metropolitan Opera coloratura soprano Roberta Peters has been signed for a key role in "The Life of Richard Strauss," which is to be filmed in Munich next summer. At the same time, Miss Peters will be participating in the Munich festival dedicated to the 100th anniversary of Strauss' birth, singing the part of Zerbinetta in "Ariadne auf Naxos."

Last summer Miss Peters starred in a film version of "The Barber of Seville," produced by World Music. Her only other motion picture appearance was in "Tonight We Sing," 20th-Fox's biofilm of Sol Hurok, made in Hollywood in 1953.

RHONDA FLEMING COLLECTS

Gets Full 10G From AA Plus \$6,000 Interest

Los Angeles, Nov. 26. Rhonda Fleming's suit for \$10,000 against Allied Artists Pictures, as amount allegedly due as a bonus for her appearance in "The Big Circus," has been settled out of court with payment of full amount plus 7% interest of \$6,000.

Superior Court action revolved around her claim she was to receive this amount upon the film, produced in 1961, grossing \$5,000,000.

RE-EDIT FILMS AFTER REVIEWS

By VINCENT CANBY

For decades, motion picture distributors have, from time to time and for one reason and another, "reedited" films after they've already gone into first-run release. Until now, the practice hasn't caused much of a stir outside trade circles, but there are indications currently that an increasing number of lay critics are becoming hip to the bit and may be in a position to stir up some unpleasant patron reaction.

Typical was a column by New York Post film critic Archer Winsten several weeks ago, calling attention to the fact that the Italo import, "The Conjugal Bed," had—after its local premiere—been nicked and clipped in the interests of escaping Legion of Decency condemnation. Winsten's beef: the picture is no longer the one for which he wrote such a complimentary review (but the public doesn't know it).

More recently it was learned that 20th-Fox has all but made the decision to reedit its "Cleopatra," which opened at 245 minutes and was subsequently cut to 219 minutes, down to a final 184 minutes. Reason stated for the new cuts was the unwieldy length of the original version; and while many critics would agree to the need, this 184-minute pic, with almost 25% of its original footage lost, cannot still be the same picture on which so many reviews (mostly favorable) were based. It may even be a better picture. It is certainly a different one.

Hard on the heels of the "Cleopatra" news come unconfirmed reports that Stanley Kramer is considering some further cuts in his highly praised, but generally agreed-to-be overlong comedy, "It's A Mad, Mad, Mad, Mad World." The running time of "Mad World," has, in fact, been something of a mystery ever since the press premiere in Hollywood several weeks ago.

190 'Cut To' 192

Reviewers at that time were told it ran 190 minutes. When it opened in New York, newsmen were told privately that Kramer had subsequently been working to "tighten it," that he had cut the running time from 194 minutes to 192 minutes!

One of the most ironic of the post-premiere editing jobs was that done on Sam Spiegel's "Lawrence of Arabia," which preemmed in at 222 minutes (and to ecstatic reviews) and was later cut to 202 minutes, and went on to win an Oscar for its editor.

Whichever of the two principal reasons for such post-opening editing (length or decency), it would seem to behoove distributors to make up their minds what they want to do prior to showing the pic to the critics and launching their first-run dates. Otherwise

(Continued on page 6)

Pay-Now-Play-Later Policy Long Known, If Not Universally Liked, In Chicago Suburban Situations

By MORRY ROTH

Chicago, Nov. 26.

The pay-now-play-later sales technique pioneered by 20th-Fox for "Cleopatra" and now proposed for Warners' "My Fair Lady" has been a way of life for Chicago suburbs for several years. As a matter of fact, the practice of requiring substantial "front money" for hotter pictures at Chi nabe and outlying houses has come nearly full cycle—from early resentment to grudging acceptance and now to renewed resistance.

Peculiarly, it is a highly successful picture that the exhibitors are basing their current round of beefs on—"Lawrence of Arabia," which is in its third week of A-run. The Chi office of Columbia negotiated advance guarantees as high as \$30,000 with a minimum of four weeks and stiff percentages. Despite a limited number of houses in the first outlying run, this amounts to an estimated \$250,000.

Early nabe returns on "Lawrence" have been good. However, one unhappy exhibitor explains his complaint this way: "I paid enough advance money to get a sensational picture and this one is doing only great." As perverse as this may sound, if the final "Lawrence" tallies are not "sensational" the exhibitors intend to use it as a wedge in staving off future cash advance demands.

Other Facets

The exhibitors attribute the higher guarantees to the recent smash nabe success of two pictures—"Longest Day" and "Irma La Douce." "Day" did fairly well on hardticket at the downtown Roosevelt Theatre and then exploded at the neighborhoods. "Irma La Douce" was hot both at the mainstem United Artists and also in suburbs.

Backgrounding the current dis-

(Continued on page 6)

Importers Trade Body Aims For \$1-Mil Fund To Aid Young Producers

Independent Film Importers & Distributors of America has announced plans to set up a revolving fund for the financing of quality, low-budget film production in the States. IFIDA, whose members rep the indie distributors and importers in N.Y., aims for a \$1,000,000 fund, out of which loans of between \$150,000 to \$200,000 would be made to young producer-directors.

IFIDA hopes to get one or more cultural foundations to back the fund, though it's understood that preliminary feelers to the Ford Foundation were not successful.

IFIDA's idea is to spur the production in the U.S. of the kind of low-cost quality product which now comes principally from abroad. Fund would be repaid its loans out of the "producer's share" of receipts and would own the pic in toto. Talent gets no participation.

That means that talent, which would be required to work for minimum, would not participate in net returns, which would instead go to increase the fund. Idea, apparently, is to persuade talent to use the fund to make the kind of pic which no one else would back and get "satisfaction" from that alone.

IFIDA member companies would guarantee release of fund pictures, which would be selected by an unpaid board of experienced production people from Hollywood as well as New York. Acting as fund co-directors now are IFIDA exec director Mike Mayer and "David and Lisa" producer Paul Heller. According to a press handout from Mayer, the fund has received the encouragement of George Stevens Jr., chief of the U.S. Information Agency's motion picture services.

New African Pic By Baker-Endfield For Jos. E. Levine

"Sands of Kalahari," a novel by James Mulverhill to which Joseph E. Levine owns the screen rights, will be made in 1964. Levine has been tinkering with the property for some time and completed a deal with Diamond Films, British indie company helmed by actor Stanley Baker and director Cy Endfield, to make the pic in Africa in the coming year.

Baker and Endfield made "Zulu" for Levine. The latter's Embassy Pictures will distribute it in the U.S. and Canada and Paramount will do so abroad. Baker costarred and Endfield directed the film which is skedded to world preem Jan. 22 in London and then open in Johannesburg, South Africa, near where it was filmed, Jan. 25. It will begin U.S. engagements in July.

"Kalahari" is envisioned as a multi-million dollar adventure epic built along the lines of "Zulu." Baker will be in its cast but Levine plans the pic to have some big boxoffice names top-lining. Endfield will direct and a screenplay is currently being developed. Levine and the Diamond Films execs have also talked other projects, one to be made in Cyprus and the other in England but "Kalahari" has now taken over first place on the production schedule.

In connection with "Zulu," the Embassy prez is planning to stomp the country plugging it personally. He will definitely make appearances in connection with the film's 70m showings in Chicago, Los Angeles and New York, probably beginning in January.

Goldwyn Nears TV Syndication Deal; Will Work Closely On Editing Problem

By THOMAS M. PRYOR

Hollywood, Nov. 26.

This time Samuel Goldwyn isn't hedging, or playing coy, about putting his feature picture library on television. Asked last week in the course of a periodic check, which now has a history of several years, if a tv deal was imminent, the producer said:

"I believe I'm going to put my pictures on television next year" (meaning during the 1964-65 season, starting next fall). "I can tell you since you raised the question that as negotiations are going now I'm confident it will be done."

Goldwyn still is being coy in one respect. He won't say which of the three webs comes closest to meeting his terms. In fact, he remarked with a broad grin, "I'm not talking to anybody. People are talking to me." Then, in serious mein, he added, "I'm not being

represented by an agent or any other kind of representative. I am dealing directly with the principals."

Goldwyn library consists of approximately 50 features. This is not his complete backlog, but only those features, including "Guys and Dolls," which he regards as being most suitable for tv's needs.

The producer asserted that television's requirement for entertainment, now that the bulk of the Hollywood feature reservoir has been used up, has created a better market for his films than had existed when there was competition from a major studio with "700 films to sell." Goldwyn observed, "if you want to cross the street it is wiser to wait until the traffic thins out."

Goldwyn, who was the first important film industry leader, to

(Continued on page 8)

Inflation Squeeze & Long Films Make Animation Survival Chancy; Lantz on Slow, Slow Cost Recoup

Biggest single factor in the dropoff in theatrical cartoon production in recent years is economics, bearing down from all sides of the spectrum. This according to Walter Lantz, the last remaining indie animator, who says that the pressure is both from spiraling production costs and reluctance of exhibitors to give screen time anymore.

Diversification, therefore, is the key to the success of a cartoon producer today, he says. Lantz has a term tv deal with Kellogg, the food company, and also has a publishing deal with Western Publishing for comic book and other publications like coloring books and such. These things, in addition to residuals from repeat showings on tv of old Lantz shows, make possible his production of 19 theatrical cartoons a year.

Lantz has a pact with Universal for this theatrical production. He has been making 19 pix a year for U for the past three years, actually an increase over the 13 he used to make each year. He works far in advance, however, now a full year ahead of his release schedule. He stays in front because one of the most damaging factors in today's theatrical cartoon biz, he feels, is that it takes about five years to recoup an investment on such a film.

This factor alone makes it virtually impossible for an indie to enter the field today. His investment the first year wouldn't be returned for the next five and he would, in effect, be operating at a deficit for his first four years, a virtually impossible situation. Besides that, Lantz says that it costs about \$40,000 to make one cartoon and after prints and other expenses, the one item has involved an investment of \$85,000 or (Continued on page 8)

Mex Laurels 'Mockingbird'

Mexico City, Nov. 26. Universal's "To Kill A Mockingbird" has been awarded the Onix trophy for 1963 as the best foreign picture of the year at ceremonies at the Maria Isabella Hotel here. Trophy is given annually by the Instituto de Cultura Cinematografica of the Universidad Iberoamericana as part of its program to stimulate the best in filmmaking both at home and abroad.

Award was accepted by Cesar Aboaf, Universal's general manager for Mexico. Pic opens at the Variedades theatre here for the Christmas holidays.

RACKMIL-ABOAF IN EUROPEAN STEAMUP

Universal Pictures prez Milton R. Rackmil and veep-foreign general manager Americo Aboaf leave New York this week for Europe and their usual annual series of sales conferences on the continent with key company reps and overseas distributors.

Execs will preside at four meetings, the first of which will be held in Paris Dec. 2 and will be followed by similar sessions in Berlin, Rome and Barcelona. In addition to the European managers, reps from the Near East will participate in the meetings. Ben M. Cohn, assistant foreign manager, headquartered in N.Y., also will go abroad for the meetings.

The Rackmil-Aboaf team will follow up the European meets with a Latin American sales conference in January.

IT'S 'THE FINEST HOURS'

But Not Certain If Churchill Pic Is 'Quota'

London, Nov. 26. Winston Churchill biopic, now being produced in Britain by Le Vien Films, is to be called "The Finest Hours." It is still uncertain, however, whether the film will qualify for British Quota. An application was made to the Board of Trade Film Council last week, but a decision was deferred until next February.

Quota Act limits the amount of library footage permitted in a film qualifying for a ticket, and the normal ceiling is exceeded in this picture.

Vancouver Fest Long on Shorts

By SAM SHAW

Vancouver, Nov. 26. Three-man panel of judges for the sixth Vancouver International Film Festival is completed, Roy Little, executive director of the Canadian Film Institute, Ottawa joins film-maker George Bluestone, currently associate professor of English at the U. of Washington in Seattle, and Guy L. Cote, a producer-director with the National Film Board of Canada, Montreal. All three are in their mid-30s and will constitute the youngest judging jury since the inception of the Vancouver fest in 1958. Evaluation job starts tomorrow (Wed.) when the trio begins ploughing through 50 or so of the documentaries, fictional short and animated subjects culled by pre-screening committees from the 146 entries submitted by twenty countries.

France has the biggest numerical representation in line for judging, followed by Czechoslovakia, Poland, Japan, Great Britain and the U.S.A. Other, entering countries comprise India, Pakistan, Russia, Denmark, the Netherlands, Germany, Yugoslavia, Rumania, Portugal, Hungary and Canada, with first-time entries received from the Republic of Korea, the Grand Duchy of Luxembourg and the Principality of Liechtenstein. Korean entry, "Nirvana," deals with Buddhism; Luxembourg submitted "Kutter," on paintings by artist of that name, and Liechtenstein's film, "... in that country" (... Jenem Land), covers wood carvings by sculptor Rudolf Schaedler.

Entries which have earned prizes at other festivals prior to Vancouver competition include British "Snow," gold medal winner at Barcelona Film Congress; Netherlands' "Portrait of Frans Hals," Golden Gate best short at recently-ended San Francisco festival; Japanese "Human Zoo," special award at Annecy Animated festival; France's "Egg in the Cup," best first film at Annecy; Czechoslovakian "Town in Mud," grand prize winner at Venice International Documentary Mostra; and U.S.A.'s "The Winner," diploma of merit at Edinburgh.

Fest proper began Sunday, Nov. 24 with Canadian premiere of Rank International feature, "Billy Liar," British entry at this year's Venice festival. With unprecedented and embarrassing deluge of 24 features from which to program 17 showings, majority will be unreel for first time in Canada, with half a dozen getting North American debuts. In latter category are "Les Abysses" and "Angel's Bay" (France), coming direct from Paris, "Wild Duck" (Norway), "Three Days After Immortality" (Russia), "Aarti" (India) and Jerome Hill's new U.S. production, "Open The Door And See All The People."

Canadian Broadcasting Corp. guest critic will be Robert Russell, coming from Montreal for the run of the Vancouver festival. He will be heard on CBC radio daily from Monday, Nov. 25 through Friday, Nov. 29. Other out-of-towners expected for the fest include Nathan Cohen, Toronto Star critic; James Selvidge, Fine Arts and Guild Theatres, Seattle; and Ernest Callenbach, Film Quarterly editor, San Francisco. Fact that festival runs concurrently with week-long activities pegged around staging of Canadian professional Grey Cup grid classic Saturday, Nov. 30 may also account for some unexpected arrivals.

What Now After UA's Two 'Showcases'

United Artists "Premiere Showcase" and the slightly-divergent secondary scheme of the "Golden Showcase" has drawn much trade press, and other, attention. These bold enterprises seek to break old—and, to many, ossified—patterns of playoff in metropolitan New York. But a curious reticence has characterized the reaction to what United Artists has done.

Even UA chose to remain absent and silent when the recent N.Y. convention of Allied States Assn. set up a panel discussion of the "Showcase" innovation with its implications of (a) shared firststrun between downtown, the suburbs and the neighborhoods and (b) combined advertising strategy and (c) generally upped admission scales.

However silent the film distributions, and/or the film circuits, have been anent the UA projects, this seems a general truth: they have not been indifferent. Probably every New York operating group has pondered participation in either the existing arrangements, or some proposed variations.

As a semi-educated guess, 1964 will see some kind of crystallization of reaction on metropolitan playoff, bearing in mind that New York is still the number one market of the United States. Related to that fact is the disproportion between foreign sales and domestic rentals nowadays. As the United States market itself loses ground to foreign playoff, the need to do something, anything, to help boxoffice becomes evident.

Until now all that many showmen are able to conjure is the old solution—"let's raise the price of tickets."

New Variation for 'Preem Showcase'

'Lilies of Field' Already Had Firststrun—Now to Follow 'McLintock'

'C'—As in Nudes

The Legion of Decency has C-rated (condemned) two new film imports, Kanawha Films' Polish-made "Knife in the Water" and Zenith International's British-made "Tiara Tahiti."

In the case of each film, the Legion notes that neither has a Production Code seal and observes that because of nudity, the pix are "unacceptable for entertainment purposes."

UNDERSEAS LOCALE FOR CINERAMA FILM

Nicolas Reisini, president of Cinerama, this week disclosed the company's plans to produce a feature on underseas life and has entered into negotiations with Capt. Jacques Cousteau, oceanic explorer and author, looking to the latter's employment by C'rama. Cousteau's role hasn't yet been formally decided upon but doubtless he would serve as technical advisor at least.

Reisini wants to start the production early next year and he is titling it "The Conquest of the Seas." Unusually wide-angle camera is to be placed in a bathysphere diving vehicle for the lensing.

Europe to U.S.

Franz Allers
Gil Cates
Emile Littler
Norma Parnell
Oedoen Partos
Andrew Stone
Virginia Stone
Bob Weston
Sandy Wilson
Peter Witt

N.Y. to L.A.

Warren Caro
Billy James
Josephine
John Kurland
Irving Mansfield
Phoebe Ostrow
Jacqueline Susann
James Starbuck
John Tracy
Hal Wallis

U.S. to Europe

Americo Aboaf
Robert Aldrich
Harry Carmichael
Dennis Clancy
Ben M. Cohn
Minta Durfee
Jill Howard
Jimmy Neil
Milton R. Rackmil
Jack S. Seidman
Arthur Spink
Andy Stewart
Dame Eva Turner
Nolan Van Way
Robert Wise

L.A. to N.Y.

Will Cowan
Troy Donahue
William Dozier
Robert Q. Lewis
Gerry Mulligan
Mann Scharf

"Lilies of the Field," Ralph Nelson feature starring Sidney Poitier, will spread from its firststrun berth at the Murray Hill Theatre Dec. 4 and go onto United Artists' "Premiere Showcase" multiple theatre release plan, playing the Astor on Broadway and possibly remaining at the Murray Hill.

This is the first time UA has used its "Premiere Showcase" for a picture which has already played a firststrun engagement. It lends some confusion to the "showcase" debate which has persisted since UA began the plan a year and a half ago. The company has specially devised an alternate scheme called "Golden Showcase" for pix going into limited multiple runs after playing firststrun engagements. This has been used for "West Side Story," "Irma La Douce" and "The Great Escape."

"Lilies" follows "McLintock" into the Astor and onto the "showcase." "McLintock" was released according to the original and operative "showcase" formula, skipping an exclusive Broadway-eastside daydate engagement and opening "firststrun" in a number of theatres in numerous neighborhoods. This was the way the "Premiere Showcase" plan was originally devised. It remains an innovation in picture releasing but 20th Century-Fox has picked up the idea in New York, first using UA's theatre plan when UA wasn't using it and most recently coming up with one of its own when "McLintock" and "Take Her, She's Mine" conflicted.

Latter has caused some interesting newspaper advertising, the same "Premiere Showcase" symbol being used on both Fox and UA ads but with "20th Century Fox's" or "United Artists'" appearing over the appropriate logo. It raises a question which has come up before as to whether or not UA has protected the "showcase" tag by copyright or something. Alternating views have been expressed on that score.

The opinion has been expressed that UA probably doesn't care who uses the idea because the company would like as much support as possible for the idea so that the major circuits will eventually go for it. Both Loew's and RKO don't participate but Century and Skouras houses on Long Island do. At any rate, this latest move with "Lilies" and that of Fox has served to stir up discussion of "showcase" anew. Its last major aiding was during the Allied States Assn. national convention in New York when the idea was the subject of a scheduled two-hour discussion which resulted in divided opinion on the subject.

New York projectionists' local 306 has also gotten into the act, pressing for increased scales and staff at a "showcase" theatre. This has caused considerable debate in Gotham and may eventually lead to an adjustment of the whole projectionist scale and manpower structure here.

Usual WB Common Divvy

Warner Bros. board this week declared the regular quarterly dividend of 12½¢ per share on the common stock.

It's payable Feb. 5, to stockholders of record on Jan. 10.



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SHOW STOCKS DOWN, THEN UP

Neglect of Tomorrow's Leadership

By ROBERT J. LANDRY

From time to time film trade savants have deplored the failure of the big producing-distributing companies to provide for the training of young men as executives and/or for executive succession when death or retirement removes the aging leaders of the film industry. (Problem is same in television). How serious this problem is taken by American corporations in general comes clear in a recent book by Edith Sands, a departmental chairman at Long Island U. whose fascinating text, "How To Select Executive Personnel," is just out via Reinhold at \$9.75.

Mrs. Sands painstakingly investigated policy at 85-odd companies of largest business volume. While not all of these take the same position or are equally anxious, the importance of qualified manpower is generally recognized. The book is fascinating in its revelation of American big biz's attempts to use scientific testing to sift promising from impossible applicants.

Importance of college degrees is generally emphasized. One company, General Electric, has some 30,000 college graduates on its payroll. And so on. Mrs. Sands points out that two generations ago the high school diploma alone sufficed but today the college sheepskin is almost a routine requirement. She details at some length the talent-scouting of the leading schools by the big corporations—again, in marked contrast to film companies total activity.

The value of this book lies in its research and balanced conclusions. For example the author warns against the danger of recruiting too many executives from the same university. Such men tend to combine into cliques. As almost any corporation knows, and some to their sorrow, breaking up a clique of high executives is next to impossible short of a general putsch.

Prejudice excludes many from executive position in big corporations and the lady author makes extended mention of one widespread prejudice, namely, that against her sex.

There is a good deal of allusion to nepotism and how it often kills executive morale. No matter what kind of business it is, all the men earning more than 10,000 closely study executive promotions. These, says Mrs. Sands, must make sense and relate to merit or cynicism undermines morale.

Jack L. Warner Thinking Positively

In the Neighborhood of \$100-Mil. About 'Nice,' As He Conjures Gross, For 'My Fair Lady'

How vast is the motion picture potential in terms of global gross, and to what extent is the investment risk worth it? Jack L. Warner states he's fully confident that his personally-produced screen version of "My Fair Lady" will take in \$100,000,000.

The president of WB is thus on record with a prognostication such as he's never before made. This occurred at a press conference at New York's "21" last week.

Film, starring Rex Harrison and Audrey Hepburn, he said, is now 70% completed, will wind up on a \$17,000,000 budget and will require \$34,000,000 to break even. "This will be the cheapest picture Warners has ever produced," commented Warner.

Cost of the screen rights itself was a new high, being \$3,500,000 at the minimum. Another tidy item, Warner reported, was Miss Hepburn's fee, which amounts to a flat \$1,000,000.

Only last issue, Robert H. O'Brien, president of Metro, was quoted in VARIETY as saying the days of the \$14,000,00 budgets (and over) are to be no more. MGM took a fiscal clobbering with the \$19,000,000 "Mutiny on the Bounty" which got underway in the pre-O'Brien era.

Jack Warner obviously has no such hedge on this musical of his. He confined his press meeting to talk only about "Fair Lady" and rejected any negative thinking. He expects, he demands a \$100,000,000 gross.

It was the exec's first Manhattan press conference in the memory of vet observers. When asked about this, Warner conceded, jocularly, he had held one in the Rin Tin Tin era.

"My Fair Lady" will run over three hours. Legit ran two hours and 55 minutes with intermission.

World premiere is set for next Oct. 21 at N.Y.'s Criterion Theatre and this Charles Moss-operated exhibition outlet is paying up, in advance, \$1,250,000 as rental guarantee. To follow on Oct. 28 will be the Egyptian Theatre, in Hollywood, with the same advance ante.

Following will be 50 other key situations all putting up the money in advance and playing 10-a-week performances legit style.

Admission prices will be just about what 20th-Fox is getting with "Cleopatra."

Better Flip Straight

Morey (Razz) Goldstein, president of the Warner distribution subsidiary, was called upon to take an a question or two about the "My Fair Lady" release at the New York press conference last week.

Commented Goldstein: "With Jack L. Warner on my left and Ben Kalmenson on my right, one wrong answer and I'll be the Omaha branch manager."

TUESDAY TRADING RALLIES NICELY

By GENE ARNEEL

The market opened mixed-strong yesterday (Tues.) and turned to almost uniformly strong by noon. The downtown insiders believe the trading hiatus from the early Friday cessation of activity through the special holiday Monday gave the public and professional buyers sufficient time to reevaluate and this was healthy. It appears to have resulted in a rebirth of confidence, at least for the time being.

Motion picture stock dropped in paper value by over \$100,000,000 last Friday (22) upon the news of President Kennedy's assassination. The entire stock market was substantially off, almost to the extent it had fallen on the Black Monday of May 28, 1962.

All trading was halted on the big board at 2:07 p.m. and it was not until 2:49 that the final transaction was shown on the over-burdened ticker. According to the downtown statisticians values on the overall board fell by \$11,000,000,000 on a volume of 6,630,000 shares.

Prices at the close of yesterday's (Tues.) trading are listed in the accompanying chart.

Motion picture executives close to the Wall Street scene said the market had been "nervous" to begin with, and the first word that the President had been shot set off a mammoth wave of sell orders. Film issues particularly were hard hit because they are regarded in the "sensitive" area—that is, not reflective of the confidence which investors show in the major industries.

MCA, Paramount and 20th-Fox were the heaviest losers.

MCA dropped 6 3/4 points and Par and 20th were off five and fractions. This kind of skid obviously is rare. Cinerama, on the American Stock Exchange, closed the day at 10 1/2, losing 1 1/2.

Levine's Second Stock Buy Into Par; Close They Are, Married They Are Not

Put 'Color' in Title

Albany, Nov. 26. Theatre-Vision Color Corp., a Delaware company, has made a name change to Theatre Color-Vision Corp.

Harold Lipton of National General Corp. at Beverly Hills, filed the certificate with the Secretary of State in Albany.

Stung by Musician's Rap, Absentee Music Scorers Deny Inventing 'Runaway'

Hollywood, Nov. 26.

Two of Hollywood's top paid and most prolific film scorers, Dimitri Tiomkin and Miklos Rozsa, have responded with alacrity and also some acid, to recent editorial AFMUSICIANS' Local prexy John Tranchitella authored in union's house organ, Overture.

Tranchitella's subject was "runaway" film production and he singled out Tiomkin and Rozsa as among Hollywood-developed film tuners who, he charged, "score any place they can as long as it is not in Hollywood." Tenor of editorial was that the two tuners are costing local tooters much work that could be done here.

Both have rebutted in letters sent the union chief.

Tiomkin responded in a letter he had his attorney, Martin Gang, write and send Nov. 18. Gang's letter denies Tranchitella's charge that Tiomkin ever said "running away to Europe to score films is nothing more than a matter of economics." Letter also denies Tiomkin ever "laughed at attempts of American musicians and composers to halt runaway production; (nor) attacked our economic system or the skill of our local musicians."

Tiomkin left Friday (22) for Madrid to confer with Samuel Bronston on score he has clefled (Continued on page 10)

Embassy Pictures prez Joseph E. Levine last week purchased a block of 5,000 shares of Paramount stock, the second such buy he has made in recent months. It brings the total holdings by Embassy in Paramount to 10,000 shares, making Embassy one of Par's major stockholders.

With all the rumors about Par taking over Embassy via some partnership arrangement, a move which Levine denies is likely in the foreseeable future, his latest stock buy prompted one trade observer to quip: "It's getting hard to figure who is taking over who."

Levine's dealings with Paramount began several months ago and now involve partnership of Embassy and Par on four pictures, "The Carpetbaggers," "Zulu," "Where Love Has Gone" and "Nevada Smith." All are to be distributed world-wide by Par except for "Zulu" which Embassy will distribute in the U.S. and Canada with Par handling elsewhere.

Additionally, Embassy is about to make a filmization of Polly Adler's "A House Is Not a Home," which will be filmed at Paramount. It has been reported, but not confirmed by Levine, that Embassy and Par are close to a deal whereby Paramount might distribute this picture overseas. Embassy also has on its schedule the making of a film based on Pearl Buck's "Imperial Woman" and this has been suggested as a possible Embassy-Paramount coproduction. No deal has yet been made for the project, planned as a multi-million dollar epic, but a pact with Par is not ruled out as one of the possibilities. Sophia Loren may play the title character, incidentally.

Paramount is now involved in most of Levine's major projects, excluding those brought from abroad on coproduction or distribution deals. With the possibilities of "Home" and "Woman," it appears that such a partnership will continue. Levine does note, however, that he has had talks and made deals with others in the past and that he is continuing to talk with others on possible future coproduction deals. Par unquestionably dominates his present thinking, however.

Hetzel-Fineshruber Lead London Talk of Staffers Respecting Common Mart

London, Nov. 26. The economic problems facing the various European motion picture industries, with particular relation to the development of the Common Market, were discussed at a three-day session in London of Motion Picture Assn. Chairman was MPAA acting president Ralph D. Hetzel.

At the meet, in addition to Hetzel were MPEAs television department frontman Bill Fineshruber, S. Frederick Gronich from the Paris office, Leo Hochstetter, who covers the Mediterranean area from Rome, Stephen Beers from Frankfurt and Roland Thornton, who helms the London operation.

The MPA execs also discussed the growing British film crisis, which has led to a demand in some quarters for a quota increase to 50%. MPA managers in the U.K. are being sounded for their views on recent developments and no firm policy decisions have yet been taken.

After its London sessions, the entire MPA contingent headed for Paris to attend the meetings of the International Federation of Film Producers Associations, starting off with the Administrative Council meetings at the beginning of the week and the General Assembly at the end of the week.

Following the lead taken by the late Eric Johnston during his short term as FIAP prexy, the MPA team is to take the initiative in making the International Federation a more potent force in trade affairs, not only in relation to control of film festivals, but also in a number of other areas.

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Madame Aki (JAPANESE-TOHOSCOPE-COLOR)

Hollywood, Nov. 21.
Toho release of Ichiro Sato production. With Hisaya Morishige, Fujiko Yamamoto, Michiyo Aratama, Chieko Naniwa, Tatsuya Nakadai, Hiroyuki Nagato, Mayumi Ozora. Directed by Shiro Toyoda. Screenplay by Toshio Yasumi, from original story by Yasushi Inoue; camera, Kozo Okazaki; music, Ikuma Tanaka. Reviewed at Toho La Brea Theatre, Nov. 21, '63. Running time, 114 MINS.

Japanese soap opera about the long-suffering wife of a modern business executive who has an affair with a girl who's carried a torch for him for 10 years. Although distinguished by some beautiful color photography, the Toho production is constructed on a story laced with coincidence and contrivance, and is sprinkled with overly ornate and flowery dialog. In its examination of the despair that can darken the lives of emotionally unsteady people, it does manage to hit an occasional nerve, but not often enough to be sufficiently revealing or arresting. Still, Japanese distaff audiences should gobble it up. It's a woman's picture, a hanky-cranker of the first magnitude.

Toshio Yasumi's scenario, from a highly successful serialized yarn by Yasushi Inoue, follows the sad plight of an unhappily-married woman whose husband of seven years has gotten the itch and, accidentally (cq) on purpose, has taken up with the sister of his deceased best friend. The girl lives in a world of "idealistic fantasy." She dreams of immaculate conception, foresees no fulfillment in ordinary matrimony, feels women lose their individuality in marriage. Target and upshot: a night with that bad guy of a husband during which their passion is consummated. Satisfied, the girl goes back home and the husband and wife realize they do, after all, love each other.

Fujiko Yamamoto (a Miss Japan of several years back) is fine as the wife, and Michiyo Aratama fragile and sensitive as the mixed-up girl. Hisaya Morishige is convincing as the husband, and others of prominence are Tatsuya Nakadai, Chieko Naniwa, Hiroyuki Nagato and Mayumi Ozora.

Under the direction of Shiro Toyoda, cameraman Kozo Okazaki has employed some interesting visual techniques, and his color photography, as noted, is an outstanding element of the Ichiro Sato production. Tube.

Chair De Poule (Gooseflesh) (FRENCH)

Paris, Nov. 26.
Pathe release of Paris Film International production. Stars Robert Hossein, Georges Wilson, Catherine Rouvel, Jean Sorel. Directed by Julien Duvivier. Screenplay, Rene Barjavel; Duvivier from novel by James Hadley Chase; camera, L. H. Burel; editor, Suzanne DeTroeye. At Marignan, Paris. Running time, 110 MINS.

Vet. director Julien Duvivier has listlessly concocted a sort of "Postman Always Rings Twice" affair with only a few different twists. Flat characterization, ordinary thesping and an obvious yarn relegate this mainly to local use. It does not have the fillip in pace or suspense, for much foreign interest except for grind or play-off use on its theme and action.

A workman-turned-thief escapes from jail to hold up an out-of-the-way roadside gas station. Here he finds the aging, good natured boss with hidden money and his tarty young wife. She finds out who he is and blackmails him into opening the husband's safe. He doesn't really want to because he is really a nice guy. Back comes the husband and she supposedly accidentally kills him.

Acting also fails to give this low-life workhorse the needed snap while ordinary scripting and routine handling cut short the few surprise turns. Production dress is adequate. Mosk.

Avec Des Si (In the Affirmative) (FRENCH)

Paris, Nov. 19.
Films De La Pleiade release of Films 13 production. With Guy Mairesse, Julia Hugron. Written and directed by Claude Lelouch. Camera, Jean Collobert; editor, Claude Barrios. Previewed in Paris. Running time, 90 MINS.

Some good visual ideas go astray in this pic by a young filmmaker. There is too much insistence on rapid cutting and unusual angles for their own sake. Then there is

too much working in montage sequences that only intermittently have something to do with the story. Only minor arty chances for this abroad.

A sadist, who attacks little girls and women, has escaped from a prison. A man is followed in a winter drive around France, supposedly the escaped con. As he turns on the radio programs they are either shown or interpreted by rapid little sequences.

A zoom lens is also overindulged into swoop in and out incessantly. At one time it simulates the breathing of the protagonist in a snowy landscape which is effective if vague. Suspense comes with his picking up a girl hitchhiker and police tracking.

Interminable driving scenes are also somewhat overdone. Thesps pose more than act. It is photographically excellent. In short, this is a sympathetic youthful try full of excesses and somewhat stretching a good idea for a short to a full-length pic.

Director Claude Lelouch has to practice restraint and give up technique for its own sake before he can be judged as to having a possible pic future here. Mosk.

I MOSTRI (The Monsters) (ITALO-FRENCH)

Rome, Nov. 19.
Titanus-Incel release of a Mario Cecchi Gori production for Fairfilm-Incel-Montefiore (Paris). Stars Vittorio Gassman, Ugo Tognazzi; features Rik Tognazzi, Franco Castellani, Lando Buzzanca, Angela Portaluri, Marisa Merlini, Michele Mercier. Directed by Dino Risì. Story and screenplay, Ag. Scarpelli, Petri, Scola, Macerari; camera, Alfio Contini. At Adriano, Rome. Running time, 120 MINS.

This item should make it three for three for producer Mario Cecchi Gori after his previous sleepers, "Sorpasso" and "Successo." It's a surefire local hit on subject matter, pace and name values of the Vittorio Gassman-Ugo Tognazzi duo. Offshore chances are more limited, though worth consideration.

Pic is an example of the episode trend at one of its extremes: segments here, with few exceptions, are mere vignettes, 20 in all, and on vastly different subjects. Only common denominator in all is the presence of one or both of principal stars in various getups and disguises. This pokes jabs at one and all: political figures, scandal headliners, Italo manners, and mores topics of more or less recent conversation.

Humor is rather caustic and free-swinging, sometimes (sequence of blind man's exploitation; broken-down pro boxers, etc.) cruel and grotesque, fitting the film's title.

Opening sequence features Ugo Tognazzi as a Roman father giving his young son (played by his real-life son) some tips on how to short-cut one's way through everyday life by illegal devices. One sample is feigning illness and holding white handkerchief out of car window to break through chronic Eternal City traffic jams. A few others are just silly, and could easily be done away with in two-hour pic. But on the whole, the pace is fast and amusing. Both Tognazzi and Gassman play their meaty roles with all stops out, and there are few lags.

Technically, the pic is fancily equipped with a fine lensing job by Alfio Contini and a topical musical score of current hits supplied by RCA Italiana. Hawk.

La Foire Aux Caneres (The Blackhead Fair) (FRENCH)

Paris, Nov. 19.
CFDC release of UGC-Sirius-Raoul Ploquin production. Features Dominique Paturol, Christian Marin, Rene Lefevre, Sophie Desmarest, Jean Rochefort, Stephane Gatti. Directed by Louis Daquin. Screenplay, Pierre Tchernia, Francois Boyer, Jean Charles, Daquin, Jean Ehoté, Jean Marsan from book by Jean Charles; camera, Jean Penzer; editor, Claude Nicole. At Balzac, Paris. Running time, 90 MINS.

Since the surprise hit of a simple moppet pic about bucolic kid warfare "The Button War," a whole new cycle of juve pic has been springing up here. This one deals with the lovable dunce element in schools. But it is mainly a series of sketches, from good to poor, without the more leavening observation and insight into childhood to make it more than a local bet.

A group of boys intro each segment with little songs. One diffi-

Myr Vodjaschemu

(Peace To Him Who Enters)
"Peace To Him Who Enters," which opened Saturday (23) at the N.Y. Cameo, was reviewed in the VARIETY issue of Sept. 6, 1961, when the pic was shown at the 22d Venice Film Fest. Hawk reviewed the film under the title of "Myr Vodjaschemu" or "Peace To Him Who Enters."

"Acting, humor and pathos combine in this fine Russian film in which the Soviet idea of peace and international understanding comes out in simple human terms," he wrote.

Stating that it is not basically a war story, Hawkins said: "It tells of three men, a driver, a shellshocked sergeant and a youngster, just graduated from officers' school. The three take a German woman to a rear-line hospital and their experiences form the basis of the yarn."

Critic described the impact of the picture as strong, and that the acting was topnotch.

cult student shows he is adept at mechanics if short on book learning when he fixes the principal's broken down car. Another shoplifts because his parents ignore him. One learns a lesson about money when he finds a bill, etc.

But each moral issue is forced and telegraphed on the episodes. Moppets range from self-conscious to easy-emoting kids while adults remain in the stereotype category. Director Louis Daquin has been content to just put these uneven bits together in a routine manner without any visual force. Result is uneven if technically good. Mosk.

Pay-Now-Play-Later

Continued from page 3

pute is the boom-and-bust nature of subrun biz this year. The first five months of the year were less than auspicious for the outlying houses. During this period only a handful of pix caused any A-run excitement, among them "Days of Wine and Roses," "Son of Flubber," "Baby Jane," "Gypsy," "In Search of Castaways," "Divorce-Italian Style," "To Kill a Mockingbird," and in some situations "Miracle of the White Stallions."

These all did exceptionally well. However, they represented less than one-third of the total number of pix to play the nabe houses, and operators began clamoring for better percentages and guaranteed reviews on all films. During this period distributors became a little less aggressive on the subject of cash advances. Then came "Irma" and "Day" and the buyers' market turned into a sellers' market.

To the nabe owners, used to no-down-payment during the spring, the advance money required since then has been a pain in the pocketbook, although in almost every case they more than got their money back.

The crucial case in the argument against advance money for Chi subruns has yet to happen—a case where hefty sums are paid in advance and the picture fails outright in the neighborhoods. The resulting squabble over reviews and re-adjustments would no doubt put front money demands on ice for some time.

Finally, the advance guarantees tend to further separate the approximately 20 firstrank A-run houses from the many other smaller and less affluent nabe theatres. This point was dwelt on at great length two weeks ago by a Justice Dept. attorney who questioned theatre owners about alleged discriminatory booking practices as the prelude to an investigation of consent decrees agreed upon in Chi more than a decade ago.

New Cleburne Studio

Cleburne, Tex., Nov. 26.
R. J. Smith Jr., head of Dallas-based Cinema City Productions, has completed a new permanent motion picture city near here with four new soundstages. Work will be started on "Five Horsemen From Hell."

Rory Calhoun has signed to do the male lead and Smith is awaiting approval of the script from his femme choice, Patrice Wymore.

Amusement Stock Quotations

Week Ended Tues. (26)

N. Y. Stock Exchange

1963	High	Low	Weekly Vol. in 100s	High	Low	Tues. Close	Net Change for wk.
159 1/2	12 1/2	ABC Vending	180	13 3/4	11 3/4	13 3/4	- 1/4
38 1/4	27 1/2	Am Br-Par Th	332	32 3/4	28	31 1/2	-1 1/4
21 1/2	14 1/2	Ampex	993	21 1/4	16	20 1/4	- 3/4
84 3/4	42 1/2	CBS	548	78	72 1/2	76 1/2	- 2
18 1/2	12 1/2	Chris Craft	117	14 1/4	12 3/4	13 3/4	- 5/8
29 1/2	22 1/4	Col Pix	73	23 3/4	21 1/2	21 3/4	-1 1/2
46	45 1/2	Decca	7	45 5/8	45 5/8	45 5/8	..
46 3/4	27 3/4	Disney	127	41 1/2	38 3/4	40 1/2	- 1 1/2
122 3/4	106 1/2	Eastman Kdk	463	113 1/2	110	112 3/4	+1 3/4
6 3/4	5 1/4	EMI	292	5 3/4	5 1/2	5 5/8	+ 1/8
27 1/2	20 5/8	General Tire	464	24 3/4	21	23 5/8	- 5/8
16 1/2	9 5/8	Glen Alden	1254	16 1/8	15 1/4	15 3/8	- 3/4
23 3/4	15 1/4	Loew's Thea.	229	17 3/8	16 3/4	17 1/4	- 1/8
68 3/4	48	MCA Inc.	356	60 1/2	52 1/2	57 1/4	-3 1/4
38 3/4	15	Metromedia	487	33 3/4	30 1/2	33	+ 3/8
37 1/4	28	MGM	149	29 1/2	27 1/2	28 3/4	-1 1/2
12 3/4	7 1/2	Nat. G'l Corp.	491	11 3/4	9	10	-1 3/8
24 3/4	20 1/2	Outlet	1540	22 3/4	21 1/4	21 1/4	-1 1/2
55 1/2	35 1/4	Paramount	296	54 1/2	48 1/4	53 1/4	+ 1/8
211 1/2	120 1/2	Polaroid	1157	184 5/8	155	171 1/4	-9 3/4
99 1/2	56	RCA	3463	95	85	94	+ 3/8
10 1/4	6 3/4	Republic	57	8 3/4	8 5/8	8 3/4	+ 1/8
16 3/4	14	Rep., pfd.	4	15 1/4	15	15	- 1/8
25 3/4	20 1/2	Stanley War.	127	25 1/4	23 3/4	24 1/4	- 1/2
45 3/4	31	Storer	19	40 1/2	39 1/4	39 1/2	-1 1/2
28 1/4	17 1/2	Taft Bdst.	168	25 3/4	24 1/4	24 5/8	- 1/4
37	20	20th-Fox	356	27 3/4	20	26 3/4	-1 1/2
32	17 3/4	United Artists	193	22 1/2	19 1/2	20 1/4	-1 1/2
16 1/4	12 1/2	Warner Bros.	134	14	13	13 5/8	- 1/4
84 1/4	51	Zenith	1024	79 1/4	72 1/2	77	- 3/8

American Stock Exchange

4	2 1/2	Allied Artists	41	2 3/4	2 5/8	2 5/8	- 1/4
8 3/4	5	Bal'm't GAC	68	9 5/8	8 1/4	8 1/2	-1 1/4
12 1/4	6 3/4	Cam-P'kway	18	8	7 5/8	7 5/8	- 1/8
24 3/4	16 1/2	Cap. Cit. Bdc.	70	19 3/4	17 1/4	19 1/2	- 1/4
17 1/2	12 1/2	Cinerama Inc.	762	13 3/4	10 5/8	12 1/2	- 7/8
9	6 1/2	Desilu Prods.	18	7 1/2	7	7 1/4	..
8 3/4	4 3/4	Filmways	89	9 1/2	8 3/4	9 1/4	+ 1/8
11 3/4	9	Movielab	43	10 1/2	9 5/8	10	- 1/4
13 3/4	5 3/4	MPO Vid.	24	11 5/8	10 5/8	11 5/8	- 1/4
3 3/4	2 1/2	Reeves Bdst.	62	3	2 3/4	3	..
5 1/2	2 3/4	Reeves Ind.	174	3	2 3/4	2 3/4	- 1/8
17 3/4	13 1/4	Rollins Bdst.	13	16	15	15 3/8	- 7/8
25 3/4	16 3/4	Screen Gems	15	20 3/4	19 3/4	19 3/4	- 1/4
22	8 5/8	Technicolor	401	18 1/4	14 3/4	17 1/2	- 3/2
6 3/4	4 1/2	Teleprompter	23	5 1/4	4 3/4	4 3/4	- 7/8
2 3/4	7/8	Tele-Indus	52	1	1	1	..
14 1/2	11	Trans-Lux	20	12	11	12	- 3/8

* Week Ended Fri. (22).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Four Star Television	8 3/4	9 5/8	+ 1/4
Gen. Aniline & Film	315	342	-25
General Drive-in	10	11	+ 1/8
Magna Pictures	1 1/2	1 3/4	..
Medallion Pictures	16	17 1/4	..
Pickwick International	3 3/4	4 1/2	- 5/8
Premier Albums	4 1/2	5 1/2	..
Rust Craft Greeting Cards	10 1/2	11 3/4	- 5/8
Seven Arts Productions	7	7 3/4	..
Transcontinent Television	19	20 3/4	..
U. A. Theatres	11	12 5/8	-1
Universal Pictures	66	71 1/2	- 1/2
Walter Reade-Sterling Inc.	3 1/2	4	..
Wometco Enterprises	31	34 1/2	-8 1/4
Wrather Corp.	6 1/4	7 3/8	- 5/8

(Source: National Assn. of Securities Dealers Inc.)

Does Public See What Critics See?

Continued from page 3

they're leaving themselves open to charges of a certain amount of sharp practice.

Ransohoff's Quip
This situation was spotlighted in New York last week by Filmways' Martin Ransohoff, currently fighting the Production Code Administration in order to get a couple of so-called nude scenes (the patron, says Ransohoff, would not see anything as daring as bare breasts) for his now-shooting Metro pic, "The Americanization of Emily."

Calling attention to several imported pix which had opened in N.Y. to fine reviews, and then been quietly edited to get an acceptable Legion of Decency rating, Ransohoff suggested facetiously that perhaps he should go ahead and shoot his "nude" scenes, open the pic in New York sans distrib, get the fine reviews (which he feels are dependent on the nude scenes), then just reedit the picture for Code and Legion approval, and go on about his business.

But, he acknowledged, he didn't think the New York critics, who are so influential, at least as far as roadshows and imported pix are concerned, would like to have their quotes adorning a pic which was not necessarily the exact replica of the one they had reviewed.

(In this connection, one local distrib suggests that the post-prem pruning practice on films is not

unlike that done on Broadway shows, after their Main Stem openings. However, in the case of legit, the post-opening changes are usually made in an attempt to save a show blasted by the critics, whereas in the case of pix, the changes are most often made in ones that have been received favorably.)

Re 'Sammy Lee'
Another recent case of post-prem pruning was that performed by Seven Arts on its British-made "The Small World of Sammy Lee." Pic was given a condemned rating by the Legion of Decency shortly after it opened at the Sutton in New York. Then, following negotiations between 7A and the LOD, cuts were made which resulted in an upped B-rating (morally objectionable in part for all, but still not as bad as a C).

Incidentally, it is not likely that "Cleopatra," which originally received a comparatively harsh B-rating from the Legion (accompanied by a LOD blast at the PCA which gave the pic a Code seal), could now hope to get a higher Legion rating as a result of the new cuts. The Legion will "re-negotiate" a rating only if a picture has not had extensive public exposure, which, for example, "Sammy Lee" had not received at the time its rating was changed. "Cleo" has been exposed all over.

MOURNING BECOMES EPIDEMIC

No B. O. Estimates This Week

Assassination of President Kennedy at noontime last Friday (22) crippled theatre attendance all over the United States. Cashiers remained nearly idle for the next hours, with few tickets sold. Later in the afternoon managements closed houses altogether for the balance of Friday. Saturday and Sunday were definitely under the pall of a universal gloom and the boxoffice reflected this. Monday, of course, was the day of the funeral.

All of the foregoing will help explain the decision of VARIETY to omit for this one week only, the usual boxoffice estimates from the 25-odd cities of the domestic (U.S.-Canada) market. In brief, President Kennedy's death so drastically slashed normal business intake that the gross totals reported by first-run could not reflect the true worth of individual films, currently in first-run. This is especially true of Broadway first-run grosses because there, the theatres were closed Friday night starting at 4:30 to 5 p.m. and again all-day Monday (till 5:30 p.m.) in observance of the President's funeral. Usual patrons stayed away in droves Saturday (23), making this one of the dullest Saturdays in years, particularly on Broadway.

New York Sound Track

New Yorkers impressed with Jack Warner's appearance as he hosted a "21" press conference. It's said he's 71, but this WB prez evidently has a deal with the calendar because he looks much younger. "Under the Yum Yum Tree" mostly slammed by the local critics; only *Bosley Crowther* in the Times had a kind word. What used to be titled "The Rape," and then was changed to "The Outrage," has undergone another nomenclature switch. The Metro picture is now called "Judgment in the Sun."

Otto Preminger in San Francisco for the successful screening of "The Cardinal," was asked by an interviewer if he were a Catholic. "No," he answered. "I'm a Jew. But I'm not a senator, and I made 'Advise and Consent.' I'm not a dope fiend, and I directed 'The Man With the Golden Arm.' And I'm not a virgin, but I produced 'The Moon Is Blue.'"

A Star in His Own Home Dept.: Jimmy Stewart reports that his late father never particularly liked him as an actor, especially in westerns. ("He said whenever I got on a horse I looked as if I were about to kiss it"). His mother, says Stewart, always saw "every performance of every film I made" when it arrived at his hometown in Indiana. "However, she was never quite sure what the story was about because she was always too busy looking at me."

Seven Arts national publicity director Dick Brooks off to Mexico and Puerto Vallarta location where "Night of The Iguana" winds at the end of this week. New Yorkers who have accepted invitations to the current festival-of-festivals at Acapulco include Shelley Winters, Mr. and Mrs. George Roy Hill and Prof. Robert Gessner.

Max Youngstein, at a 10 a.m. 20th-Fox press conference for his "Man in the Middle": "You can always tell about a film company from the time of day it holds its press conferences." The late Errol Flynn's first film, the 1933 Australian version of "Mutiny on the Bounty," will be shown by the Essex Film Club (Nutley, N. J.) Dec. 14-15 as part of its program on The Australian Film. John Tracy, who plays the title role in the Off-Broadway "Telemachus Clay," flew to Hollywood late Sunday (24) night for a Harold Hecht screen test. He was due back last (Tues.) night.

Attorney Ephraim London, Time Magazine correspondent Neil MacNeil and Congressman John V. Lindsay will discuss MacNeil's book, "Forge of Democracy," at the N.Y.U. School of Law Dec. 5. King Hussein of Jordan has just finished his first motion picture: a short travelogue which will be shown at the Jordan Pavilion at the upcoming N. Y. World's Fair. Indie producer-director Wilson Ashley's first feature, "The Seducers," opens at the World in Chicago tomorrow (Thurs.).

Leonard Lightstone, Embassy Pictures exec v.p., planned to Paris yesterday (Tues.) to set up the preems there and in Belgium for "Ghost at Noon," a coproduction of Embassy prez Joseph E. Levine and Italo producer Carlo Ponti. Milton Berle goes to London Dec. 1 to participate in the debut there of "It's a Mad, Mad, Mad, Mad World" the following evening. Paramount's exec contingent, including Barney Balaban, George Weltner, Charles Boasberg, Leonard Kaufman, Martin Davis and others, returned from Madrid and meetings with Samuel Bronston over the weekend.

Elke Sommer is the third leading lady to be signed to appear opposite Peter Sellers in Blake Edwards' "Shot in the Dark" for Mirisch-UA. She has succeeded Romy Schneider who had recently succeeded Sophia Loren who had withdrawn due to illness. Miss Schneider was forced to exit because of her current assignment, Columbia's "Good Neighbor Sam," has run over schedule and she can't make it to London in time to start her roll.

Joe Levine last week received a personally-inscribed photo of Attorney General Robert F. Kennedy, who had been the guest of honor at the Embassy prez's TOA keynote banquet some weeks ago. Levine, incidentally, and wife Rosalie were among 20 guests at a recent private Kennedy party attended by the late President. UA will world preem Frank Perry's "Ladybug, Ladybug" at the Lido Theatre Dec. 12, with its Gotham bow set for Dec. 23 at Cinema II. Elick Moll will script "The Greatest Job in the World" for Melville Shavelson and Paramount.

Cary Grant has signed Leslie Caron to be his costar in his still-untitled upcoming Universal comedy-drama being scripted by Peter Stone with David Miller to direct. Latest addition to the "Circus World" cast include Margaret MacGrath, Kathrine Ellison and Clown Max. "A Yank in Viet-Nam" is the new title for Allied Artists' "The Year of the Tiger." Paramount has developed a special promotion campaign designed especially for Elvis Presley's fans to promote the latter's "Fun in Acapulco."

Robert Weston, Embassy Pictures ad-pub v.p., back from his first European operations o.o. over the weekend, having been preceded by boss Joe Levine earlier in the week. Sam Fuller planning a series of six comedy pix to topline Constance Towers and Patsy Kelley, the first tentatively titled "If a Lady Answers." He's currently completing "The Naked Kiss" for Allied Artists with the two ladies prominently cast. John Forsythe set to topline with Ann-Margret in Universal's "Kitten With a Whip."

Peter Sellers spotlighted in a five-page "dialog" with Carol Burnett in the December issue of Redbook. N. Y. Variety Club Barkerettes will hold a membership luncheon Dec. 3 at the Helena Rubinstein (Sic) "Little Theatre." Universal has acquired William McGivern's "Seven Against Tomorrow" and has signed him to adapt it for the screen. Elliott Kastner will produce, giving him three pix to make for the studio. UA Records out this week with the soundtrack LP to "Tom Jones," spotlighting John Addison's score.

Arthur B. Krim, United Artists prez, elected to the board of trustees of the New School for Social Research, N. Y. George Macready and Anne Seymour into "Where Love Has Gone." Graham Stark, Vanda Godsell, Martin Benson and Moira Redmond signed for "Shot in the

TORONTO SHARES YANKEE SHOCK

By MIKE WEAR

Slaying of President John F. Kennedy in Dallas last Friday (22) plunged first-run film business to new lows in key cities across the country. Many cinemas closed shortly after news of the chief executive's death was flashed across the country, and remained shuttered Friday night. Though nearly all theatres opened the following day (Sat.), patronage was so slim that most houses reported "a very weak day" at the b.o. Sunday was similar as regarded attendance. Then the nation's film stands were closed down again Monday during and after the funeral. Most theatres, including Broadway's principal ones, reopened around 5:30 p.m.

Apathy towards all forms of entertainment was reflected at first-run cinemas in Toronto where Canadians were in shock, too. Strongest pictures slipped sharply at wickets.

Broadway may have suffered the most. From twilight onward Times Square was blacked out. No cashiers sat behind their glass windows. No marquees glowed. Saturday business was "unbelievably" sluggish. There was no competing with the morbid fascination of video and radio.

Perhaps typical of the way business melted away was the huge N.Y. Music Hall, playing "Wheeler Dealers" with the usual stagelash. Trade slipped to less than \$60,000 for the three-and-a-half day period through Sunday (24) night in the second week of this engagement. This compared with close to \$100,000 the first four days of opening stanza at the Hall. Attempting to estimate what the six-day second stanza would reach obviously becomes unapologetic guesswork, with estimates ranging from \$91,000 to \$80,000, depending largely on how trade rebounded after (Continued on page 10)

Dark" . . . UA's "From Russia With Love" enjoying lotsa musical support in London where six disks, including the film's soundtrack LP, are currently circulating. . . . Vic Lundin set for Paramount's "Robinson Crusoe on Mars" sci-fi pic based on the Daniel Defoe classic but this time about an astronaut shipwrecked on Mars.

Many neighborhood theatres didn't meet expenses over the past-assassination weekend. Broadway had pedestrian traffic but few ticket buyers in evidence. Television's and radio's coverage of the late President Kennedy procession in Washington on Sunday (24) obviously had the public in no mood for entertainment.

Kenyon Hopkins, just appointed creative director of music for CBS-TV, signed to do the musical score for "Lilith." . . . Glenn Ford due in from Hollywood Dec. 20 to do a one-night appearance in the legit, "A Gift of Time," for benefit of the Actors Fund. . . . Troy Donahue will appear in the Macy parade tomorrow (Thurs.). . . . Bob Ferguson back from biz meetings around Europe. . . . Four recordings of Gerald Goldsmith's theme for "The Prize" on the market. . . . Andrew and Virginia Stone stayed in town just long enough to host MGM execs at a screening of their latest, "Never Put It in Writing." Then they continued on their London-to-L.A. trek.

Ivan Tors wound up the underwater sequences for his sequel to "Flipper" near Nassau. Producer doesn't have a title yet for the new one. . . . Arthur Klar's National Publishers has the rights to the souvenir book on Samuel Bronston's "Fall of the Roman Empire." . . . Columbia will play the suburbs concurrent with first-run with "Under the Yum Yum Tree." . . . The local Disney office reports "20,000 Leagues Under the Sea" grossed \$230,000 in a week's run at 27 RKO houses. Paired at the bottom with the reissue in some locations was "Lafayette," French production which didn't live up to advance billing as "epic."

Landau Co. has acquired Yank exhibition and tv rights to "The Servant," Harold Pinter screenplay directed by Joseph Losey. . . . Tony Bill in Gotham plugging Allied Artists' "Soldier in the Rain." . . . Sydney Boehm will write a screenplay based on E. V. Cunningham's "Sylvia" for Martin Poll and Paramount. . . . George Maharis, now readying "Satan Bug" for Mirisch-UA, up for "That Funny Feeling" and "The Art of Love" at Universal which may also finance a third project for the actor's own GEOMI production company.

M. A. Rippes, Cinema Distributors of America prez, product hunting in Paris and Rome as well as dickering distribution abroad of CDA pix. . . . Eugene Tunick, UA eastern and Canadian division manager, helming sales meetings in Detroit and Cincinnati. . . . U's "Charade" booked in 212 exchange areas for Xmas presentation, spreading its pattern after the holiday period. . . . John Downing, Embassy exchange operations manager, back in Gotham after meetings with field personnel in the company's southern district. . . . Par's "Love With the Proper Stranger," which plays an Oscar qualifier in Hollywood at Christmas, also set to debut in New York Dec. 25 at the Loew's State and Murray Hill Theatres.

"Millie Goes To Budapest—Who Is Millie?" is now called "The Golden Head" (UA) and virtually completed. Connie Soloyanis, special publicist on the job, plans a Gotham return after previously forsaking New York to reside in Athens with his Greek bride and her family. . . . Nicolas Reisini, Cinerama topper, is interested in working with Dino de Laurentiis on "The Bible" but only if it's "kept down to under three hours, and much better nearer two." This is what the Cinerama topper confided to a friend which is, of course, quite a switch from De Laurentiis' original palaver about making it as "12-hour film."

Evelyn Muldaun, secretary to Charlie Boasberg, Paramount distributing head, discharged from Flatbush General Hosp. following surgery.

'Justice Requires Early Trial' In Suit Of Hollywood Artists Vs. Pathe

ANOTHER MIAMI PIC

Flamingo's 'Deadly Circle' Due Early In 1964

Miami, Nov. 26.

Flamingo Productions, local film company whose first pic, the exploitation-angled "Passion Holiday" is now in release, expects to be ready to release its second pic, "The Deadly Circle," shortly after the first of the year. Film is a murder-mystery and like "Holiday," was shot in color and on locations in the Miami area.

Flamingo, which shoots its pix with all-union, all-Miami casts and crews, has a tentative sked calling for the production of four to six feature during 1964. According to exec producer Herbert D. Meyers, budgets are being kept below \$100,000 on each pic, though all filming is done in Eastman color.

France Finally Sees Universal's 'All Quiet' After 33-Year Refusal

After a delay of 33 years, "All Quiet on the Western Front," is being released in a dubbed-French version in France. The Universal pic, regarded by many as a film classic, was launched Armistice Day in an eight-theatre Paris preem.

Holdback of the pic in France was due to the sensitivity on the part of French authorities to the Eric Remarque story, which tells the story of World War One through the eyes of a young German soldier, the role which launched Lew Ayers as a star.

According to U statisticians, the film has been released twice in 20 countries, three times in 15 other countries, and four times in 15 more countries.

Charging breach of an agreement which, it is claimed, called for the distribution of the film "Wild Harvest," Hollywood Artists Productions Inc. has filed suit in N. Y. Supreme Court against Pathe American Distributor Co. and Pathe-Alpha Finance Co. Action seeks an order declaring a loan agreement with Pathe Finance satisfied and cancelled. Damages of \$150,000 and an accounting are sought in the action which also brings in the name of Astor Pictures, now in Chapter IX bankruptcy.

According to the complaint, Hollywood Artists and defendants (not including Astor) entered into an agreement in May, 1960, whereby they agreed to pay one-third of the production cost of "Harvest." The agreement, it is claimed, called for defendants to distribute the picture and contained the provision that Pathe not sell or assign any rights until two years after initial distribution.

The suit further alleges that defendants, in violation, assigned rights in Sept., 1961, and says that in June, 1963, plaintiff learned through trade sources that Astor was distributing the film, although Pathe had never advised Hollywood Artists of the assignment. The suit also states that plaintiffs have made repeated demands for money it claimed is owed it under the pact in question but that none has been received.

It is further claimed that, under terms of the agreement, the time is rapidly approaching when Pathe can sell tv rights to the property. Hollywood Artists claims that, should Pathe be permitted to assign such rights, plaintiff would be severely prejudiced.

Following the filing of the charges, N. Y. Supreme Court Justice Joseph A. Brust granted an injunction against Pathe-American, ruling that litigants are entitled to an early trial. He severed Astor from the action ruling, "no fraud or illegality is shown or claimed here. It appears that the negative is in the possession of Pathe not Astor and to permit Pathe to sell or assign it would prejudice the plaintiff."

BETTE DAVIS AS MARY TODD LINCOLN

Bette Davis will appear in a film production based on the life of Mary Todd Lincoln, as yet untitled, according to Josh Baldwin and Maurice Weiss, who are to be coproducers under the banner of Carlton Productions.

Film is to be "loosely based" upon the book, "Mr. Lincoln's Wife," by Polly Ann Colver Harris. This was published in 1942 by Farrar & Rinehart. Screenplay is by Eugene Barber and locationing in Springfield, Ill., is penciled in for late summer of 1964.

Paul Crabtree Retires

Knoxville, Nov. 26.

Paul Crabtree, film director and Broadway actor, has moved to Crossville, Tenn., to make his home. He is writing a book to be entitled: "Lint From Three Pockets."

Crabtree recently finished the picture: "The Owls Are Laughing" for Nova Productions. The sequence were shot in the Florida Everglades.

Also a radio-video actor, Crabtree credits include Armstrong Theatre, Philco Playhouse and the Loretta Young Show. In 1961 he went to the coast to write for the new Loretta Young Show, and prepared 18 half-hour scripts and comedies. While in Hollywood he also wrote "My Three Sons" and "Death Valley Days."

On Broadway Crabtree directed several plays and played the role of Will Parker in "Oklahoma."

New Soviet Pre-Fab Film Theatres

Capra Reports U.S. Technicians Roamed Freely In Film Circles, Well Treated

Hollywood, Nov. 26. Soviet Russia contemplates large-scale replacement of outdated film theatres with prefabricated houses of 500, 1,000 and 2,000 seating capacities geared to needs of various-sized towns and villages. So Frank Capra reported upon his return from three weeks in Russia as a member of the U.S. Technical Delegation.

Group which browsed 8,000 miles within Russia included General Film Lab's chief William E. Gephart Jr., Deane White of E.I. DuPont and Eastman Kodak's Elhan M. Stifle. State Dept. picked up Capra's tab. Others were sponsored by the Society of Motion Picture and TV Engineers.

Both Capra and Gephart voiced enthusiasm over way group was treated, reporting they were accorded freedom to view whatever they wished within filmic sphere as well as to take whatever pictures they wanted.

Delegation perused four studios, six labs, film equipment factories, state school of cinematography and two studios under construction.

SW Into Fiscal '64 Still Upbeat

Stanley Warner, which had earnings of \$3,283,300 in the fiscal year ended Aug. 31, as previously reported, is continuing on the upbeat, president S. E. (Si) Fabian told stockholders in his annual report this week. The 1963 net represented a 15% gain over 1962.

Fabian said 1964's first fiscal quarter, which ends Saturday (30), will exceed both the net and gross for the corresponding period a year ago.

Gross income for 1963 amounted to \$148,693,100 and this marked the fifth year in a row that the total revenue climbed to a new high. SW circuit now comprises 242 theatres. Company has underway a major expansion of its consumer goods division on a global basis with new manufacturing plants and sales outlets. Industrial chemical unit also is moving up, said Fabian.

No Hitchy Compulsion To Slip Clean Lil Film Around His Trademark

Hollywood, Nov. 26. "The secret (of good filmmaking) is to stay ahead of your audience," according to producer-director Alfred Hitchcock. He points to the evolution of filmic lovemaking, from "the simple kiss and embrace" variety of several years ago. "Audiences see that today," he said, "and complain, 'Heck, we do that in front of our school-teachers.'"

Hitchcock poo-hooes the idea that screen violence can spur anti-social behavior. He recalls the tale of the man who allegedly went out and committed his third murder after seeing "Psycho." Asks Hitchcock: "What did he see before the second murder, and, before the first, did he have a glass of milk?" Acknowledging that he is firmly straitjacketed with his trademark style, he denies any secret urge to go out and make a clean little picture on the sly, cracking: "My audience wouldn't let me. If I did Cinderella, they'd be looking for a body in the coach."

He rules out meshing Hitchcockian elements with other types of pix, declaring that he wouldn't do a western, "because I wouldn't know how to do one," or a costumer, because "nobody in a costume picture ever goes to the toilet. I deal in nightmares and nightmares are vivid and real."

The director started work last week on "Marnie," starring Sean Connery and Tippi Hedren for Universal. He has dropped his long-planned film of "Village of the Stars," which deals with a Strategic Air Command H-bomb inadvertently activated.

STATUS FOR FILM BUYER

Veep Braid for Dan Polierm At NT&T

Los Angeles, Nov. 26. Dan A. Polierm chief film buyer, has been elected veepee of NT&T Amusement Corp., principal subsidiary of National General Corp. Move was made, according to NGC prexy Eugene V. Klein, to further strengthen the coordination of company's operating and film buying depts. Klein stated: "Theatre operations today must be primarily concerned with what's on our screens at a given time. That is why we are effecting a tighter liaison between departments and the closest day-to-day coordination."

VONDERHAAR FAVORS WILBUR SNAPER IDEA

Minneapolis, Nov. 26. If president Ray Vonderhaar has his way, members of North Central Allied, this territory's national Allied States unit, will line up solidly behind the proposed (by Wilbur Snaper) national buying plan for one 1964 release.

Calling for its united support, Vonderhaar has contacted the members, telling them "we exhibitors stand to lose nothing, but have everything to gain."

He pointed out that the one picture in question likely will be a roadshow film of the sort "for which we have to pay a firm 60% without a look." For participating theatres, he explained, that national group will try to buy such pictures for less than that.

Nathanson Named NW Variety Chief Barker

Minneapolis, Nov. 26. Theatre circuit owner Gilbert Nathanson of this city was chosen as Northwest Variety Club, Tent No. 12, 1964 Chief Barker by the recently elected board of directors. He succeeds two-term Don Swartz, 20th-Fox head here, who remains on the board.

Other 1964 officers elected also are from the film industry. Byron Shapiro, local Columbia branch manager, will be first assistant chief barker; exhibitor Clem Jaunich, second assistant; circuit owner Ralph Green, property master, and circuit owner Bob Karatz, dough guy. The last-named was reelected.

The board itself reinstated as one of its members theatrical printer Eddie Schwartz who had resigned on account of ill health and had not been a candidate at the recent election. He also was named, along with former chief barker Bennie Berger, as an alternate delegate to the next Variety Clubs' annual convention.

'CINERAMA HOUSE' New Quarters For Width Medium In Manhattan

Cinerama Inc., which has had its home office on Lexington Avenue, Manhattan, will shift its world headquarters to a new four-story building at 54th Street and Madison Avenue in February.

New structure is to be called Cinerama House and will house a projection room for C'rama pictures plus offices for all N.Y.-based personnel for the motion picture company and its new retail products division.

PROFIT OF \$2,082 ON 'ROSENKAVALIER' FILM

Rosenkavalier Co., a limited partnership formed last spring to present the film version of Richard Strauss' opera "Der Rosenkavalier" on a one-nighter type tour of the U.S., had registered a profit of \$2,082 as of Aug. 31, according to a financial statement issued at that time.

Rank film was secured by Show-corporation for distribution in the U.S. and this outfit is among the principals in the partnership. The financial statement reveals that \$40,000 had been raised by the limited partnership to present the film. As of the end of August, the company had \$11,610 available for further distribution. Production cost involved in the presentation of the film had amounted to \$7,472 as of that time.

The partnership had a balance of capital of \$34,610 of which \$15,000 was being held in a "sinking fund" for reserve use. Of the \$19,610 left for distribution availability, another \$8,000 was being with held, leaving the \$11,610 available. The statement also reveals that \$7,600 was prepaid in the form of royalties on the property.

Rosenkavalier Co. has been distributing the film on various percentage against guarantee deals and flat rentals to civic organizations, public promoters, schools etc. for limited engagements; often just one or two performance benefits. One of the most frequent bookers of the film for the latter purpose has been local orchestras, opera companies and such who have used the film to raise money via benefit performance. It has been planned to book the picture, a color extravaganza, for regular theatrical run after this specialized payoff has been completed.

Gerd Oswald's Sked

Hollywood, Nov. 26. Gerd Oswald, just back from Europe where he directed "The Scarlet Eye" for Tyro Films, will helm seven "Outer Limits" segments for Daystar. Initialer, "Don't Open Till Dooomsday," started lensing yesterday.

Director is set to do another feature for Tyro, "The Last Hundred Hours," starting next March, to star Jeffrey Hunter. Pic will be filmed in Spain, Italy and Hollywood.

Lantz on Cartoon Future

Continued from page 4

thereabouts. For him, this means an investment of \$3,500,000 for the production of his 19 pix a year and he has to wait five years to see any return on this.

200 Average Before

Accordingly, Lantz points out, 10 years ago there were about 200 cartoons being made by around 70 majors. Now there are about 85 such films made a year. Also, 10 years ago it cost about half as much to make a cartoon and it took only two years to get a negative cost back. The result: Warners has dropped "Bugs Bunny," Metro has stopped "Tom & Jerry," Columbia has halted "Mr. McGoo" and even Walt Disney has stopped "Mickey Mouse" and "Donald Duck" for theatres. Paramount is still making "Casper" and Terry Toons is still working through 20th-Fox, however. Lantz makes "Woody Woodpecker," "The Berries" and "Chilly Willy" for theatres.

But statistics have taken their toll on even those who still make cartoons. Running time is down from nine to six minutes. Less characters are used in each strip and there are fewer colors employed. Other savings have also been instituted. Lantz still maintains a staff of 52 employees, the same as always, some key men having been with him for as long as 25 years. And he still develops new characters.

May Go Extinct

Not much aside from the cast shavings can be done about production but Lantz feels that more could be done on the booking level to boost cartoon economics. "It's quite possible that in three or four years it won't be possible to make them unless the exhibitor helps out," he points out. Although cartoons don't sell tickets, he says that "the audience is entitled to a six minute cartoon between features." He feels that the cartoons themselves aren't exploited enough by exhibs, especially considering the plugs they get from tv.

"The audience is entitled to see more than a feature," he opines. In that crucial five years, cartoons used to enjoy 24,000 playdates whereas now it is down to 14,000. As things stand now, 30% of cartoon gross biz comes from abroad, he says. It costs an exhib from \$3-\$5 to book a cartoon and, by the end of the 14,000 bookings the average house yield is \$3.50.

He doesn't think that cartoon features are the answer either, for an independent at least. These cost as much as \$3,000,000 and can take as long as two years to make. Besides, this is a one shot biz, whereas a producer could make as many as 40 cartoons for that.

The only answer is the diversification and inventory backlog system he follows, Lantz figures. By doing this, a producer covers lotsa ground and covers his investments all over. This protects against the five-year lag and also allows for a more liquid operation.

Action From Universal

At a time when the production of theatrical filler material such as short subjects, cartoons and newsreels is in the wane, Universal has come up with an extensive release program of same for 1964.

Involved in this program will be the release of two two-reel color specials, five color one-reelers, 13 new Walter Lantz color cartoons and the reissue of seven other Lantz animations, a new "Football Highlights" series and 104 issues of Universal News. Henry H. "Hi" Martin commented that, in connection with the release of these items, U has set a full-scale drive to enlarge the number of exhib customers for the bi-weekly newsreel issues, under the direction of Norman E. Gluck, U sales coordinator.

The two two-reel specials which go into release with the beginning of the year include "Sound of Speed," the story of a Scarab race car which follows the pace of the auto over its initial trials on a California road course. The second is called "The Land" and deals with the Shrine of the Three Faiths in Jerusalem, narrated by Martyn Green, and panning modern Israel as well as sacred areas of Christian and Mohammedan faiths.

Seven of the 13 new Lantz efforts will be Woody Woodpecker

items and three of the reissues will star the veteran bird. The five new one-reelers include such titles as "One Man's Paris," "A Nice Place to Visit," "Flying Fisherman," "Dutch Treat" and "Watercolor Holiday." "Football Highlights of 1963," which will be available Dec. 1, will present highlights of the college football season as it has for the past several years.

Martin emphasized that Universal intends to maintain this form of film theatre entertainment for the coming and future years. In making this point, he said that Universal is continuing to seek the support of exhibs everywhere to make this possible. It has been noted that, in recent years, many theatremen have become increasingly less interested in booking such material, in many cases just showing one feature with no filler—raising their admission prices at the same time.

Producers of filler items have complained that this exhib reluctance, coupled with rising production costs, have made it very difficult to operate in this field anymore and many have left it. This has been particularly noticeable in the cartoon and newsreel fields, with short subjects ever-decreasing as well.

It has been claimed that better exhib support would enable a heavier flow of such material which, producers say, enhances a program and gives the patron a little something extra for his money at little cost to the exhib himself. Not everyone agrees, however, and Universal remains one of the last to have a major program for the release of filler items.

Goldwyn to TV

Continued from page 3

warn that tv wouldn't be a passing annoyance and urged Hollywood to get on the bandwagon, had these further observations:

"More intelligence is being shown about commercials today than there has been."

"I will work closely with the network that gets my pictures. I will see that they are properly edited to accommodate the commercials and protect the picture."

Comedy Films

"I hear they are looking for comedies. If they want to laugh, I've got the goods."

The "goods" includes six Danny Kaye features in color, not counting "Hans Christian Anderson." Talking of comedy, Goldwyn revealed that he had tested the 1932 Eddie Cantor musical, "Kid from Spain," with a theatre audience about three months ago. He repeated that "it played better than when I first showed it."

On the subject of tv comedy, Goldwyn expressed the opinion that it's impossible to come up with a top quality fun show week after week, adding that he sometimes worked over a script for two years before he considered it worth filming. While it is at best difficult to do comedy, Goldwyn asserted it is easier to do a good half hour comedy than one that runs an hour. "Unless a comedy has a point of view and situations that carry the comedian along from one scene to the next you have nothing," the producer commented.

Trend to longer tv shows is disturbing Goldwyn. "I wish them all every success," he said, adding that making shows longer is not the answer unless the story stands up all the way. "Some of the pictures that used to run an hour, or 80 minutes, and now run two hours and more are not necessarily better pictures because they are longer."

Asked what he thought about prospects of theatre bookings for telefilms running up to two hours, Goldwyn replied:

"Theatres are not looking for B pictures. If a show is not a success on television, how can it be successful in theatres?"

"Remember that tv turned to hour shows, because some were unhappy with the half-hour show. It was too short but with the extra half hour many still were unhappy. I'm afraid they'll be twice as unhappy with two hour shows."

Red Taylor, who just completed "Sunday in New York" for Metro, will star in studio's "The Yellow Rolls Royce" as one of three remaining commitments. "Perils of Paula" is another of trio.

Around 'Mad World' in 18 Titles

Titles for the United Artists Cinerama comedy, "It's A Mad, Mad, Mad, Mad World," produced and directed by Stanley Kramer, will undergo drastic alteration in various foreign countries around the world. Here's the present list of switches:

Spain & Latin America	El Mundo Esta Loco Loco Loco Loco
Brazil	Deu A Louca No Mundo (same meaning as in English except that it's used in a colloquial Brazilian sense)
France & Belgium	Un Monde Fou Fou Fou Fou
Germany, Austria & Switzerland	Eine Total Total Verruckte Welt
Italy	Questo Pazzo Pazzo Pazzo Mondo
Denmark	Hopla Vi Lever (Hopla is Danish slang for "wonderful," so it means Wonderful We Are Alive)
Egypt	Literat translation in Arabic
Finland	Mieleton Mieleton Maailma
Greece	Translation in Greek is: The World Turned Crazy
Holland	Het Is Een Hele Gekke Gekke Wereld
Israel	Eizeh Olam Metoraf (What A Mad World)
Japan	Okashina Okashina Okashina Sekai
Lebanon	Al Jounoun Founoun (This is a well-known Arabic saying meaning Madness Is Art)
Norway	Using literal translation
Pakistan	Using literal translation
Sweden	Var Snurriga Snurriga Snurriga Snurriga Varld
Thailand & Taiwan	Using literal translation in Chinese
Indonesia	Dunia Gila Gila Gila Gila

B.O. FOES: CARS, TV, PROSPERITY

So Why Waste Reporter's Time?

Pat Weaver's Subscription TV Press Conference Reveals Nothing—A Real Bore

By DAVE KAUFMAN

Hollywood, Nov. 26. Subscription Television Inc. proxy Sylvester (Pat) Weaver has found himself in the position of the man who came to dinner, but wasn't ready to pay for it—at least not in the form of answers about the feevee system he heads.

Weaver, giving the first public talk about tv, failed to come up with any new info regarding the system, and when newsmen quizzed him later, he either fended off their questions, answered them in roundabout, ambiguous terms, or flatly refused to answer.

Result was, nothing new was clearly learned about the plan and just why the press conference was held is a mystery. Weaver himself had prefaced his remarks by acknowledging "we're a little bit previous with this press conference," and there was no argument on that point.

He did bring out the feevee system's "answer-back" box will check on its subscribers constantly to see if they are watching, and that this consequently will give STV a perfect rating system, so to speak.

Weaver stressed he has been in the job only a few weeks and that "the lawyers are telling me all the things I cannot say." It was a legal problem, he added, without explanation as to why it was. As far as hard facts go, almost nothing emerged about the new system. Weaver did have a swipe at exhibitors resisting feevee, asserting "they were opposed to talkies, radio, tv, big screen, drive-ins—naturally, I expect them to oppose us, but I wonder if they're playing their cards right." Film theaters have lost 85% of their audience, he maintained.

STV will not have series such as commercial tv has, Weaver commented, terming them "fairly predictable monkey business." In answer to a question, he said he expected it would be two-three years before STV reaches the break-even point, and added the company hopes to have 20,000 subscribers when they go into operation, which should be about July 1 of next year.

Asked where STV will begin operations he declined to say. Asked if it would be in Santa Monica, he said he wouldn't discuss it. Although Weaver gave a lot of high-flown talk about bringing cultural events such as the LaScala opera, the Met, etc., to feevee, it turned out the only thing definite was the Dodge and Giant games. In fact, if it weren't for those two clubs, "we wouldn't be here," Weaver said somewhat enigmatically.

Asked what the charge will be for those games, he turned the question over to a Dodge official, who said the matter is being studied, but it will be roughly comparable to general admission.

Weaver stoutly asserted STV will not carry commercials. Company may go in for joint ventures on productions with people "who recognize the potential" of feevee, but "we won't pay for it," the proxy declared. It would take more coin than the company has raised to do that, he added.

At one point Weaver asserted he would not talk specifics about STV's plans yet, and he was not exaggerating. His discourse on cultural events brought out that he had in mind running tapes of pro football games a day or so later, it might be profitable since the cost involved would be almost nil, he said.

Feevee will be the next massive advance in audio visual communication, will enable people to "broaden their experience, increase their aspirations, elevate their standards and upgrade their tastes," he averred.

Feevee will bring viewers the ballet, opera, recitals, circuses, acrobats, rodeos, ice shows, Shaw and Shakespeare, not to mention Broadway hits and cultural attractions from abroad, he said in as sweeping a statement as has ever been made by a toll tv proponent.

Book Editor
ASHBEL GREEN
details some inside stuff on book publishing in a bright piece titled
First Came the Word, But a Theme Song Is Better
* * *
another interesting feature in the upcoming
58th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Calamity Falls When Burg Loses Sole Situation

Minneapolis, Nov. 26. In what almost amounts to a drive to get people away from their television sets and back into former moviegoing habits, a number of this territory's small towns are being regaled by free films in theatres from time to time.

It's to local merchant's advantage to bring people out of their homes to the downtown—they keep open nights—and exhibitors are finding that they often can get the storekeepers to sponsor the free evening screen shows.

Madelia, Minn., is one of the area's towns where the free movies have been packing 'em in. What's happening there prompted an editorial in the local newspaper expressing puzzlement that while the public has been blaming allegedly poor pictures for declining theatre attendance "these pictures stack up as good enough to see if no cost is involved in doing so."

The editorial took the stand that it's a calamity for a small town like Madelia to lose its only film theatre.

Joe Jackson Reelected Dallas Chief Barker

Dallas, Nov. 19. Joe Jackson, of Interstate Theatres, Inc., has been re-elected chief barker of Tent 17, Variety Club of Dallas, for a second term. Remainder of the slate, re-elected for another year, includes Bill Slaughter, first assistant chief barker; Ed Gall, second assistant chief barker; Meyer Rachofsky, dough guy, and W. L. (Boog) Marshall, property master.

New members named to the board of directors were Debbs Hayle, Walter Morgan and Don Grierson. Re-elected were Alfred Sack, Sol Sachs and Raymond Willie. New officers will be installed in January.

Harold Lyon in Exit

Kansas City, Nov. 26. Harold Lyon has departed as manager of the Tri-States Paramount Theatre here, a post he had held for 13 years. He had been with the circuit, Blank-Tri-States, in recent years affiliated with AB-Paramount, for about 30 years, beginning with the outfit in Omaha. Ill health and plagued Lyon for more than a year, although he now reports himself okay and states he'll reveal a new affiliation soon.

Circuit has appointed Marvin Graybeal as manager of the Paramount here, downtown first run, transferring him from Waterloo, Iowa, where he was manager of the Paramount Theatre. Frank Dorcy, assistant manager under Lyon, continues with Graybeal.

BRITISH SEE GENERAL RULE

London, Nov. 26. Outside the United States, where there has recently been a noticeable reversal in the trend, the decline in attendance at motion picture theatres has been fairly universal. Nearly all countries "blame" better living standards, car ownership, the spread of television and other new uses of leisure time.

These facts emerge from a detailed survey prepared by Ellis Pinkney, general secretary of the Cinematograph Exhibitors Assn., during his recent attendance at an international exhibitors' convention in Milan. The objective of the survey was not to endeavor to justify conditions in the United Kingdom so much as to bring them into perspective with those operating in other countries.

Pinkney's fact-finding exercise elucidated the following data on the number of picture theatres throughout Europe:

Italy: with a population of 50,000,000, is one of two countries which has increased its number of theatres and now has around 11,600.

Spain: also better though no details provided in the breakdown.

Germany: 620 down, leaving 6,300 theatres.

Belgium: 163 fewer with 1,350 remaining.

Japan: theaters reduced by 1,300 to 6,000.

Sweden: 200 fewer, now 2,200.

In the main, declining total of theatres is matched by reduced admissions. Attendances in Germany have dropped from 818,000,000 in 1956 to 458,000,000 in 1962; Austria is down from 122,000,000 in 1958 to 90,000,000 in 1962; Belgium from 110,000,000 in 1956 to 61,000,000 in 1962; Spain from 328,000,000 in 1959 to 230,000,000 in 1962; France from 435,000,000 in 1957 to 325,000,000 in 1962; Italy from 819,000,000 in 1955 to 728,000,000 in 1962; and Holland from 70,000,000 in 1956 to 48,000,000 in 1962.

According to Pinkney's report, attendances at America's 17,000 theatres have been rising steadily from 1958 when the level was 2,059,000,000 to 2,400,000,000 in 1962.

From the standpoint of gross receipts, Pinkney concludes that the United Kingdom has fared worse than other countries, though earnings generally have tended to drop, gross receipts in Italy, France, Switzerland and Japan show a steady rise notwithstanding declining admissions.

Claims a Squeezeout; Cameraman to Court Over Tobey Tinker Idea

Los Angeles, Nov. 26. Hassle over rights to the cartoon character, Tobey Tinker, has reached the litigation stage. Latest legal action was taken last week when Robert D. Krupnick, ABC cameraman, asked declaratory relief and demanded \$1,750,000 damages in a cross-complaint filed in Superior Court against Lonnie Salazar, Charles Green and Brian Stone of Green-Stone Productions, and others.

Suit claimed that cartoon property belonged to Krupnick through an option held with its creator, Nick Nichols, under which he developed a presentation for submission to publishers and others, in the form of drawings and a story line bound in a book.

Complaint alleged Krupnick brought in Salazar as a financial figure with a view to backing project, and further, that he introduced him to Nichols. Salazar thereupon took over property himself, according to Krupnick, who said he then was squeezed out. Named as co-defendants with Salazar were Joe De Carlo, Tobey Tinker Corp., and Nick Nichols.

Salazar in earlier suit filed Oct. 14 sought to enjoin Krupnick from "further interfering" with the relationship he had with Nichols.

Famous Players-Canadian's Montreal Community Antenna System (20,000)

Scriptor
HAL KANTER
with an awareness of a growing evil discourses on a means to curb it in a bright piece entitled
What This Town Really Needs
* * *
another Editorial Feature in the upcoming
58th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Redstone Fails, Sanction Stanley For Camden, N.J.

New York Federal Judge Edmund Palmieri has formally approved Stanley Warner's petition to operate a new drive-in theatre outside of Camden, N.J. Opposition by the Redstone theatrical interests of Boston, in the form of amicus curiae, got no place.

Perhaps a significant angle is that Redstone has a separate suit pending against SW and the distributors in South Philadelphia and sought to offer this action as reason for denying the SW application in the Camden area.

In any event SW now has the Fed Court's okay to go ahead with operation of a new drive-in, with capacity of about 1,500 cars, on condition that the company relinquish the Stanley Theatre in Camden, as had been proposed by SW.

SW at one time had four theatres in Camden, and now the last of them, Stanley, has come to be an unprofitable operation.

In his opinion, Palmieri said SW's operation of the new ozoner would place no restraint upon competition SW's petition had been filed within the framework of the historical antitrust suit against the principal distributors and national circuits.

Redstone, operating the Tacony-Palmira drive-in in the Camden area and the South City drive-in in South Philly, brought in Seymour Simon of Chicago as counsel. In addition to being a lawyer, Simon is a director of National General Corp., which has extensive theatrical interests, and is president of the Council of Cook County, Ill.

James Roosevelt Files Praise of DeMille Tape

Washington, Nov. 26. At the prompting of Metro Rep. James Roosevelt (D., Calif.) last week eulogized the late Cecil B. DeMille in the Congressional Record. Said he: The nation is indebted to MGM for having produced the upcoming NBC-TV show on DeMille, "The World's Greatest Showman." Program will be aired Sunday (1).

Roosevelt told the House of the approaching 50th anniversary of DeMille's first full-length feature, "The Squaw Man." History, he said, designates DeMille as "the world's most successful producer-director whose films have grossed over \$1,000,000,000."

Roosevelt, who reps a Southern California district, said the growth of his area and the film industry are parallel phenomena. He then cited Metro as among the companies which have been outstanding in leadership in the area.

Blake Edwards and Martin Jurov added "What Did You Do in the War, Daddy?" to their two-pix Mirisch Corp.-United Artists deal.

Famous Players-Canadian Corp., Toronto-based operator of Canadian tv stations, community antenna systems and film theatres in which Paramount Pictures owns a 51% controlling interest, is reportedly purchasing a major Montreal CATV system which has upwards of 20,000 subscribers.

Contacted in Toronto, Famous Players prez R. W. Bolstad said he was "not prepared to make any statement" but intimated that such a deal was in the works but that no papers had yet been signed. A Famous Players operates autonomously from Paramount so no details were available from that company, most of the execs of which were in Spain with Samuel Bronston in any case.

Telemeter, Par's tollvision subsid, had at first been thought to be involved in the deal but this was denied by the division's brass. Both Famous Players and Telemeter operate in Toronto and it was confirmed by that company that something was going on but no details would be advanced except that it did not involve Telemeter directly.

Telemeter itself is involved in expansion plans in the Toronto area where it has been particularly successful in recent months with the theatrecasting of ice hockey games. Just the other weekend, on Nov. 17, the operation had another nine-theatre sellout for a hockey contest, with an estimated 12,000 people paying an average of \$2 to see the game.

It was also confirmed, while discussing the Montreal CATV situation, that Telemeter is dickering for the theatre tv presentation of U.S. National Football League contests, the company was said to have the inside track on such talks. It is not alone in the battle for closed circuit NFL rights, however, with others like Theatre Network Television, TelePrompster and more in the running.

Military Admits Some Censorship of Films Shown in GI Cinemas

Mainz, Nov. 26. The Army and Air Force Motion Picture Service in Europe has admitted that it exercises "some censorship" over the films shown to the GIs and their families overseas. While formerly the A & AF MPS had insisted that its pix were all booked back in the States, the Overseas headquarters has admitted that it has the right to slice or ban films that might be objectionable, for one reason or another, to the troops and their families. Or ones that might even be objectionable in the area where the troops are stationed.

The Mainz-Kastell headquarters of A & AF MPS, for instance, is responsible for 642 theatres in 35 countries, with the films ostensibly being shown to the servicemen and their families plus U.S. Government employees. But, for instance, while the military film office expects to buy "Lawrence of Arabia," it won't play the picture at the American Air Force bases in Turkey. Reason is, of course, that the film is banned in Turkey, not being complimentary to the Turks.

This is in apparent violation of a regulation called "uniformity of privilege," that regardless of where the troops are stationed, they get the same programs. In other ways, the Army & Air Force Motion Picture Service can use its own thumbstick in deciding whether to okay or decline a picture.

If the pic shows aspects of military life in a derogatory manner, it likely will not be shown in GI cinemas. However, the service did okay "The Longest Day," sans cuts, and such films as "Attack," about a cowardly captain in the first world war.

With 24 for Sure, United Artists '64 Looks Bullish

United Artists is presently involved in a concentrated product drive. In the next few weeks the company will be preeming three of its important attractions. Later it will plunge into the so-called orphan period of April-May with six pix then going into circulation. This in addition to the continued distribution of several other releases. In all, UA has skedded 24 pictures for release in 1964.

The company is currently still involved in local debuts of its own financed Cinerama comedy, "It's a Mad, Mad, Mad, Mad World," which bowed in several cities last week and this. Also currently playing around the country is "McLintock," UA's Thanksgiving period attractions.

The company's Christmas holiday picture is "Kings of the Sun" and it has been set to debut in New York at the Astor Theatre and in "Premiere Showcase" houses Dec. 18. Shortly thereafter in Gotham, Frank Perry's "Ladybug, Ladybug" opens at Cinema 11, Dec. 23, having previously preemied in Los Angeles Dec. 12 to qualify for Oscar contention. "The Ceremony," a January release, is also set to debut on the Coast Dec. 18 for the benefit of the Motion Picture Academy's scrutiny.

Additionally, UA has tentatively set its first major mass screening of the Blake Edwards-Mirisch pic "Pink Panther," a March issue, for Dec. 12. Ralph Nelson's "Lilies of the Field," playing in Gotham since Oct. 14, also moves onto the "Showcase" route Dec. 4 (see separate story). Well into playoff at present are "Tom Jones," "Irma La Douce" and "Great Escape."

The company's plans for the April-May "orphan period" resulted in part from a meeting between UA sales chief James R. Velde and the AB-PT exec Ed Hymah according to Velde.

The newbies include "One Man's Way," dealing with the life of Fifth Ave. metaphysician Dr. Norman Vincent Peale, with Don Murray as the clergyman. "Flight From Ashiya," an adventure pic with Yul Brynner, Richard Widmark and George Chakiris, will also go as will "From Russia With Love." Ditto "Pink Panther" with Peter Sellers. Franklin Schaffner's film version of Gore Vidal's Broadway play "The Best Man" is also slated.

For most of 1963, UA followed a schedule generally calling for the release of one picture a month. With at least 24 pix figured for release in '64, the coming term shapes up as a very active one.

"The Greatest Story Ever Told," a June release, still remains a major boxoffice strategy problem, considering recent Biblicals.

Ballyhoolies a la Levine For British Campaign

London, Nov. 26.

Joseph E. Levine, Embassy Pictures prexy, is to give the personal touch to the British promotional campaign for "Zulu," his company's coproduction with Diamond Films, which will be released through Paramount in the U.K. He was in London for a 48-hour quickie with George Weltner, Paramount's executive v.p. last week and will be returning within a fortnight to map the campaign.

The production, which marks Embassy's bow into British filmmaking, is scheduled for its world preem at the Plaza in the New Year. It was made on location in South Africa with Stanley Baker starred and serving as coproducer with Cy Endfield, who also directed.

Among those participating in the London confabs last week, in addition to Weltner and Levine, were Russell W. Hadley Jr., Par's managing director in Britain; Kenneth Hargreaves, director and Anglo-Embassy Productions; Peter Reed, Paramount's sales manager; Bob Weston, Embassy's publicity top-per; Guenter Schack, Par's European ad-pub director; Jack Upfold, who holds a similar post in London; exploitation manager Leslie Pound; and publicist Theo Cowan.

U.S. MAGAZINE CIRCULATION

[Source: Gallagher Report]

		SUBSCRIPTIONS		SINGLE-COPY SALES		
		Average 6 months ending 6/30/63	% Gain or Loss over 6 mos. ending 6/30/62	Average 6 months ending 6/30/63	% Gain or Loss over 6 mos. ending 6/30/62	
1963 Pos.	1962 Pos.	PUBLICATION				
1	1	Reader's Digest	12,301,539	+ 5.0	2,221,603	+ 17.2
2	3	TV Guide	3,363,484	+ 7.4	5,951,883	+ 20.7
3	2	McCall's	7,118,879	+ 7.1	1,101,919	+ 26.1
4	4	Look	6,920,907	+ 5.0	549,832	+ 0.1
5	8	Family Circle	—	—	7,220,738	+ 10.5
6	6	Life	6,559,220	+ 1.3	597,267	+ 0.1
7	5	Ladies' Home Journal	5,233,520	+ 6.8	1,444,158	+ 4.9
8	7	Saturday Evening Post	5,920,196	+ 0.9	668,854	+ 13.0
9	10	Woman's Day	—	—	6,444,437	+ 15.2
10	9	Better Homes & Gardens	5,557,637	+ 6.2	671,358	+ 5.2
11	11	Good Housekeeping	4,438,895	+ 3.0	830,454	0
12	13	Redbook	2,599,226	+ 6.7	1,100,231	+ 1.0
13	14	National Geographic	3,495,517	+ 13.2	1,837	+ 18.2
14	12	American Home	2,957,320	+ 12.3	400,668	+ 0.1
15	15	Time	2,583,931	+ 4.6	320,708	+ 19.5
16	16	American Legion Magazine	2,722,632	+ 0.1	124	+ 45.9
17	17	True	1,687,709	+ 1.3	726,557	+ 5.9
18	18	Boys' Life	2,204,981	+ 2.1	6,322	+ 7.7
19	19	True Story	1,249,865	+ 0.3	848,405	+ 15.9
20	20	Parents' Magazine	1,904,427	+ 1.9	13,542	+ 6.4
21	26	Playboy	418,640	+ 32.4	1,354,137	+ 36.3
22	21	Newsweek	1,430,932	+ 3.6	170,016	+ 13.3
23	22	Photoplay	809,874	+ 0.2	686,571	+ 5.5
24	23	Junior Scholastic	1,402,401	+ 0.1	—	+100.0
25	27	Senior Scholastic Unit	1,355,099	+ 4.8	—	+100.0
26	24	Popular Mechanics	898,258	+ 2.9	436,162	+ 4.9
27	25	Elks Magazine	1,331,143	+ 1.4	—	—
28	28	Scouting	1,288,051	+ 0.6	—	—
29	29	Popular Science Monthly	966,729	+ 4.0	320,048	+ 7.6
30	32	U.S. News & World Report	1,139,260	+ 1.6	143,514	+ 6.8
31	31	Field & Stream	960,346	+ 0.5	313,640	+ 7.0
32	30	Argosy	800,624	+ 1.1	454,033	+ 4.0
33	39	Workbasket	1,229,766	+ 10.2	16,803	+ 1.4
34	37	Sports Afield	939,690	+ 6.1	280,827	+ 5.6
35	33	Mechanix Illustrated	911,495	+ 2.5	300,678	+ 4.7
36	34	Outdoor Life	856,428	+ 4.2	349,601	+ 5.1
37	35	House & Garden	882,205	+ 2.8	309,018	+ 4.9
38	41	Glamour	789,548	+ 4.9	348,330	+ 2.9
39	38	Presbyterian Life	1,135,934	+ 0.5	—	+100.0
40	42	Seventeen	376,865	+ 10.4	733,847	+ 9.9
41	40	V.F.W. Magazine	1,103,981	+ 1.3	—	—
42	43	Columbia	1,091,686	+ 0.8	17	+325.0
43	36	True Confessions	516,052	+ 4.5	550,709	+ 10.1
44	45	Sports Illustrated	967,314	+ 1.4	68,840	+ 2.8
45	44	Motion Picture	535,332	+ 5.1	450,126	+ 12.3
46	47	Holiday	857,227	+ 2.6	81,756	+ 14.1
47	46	Our Sunday Visitor	315,543	+ 4.2	620,931	+ 2.8
48	50	House Beautiful	654,259	+ 4.6	257,739	+ 0.1
49	51	Grit	109,275	+ 7.4	788,048	+ 0.1
50	49	Cosmopolitan	29,037	+ 1.0	861,019	+ 0.6
51	52	Esquire	716,364	+ 2.3	167,451	+ 19.6
52	48	Young Catholic Messenger	870,541	+ 4.2	—	—
53	53	American Girl	824,525	+ 2.0	403	+ 6.5
54	59	Ebony	562,709	+ 8.9	200,680	+ 1.5
55	56	Nation's Business	760,866	+ 1.0	—	—
56	54	Together	734,611	+ 7.3	22,427	+536.0
57	55	Modern Screen	162,333	+ 40.2	589,723	+ 13.3
58	57	Simplicity Pattern Book	182,047	+ 20.7	555,344	+ 5.4
59	60	Sunset	607,263	+ 3.4	126,041	+ 2.5
60	63	Tv Radio Mirror	272,776	+ 21.8	441,627	+ 0.7
61	61	Catholic Digest	546,613	+ 1.3	161,594	+ 2.2
62	58	Modern Romances	213,263	+ 4.6	487,298	+ 2.0
63	69	Co-Ed	643,223	+ 14.5	—	+100.0
64	64	Hot Rod Magazine	201,576	+ 2.6	436,289	+ 1.3
65	65	Sport	338,813	+ 9.0	276,898	+ 10.2
66	74	Ingenue	450,398	+ 34.7	151,238	+ 2.6
67	67	Mademoiselle	381,063	+ 6.4	215,268	+ 11.6
68	62	McCall's Pattern Fashions	92,093	+ 49.7	504,071	+ 18.1
69	66	Flower & Garden Magazine	563,329	+ 2.3	29,147	+ 1.0
70	71	Lion Magazine	542,651	+ 2.3	—	—
71	76	Motor Trend	295,164	+ 31.3	223,725	+ 6.4
72	70	Teen	211,216	+ 2.0	304,541	+ 11.6
73	73	Vogue	348,332	+ 3.5	149,940	+ 8.2
74	77	Christian Herald	469,462	+ 2.8	185	+ 5.1
75	72	Pageant	8,716	+ 8.0	460,849	+ 6.4
76	78	New Yorker	346,388	+ 4.0	122,031	+ 11.8
77	75	Harper's Bazaar	350,105	+ 1.9	112,953	+ 17.3
78	88	Science World	426,505	+ 10.7	—	+100.0
79	79	Popular Electronics	298,413	+ 2.0	122,048	+ 11.3
80	84	Cavalier	124,251	+ 16.0	294,518	+ 0.5

Mourning Becomes Epidemic

Continued from page 7

Monday night. Normal second week would be expected to hit \$125,000 to \$132,000 after what the pic got opening week. Pic holds a third week so the Hall can open the Christmas stage show and "Charade" on Dec. 5.

"It's a Mad World" suffered a similar experience at the Warner, only that this was the inaugural week. Cinerama comedy had been headed for virtual capacity. "World" was a near-capacity \$18,000 in first four days ending last Thursday. Theatre closed down the following day (Fri.) on news of the president's assassination, but did the usual two performances on Saturday (23), which were sellout.

This gave "World" practically a capacity \$29,000 for the five-day opening week on seven performances. "World" was sellout for both shows Sunday (24), initial day of second session but Monday (25) was figured an unknown quantity because of the number of people who might not "show" and trade in their ducats for later performances. Pic drew unanimous rave reviews and had an advance of around \$140,000 as of Monday.

Nearly all releases on Broadway were in a state of paralysis. Typi-

cal was "Under the Yum Yum Tree" at the State. It seemed headed for a respectable total, as indicated by the first two days, but pace collapsed over the weekend of mourning. Both "McLintock" at the Astor and "Take Her, She's Mine" at the Criterion limped through their second weeks.

Boston firstruns were blacked out. (That's Kennedy's home town). Clearly the financial blow to exhibition was staggering. Saturday found sparse audiences and Saturday night trade, generally overflowing in the Hub, meant little.

Typical, perhaps, of how biz fell off around the country was Detroit where film grosses slumped 30 to 40% "Incredible Journey," which was solid opening week at the Michigan, slumped nearly \$4,000 in second week. Even the hardticket pix in that city were off drastically.

In Indianapolis, firstrun theatres were closed all day Monday, with resulting grosses way below hopes. Biz was estimated to be 40-50% below a week ago.

Denver reported that not since the August week back in 1923 when the cortege bearing President

Harding's body crossed the nation has cinema attendance slumped as badly as it did last Friday. Many theatres closed Friday night and those that remained open did slim trade. Denver firstruns were shuttered Monday until 6 p.m. Providence also was hard hit, with newcomers especially damaged.

But Chicago Okay Chicago reported that, almost incredibly, firstrun trade was not badly affected by Kennedy's assassination. However, some of the extended-run pix and newcomers were sharply trimmed from original expectations. For instance, "It's a Mad World," which had been headed for a mighty \$38,000 wound up with a sock \$22,000 for 10 performances.

Los Angeles firstruns, too, were shaping up surprisingly well in light of the national tragedy, with overall grosses expected to be on a par with last session's normal totals. Despite last Friday's dropoff and shuttering of all theatres Monday (25) until 6 p.m., Saturday and Sunday trade was exceptionally high in a majority of situations.

With all houses dark last Monday, and with tragic event casting a pall on weekend biz, some Philadelphia deluxers still managed to come through with some strong showings.

Filipino Product Woes Cited; U.S. Dominant There

Manila, Nov. 26.

The unlimited entry of foreign films into the Philippines is listed as the first of three principal reasons for the current problems faced by the domestic film industry in a statement issued by the Philippine Motion Picture Producers Assn.

The two other reasons: the high taxes imposed on local films and the fast increase in the number of tv sets in use (up 150% over the comparable period last year).

Because American films continue to dominate the Philippine market, it can be assumed that they are the chief targets when the association puts the blame on "unlimited entry of foreign films."

Cited by the association as signs of the current crisis were:

(1) The fact that as of last month, the local film censor board had registered only 114 domestic pix for the year, compared with 268 foreign pix in the same period.

(2) The fact that the boxoffice on domestic product has dwindled critically this year, while total remittances on foreign pix since 1958 have reached \$14,000,000.

(3) The fact that two major domestic film companies, L.V.N. Pictures and Premiere Productions, have folded because of huge losses and the three largest of the remaining companies have lost more than \$2,000,000 since 1960.

The association states that foreign film importers have been doing "good business" in recent months, even with reissues of old Hollywood pix, while few Philippine pix ever recover their costs. In order to rectify the situation, the association says it intends to adopt a self-censorship code, like that of the Motion Picture Assn. of America's, and to improve the quality of production headed for the foreign market. It makes no mention of restricting foreign films' access to the local market.

Angry Music

Continued from page 5

for "Fall Of The Roman Empire"—which he will record with London musicians. Tiomkin asserted before departure the reason for using British tooters is that J. Arthur Rank Organization has a stake in pic (United Kingdom distribution) and that part of coin anted into film is underwriting recording of score. Obviously, then, Rank would do the tuning in England. Rozsa wrote Tranchitella he felt "compelled to answer the distorting, untrue and villifying remarks" in editorial and added:

"In no case have I ever, as a matter of choice scored a picture outside this country; in each case where this was done the producer was a foreign producer who was required by reason of subsidy or quota restrictions to record the music in a foreign country. . . . In the case of 'Ben-Hur' and 'King of Kings,' I was required by reason of contract to go to the foreign countries to compose the music. Although it would have been cheaper for the producer to record those scores, I successfully urged the recording here, because I knew my colleagues here needed the work. I am proud of the fact that as a result of my efforts. . . . Hollywood musicians received about \$192,841 for the recording. . . . When I was asked to record 'King of Kings' for phonograph records I refused until the union (AFM) gave permission. When, as in the case of 'Ben-Hur,' permission was refused, I did not conduct the orchestra."

Both Rozsa and Tiomkin, of course, are members of Local 47, which, along with other Hollywood unions long has been battling "run-away" film production.

There is a saving, tuning up pix abroad. The AFM scale here is \$61.79 per man for three-hour hitch. In England, Tiomkin reported, a British union film musician is paid "around \$30 for a six-hour day." In other European countries scale is still less. But, again, Tiomkin said "saving money is not a consideration."

The seven most momentous days in exhibition...



Limited Private Showing anticipated motion picture



**THESE ARE THE SEVEN DAYS WHEN EXHIBITORS
ACROSS THE NATION WILL BE ABLE TO SEE AN ADVANCE
SCREENING OF THE SUSPENSE SENSATION FOR 1964!
Make a big note to get an invitation for your regional
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Seven Arts-Joel Productions, Inc. present BURT LANCASTER/KIRK DOUGLAS/FREDRIC MARCH/Also John Frankenheimer-Joel Production of "SEVEN DAYS IN MAY" Co-starring EDMOND O'BRIEN/MARTIN E. JOHNSON/JOHN FRANKENHEIMER/Screenplay by ROD SERLING/Based on the novel by Fletcher Knebel and Charles W. Jackson

S of 1964's most eagerly SEVEN DAYS IN MAY



starring AVA GARDNER as Eleanor Holbrook in The
ALSAM/Produced by EDWARD LEWIS/Directed by
Bailey II/Music by Jerry Goldsmith/A Paramount Release



On the best seller list for 49 con-
secutive weeks. In the first two months
its pocket-sized edition has already
sold more than 1,500,000 copies.

Mixture of Int'l Talents in New Pix

More Films Launched in France With Many Nationalities Figuring in Casts

Paris, Nov. 26.

The mixture of international film talents and biz is summed up in the currently-shooting production here of "The Love Cage" (MGM). This is technically French but is being made in English and French, with French and U.S. names, a French director, U.S. money, through a locally backed company, and MGM distribution worldwide. Stars are Yank actress Jane Fonda and Frenchman Alain Delon.

Miss Fonda thinks she can hold on to her U.S. career by selected stage appearances and pix. But she also intends to make films in many countries plus American pix made abroad.

Delon, who recently formed his own company, adds that being a businessman is part of star status today. In fact, he got Japanese rights for another pic he made for the Metro-bankrolled company, Cipra, "Any Number Can Play," as part of his salary. And sold it handsomely.

Director Rene Clement has made films in Italy and Asia and his last French stint was also for Metro's Cipra. The presently shooting pic has a Frenchman on the run from Yank gangsters who gets entangled with an eccentric American widow in France.

Some N.Y. Scenes

Being made primarily in English, some closer shots show French lip movements. Pic also has some Gotham scenes to give it a worldwide look in its backgrounds, thespians and story. Crew is expected to head for New York in December for a few weeks of final shooting.

French title is a play on "Safe and Sound" via "Ni Saints Ni Saufs" which means, literally, "Neither Saints Nor Safe."

Also in line with international production is Jules Dassin's "Topkapi," which is a French-Italian-Greek-Turkish production being made in English, with United Artists distributing. Cast has German-Swiss Maximilian Schell, Greek actress Melina Mercouri, British actor Peter Ustinov and a mixed European and U.S. supporting cast. Exteriors were made in Turkey with interiors being done here for five weeks.

"The Train" Nears End

Also winding here is "The Train," a French-Italian pic with a Yank director and star in John Frankenheimer and Burt Lancaster respectively. There is a local co-director for the French version, with Frankenheimer handling the Anglo aspects. Then there is a mixed British, French and German cast in this story of railroad resistance to the Germans during the last war.

Better Kind of Fire And Audience Reaction

Albany, Nov. 26.

The cool head of Manager Sidney Sommer and the calm attitude of a predominantly youthful audience of 1,250 prevented panic and injury at the first show Sunday evening (17) in the Stanley Warner Troy. Then, smoldering timbers under the stage (apparently caused by defective wiring) filled the 2,000-seat theatre with heavy smoke.

As an off-duty fireman turned in an alarm, Sommer called to patrons that they walk, not run, from the building: "there is no immediate danger." The customers filed out quietly, the final strays being accompanied through the lobby by policemen. The evacuation took less than five minutes. Ticket-holders received money refunds.

As fire apparatus arrived, the helmet-wearers raced to the top balcony, where the smoke led to the surmise the blaze's "core" was centered. This did not prove to be the case.

Fire—never visible—was in the basement, to which it was confined, with only minor damage. The Troy reopened, per schedule, the next noon.

Why Not Take All of Us?

Knoxville, Nov. 26.

Mayor John Duncan is making a bid to have the world preem of "The Fool Killer" held in Knoxville. Feature was filmed in the East Tennessee area by Ely Landau.

Anthony Perkins stars in the film. A release date and schedule of final editing has not been revealed. Mayor Duncan has suggested Knoxville Civic Auditorium as the site of the preem. The Tennessee Theatre is also expected to bid on the picture.

Ready for Jury: Gadget Oscars

Hollywood, Nov. 26.

Academy of Motion Picture Arts & Sciences has selected 16 technical achievements of the past year for consideration in the 1964 (36th) Annual Academy Awards. A final meeting will be held in December by the Academy Scientific or Technical Awards Committee to determine which of the submissions will be recommended for awards recognition.

Pursuant to committee policy, the selections are now publicly disclosed to permit those with claims of prior art or with devices similar to those under consideration to so advise the Academy. Selections follow:

Panazoom Lens, Panavision, Inc.; Mitchell Reflex Mark II Camera, Mitchell Camera Corp.; Ultrax Positive Carbon, National Carbon; Titan Studio Lamp, Mole-Richardson Co.; Levitron Film Processor, Houston Fearless Corp.; Techniscope System, Technicolor Corp.; Traveling Mattes, Technicolor Corp.; System For Recovery Of Solvent Vapors, Consolidated Film Industries; Laced Process, Metro-Goldwyn-Mayer; 17-1/2MM Magnetic Film Portable Playback Machine, Metro-Goldwyn-Mayer; Panaflex 70 Panavision; Varispeed Electronic Motor, Panavision; Portable Projector, Atlas Electronic Co.; Portable Projector, Hollywood Film Co.; Portable Camera Crane, Martin G. Kashuk; and Atlas Replacement Sound Unit, Atlas Electronic Co.

Women of Industry; Mary Heuelsen For 'Progress in Unity'

Kansas City, Nov. 26.

New president of Women of the Motion Picture Industry (WOMPI) International, Mary Heuelsen, has chosen "Progress in Unity" as the year's theme. Members are asked to work in unity with each other to promote goodwill within the industry and for the industry. In unity, Miss Heuelsen asserts, WOMPI should participate in Club Service projects, and work together to reach their goal of a sponsored room at the Will Rogers Memorial Hospital. Their "progress," she added, will be shown by increasing local memberships and by organizing new WOMPI clubs.

President Heuelsen announced that Mrs. Grace Engelhard and Marcella DeVinney, both of St. Louis, will co-chair the 1964 Convention, to be held at the Park Plaza Hotel in St. Louis.

Jablonows' New Unit

St. Louis, Nov. 26.

A new 1,350-seat motion picture house will be opened early in 1964 near the suburban Crestwood shopping centre. Julian and Louis Jablonow, owners of Mid-America Theatres, are adding it as a first-run house to their extensive chain in this area.

It will embody a new concept in peripheral design, created by architect Gerhardt Kramer.

Participants in recent groundbreaking ceremonies were Paul Koenig, Mayor of Crestwood; Martin Bloom, general contractor; the Jablonows and general manager of the new house.

DRIVE-IN'S SUNDAY DANCING VICTORY

Calgary, Alta., Nov. 26.

A charge of contravening the Lord's Day Act against drive-in theatre owner Jack Diamond was dismissed in city police court because "dancing does not necessarily constitute a performance."

He was charged after moral squad detectives visited the Sunset Drive-In Theatre prior to a Sunday midnight preview and "found numerous young people dancing in driveways between cars." Court was told a local "twist orchestra" was supplying music "for a publicity gimmick, and not for funds."

Detective testified he told Diamond the dancing had to stop, but was told by the accused "he was afraid to stop the music because young people are difficult to handle and a riot may break out." Felix Leew, assistant manager, stopped the music and told the crowd there would be no more music or dancing until after midnight. He said he had stopped the music once before during the evening to warn that dancing was not allowed on a Sunday.

The prosecutor sought conviction "because Diamond knew teen-agers were dancing and he should have stopped it before police arrived." A dance, he argued, is a performance under the Lord's Day Act.

Magistrate Fred Thurgood disagreed, pointing out the word "dancing" is not included in the act and "dancing, or whatever that is teen-agers jump around to, does not fall into the category of entertainment, and therefore is not a performance."

New Twin Theatres Evoke Charlotte's Estheticism

Charlotte, N.C., Nov. 26.

Charlotte's (and Smith Management's) new \$750,000 deluxe shopping center twin-theatre housed first audience Nov. 6 at 7 p.m. and early attendees pronounced it "mighty fancy."

Set back within its 1,000-car paved parking lot opposite the Charlotte-Mecklenburg Mall, Cinema I and II was lighted up with Jean Kerr's comedy, "Mary, Mary," (WB) starring Debbie Reynolds.

Cinema I has 1,000 seats facing a 60-foot screen. Cinema II seats 500 and has a 50-foot screen. Seats are a push-back type, which permits people to get in or out of a row without everybody standing up. The customer merely sits up straight and slides the seat of his chair back about 5 inches to make room for the in-or-outers.

Each theatre has a section for smoking, with chairs covered with a fireproof, gold-colored fabric and ashtrays on the back of the seat ahead.

The two theatre auditoriums are back-to-back with water-cooled projectors up high between them, facing in opposite directions in single projection room. Also, in this area are 100 tons of air conditioning and gas heating equipment.

The lobby, stressing lighting more than drapery, also separates the two theatres. It has X-shaped heavy-cushioned seating, a wide-spread concession stand, and behind it rest rooms, including women's powder rooms of a surprisingly elaborate nature. Manager H. B. Palmer said cleanliness is a fetish with the company.

Prem Ends 11-Burg Tour For Columbia 'Cardinal'

Producer-director Otto Preminger this week concluded a cross-country tour during which he talked it up and undertook to win friends among civic leaders, the clergy, press and public for his newest Columbia production, "The Cardinal." He covered 11 key cities and in all of them screenings of the picture were on the agenda.

Preminger's call on Philadelphia yesterday (Tues.) was to be the wrap-up of the tour but this was cancelled because of the city's preoccupation with the President Kennedy assassination.

Reception and screening was held last week in Dallas where Mayor Earl Cabell signed the invitations to local V.I.P.'s and press reps from Fort Worth, Houston, San Antonio, Austin and Oklahoma City.

Habimah's Catholic-Born Lead

Continued from page 1

one subtracts the Arab population of Israel and among the Jews the new immigrants who don't yet understand Hebrew, the net result is one ticket sold to every grownup person in the country. (Imagine a Broadway theatre selling more than 100,000,000 tickets a year!).

Habimah was founded in Russia, immediately after the Bolshevik revolution, by a few young Zionists (Zionism wasn't yet a sin), who had artistic aspirations. They were immensely lucky in the fact that the great panjandrum of the Russian theatre, Stanislavsky, took a liking to them and instructed them from the very beginning. For their third play, S. Ansky's "The Dybbuk," delegated to them as director one of his most talented disciples—Vachtangoff. "The Dybbuk" became the showpiece of Habimah, which was performed up to now more than 1,000 times all around the world. Though it was performed in the U.S., too, during Habimah's two visits there—in the '20s and in 1948—"The Dybbuk" will be performed this time again.

Saga of Eva Kerbler

The play is a Hassidic legend, a love story based on Jewish folklore (it inspired Paddy Chayefsky to write "The 10th Man"), centred around Leah, a girl obsessed by a ghost. The part of Leah was played for decades by Hannah Rovina, the First Lady of the Hebrew Theatre. Since she will not be able, for reasons of health, to join the company on its present tour, all the available actresses staged a bitter behind-the-curtain fight for the part, which is supposed to be the classic role in Hebrew. By the decision of Julius Gellner, Habimah's artistic director, the choice role went to a young and very talented actress, Eva Leon, who could be the heroine of a different play—her own story.

Only a year ago, Eva Kerbler was an extremely popular actress in Vienna. Her parents are Catholics and she, too, was raised as a Catholic. When she married a Swiss Jew, she accepted the Jewish faith. She became so involved in Jewish affairs, that after she divorced her husband, she felt compelled to visit Israel. She liked the country and decided to settle here. In one year she achieved a series of quite impossible feats: she learned Hebrew, was accepted by Habimah, succeeded in two plays: Duerenmatt's "Physicists" and Ustinov's "Photo Finish" and crowned it all by being given the role of Leah for the theatre's American tour. The net result is that the most Jewish role in the most Jewish play in the most Jewish theatre will be played by a Viennese actress who was born a Catholic. She has left her past behind so thoroughly, that she even changed her name from the German sounding Kerbler to the Jewish Leon. Only Eva remained. It is a name eternal.

Two New Plays

Habimah will open on Broadway with "The Dybbuk" on Feb. 1 and starting Feb. 25 the company will present a contemporary Israeli playwright, Ben-Zion Tomer, "Children of the Shadows." The performance will feature Israel's No. 1 male actor, Aharon Messkin, in the role of an emigrant haunted by memories of sins he committed against his Jewish brethren, during the Nazi holocaust in Europe. It is a deep, probing play, which poses a crucial question: is Israel a beginning or a continuation of the long shadow: the tragic fate that haunted the Jews in Europe?

The third play, "Each Had Six Wings," also by a young Israeli playwright Hanokh Bartov, will be performed between March 10-21. The title is taken from the Prophet's Dedication in the Book of Isaiah. While the Prophet spoke about angels, the author meant simple people. According to his own words: "On occasion people cover their feet with two wings and their faces with two wings. Then they are left with two wings. With these wings they raise themselves above the earthy and selfish, above the hard and the cruel, and fly." It is the story of a family of new immigrants in Jerusalem, with all their hopes and sorrows. It is a play dominated by "atmosphere" which truly reflects one of the dominant features of Israeli reality: the fate of a minority which is in fact the majority in the country—the newcomers.

Since only a fraction of the New

York audience might understand Hebrew (which is a completely different language from Yiddish), the producers of the plays will install simultaneous translation. Since past experience with foreign productions has proved that mechanically simultaneous translation sometimes causes more confusion than it helps, the translations will be fitted to the play's needs: sometimes it will be explanatory and only when deserved will it be word-by-word.

Eugene O'Neill and 'The Deputy'

The theatre toyed for a while with the idea of presenting on Broadway O'Neill's "Anna Christie." While it would have perpetrated with it the cardinal sin of carrying coal to Newcastle, there was at least one argument in favor of it at least part of the audience would have known the play and therefore been less inhibited by the Hebrew language on the stage. However this project was dropped mainly because O'Neill's widow objected to it.

The plays chosen for the American tour reflect only one aspect of Habimah's endeavors, ever since the theatre settled in Tel Aviv in 1931. (Habimah left Russia in 1926 and settled in Palestine after a five-year tour of Europe and America). They represent the tendency to reflect Jewish life in general and Israeli life in particular. However, Habimah's repertory is by no means confined to its national character. It includes practically all of Shakespeare's plays, Greek classics ("Oedipus the King," "Lysistrata"), Moliere, Ibsen, Shaw and the moderns: several plays by Brecht and Duerenmatt. After its return from the States, Habimah will by all probability present Rolf Hochhuth's much publicized play, "The Deputy."

Following New York, Habimah will appear in Boston, Washington, Philadelphia and possibly the West Coast. The theatre will also play in Canada: Montreal and Toronto.

As a product—and carrier—of an extremely intense theatrical life in a small country, Habimah will be probably judged by doable standards: as a reflection of its people's culture it will arise much curiosity and, one may assume, sympathy, as a theatre, purely and simply, it will be tested against the standards of Broadway. Israelis, who relentlessly criticize at home Habimah's every flaw, will follow their National Theatre with much loving anxiety on its tour to the United States.

2 U.S. Showmen

Continued from page 2

so disturbing were it not for the fact that Yank entertainers and U.S. show biz in general is presently making no noise at all overseas, in his opinion.

This is a serious matter, Ferguson concludes, and one which should rate the attention of the entertainment industry at large. Even in the U.S., Soviet entertainment is a major event, mostly via the importation by Sol Hurok and Columbia Concerts of sensational concert and arena events.

Another to express dissatisfaction is indie producer Martin Jurov. "We talk a lot about ballyhoo and public relations," he commented, "but don't do much about it." He particularly notes British influence in Broadway legit and pictures. In this regard, he notes that the film he feels is creating the biggest stir just now is the British-made "Tom Jones."

Pending Releases

Continued from page 2

Days in May," which is due for distribution early next year and has to do with an attempted coup d'etat by some top brass of the U.S. military.

It's felt in some quarters that while not all of these films deal directly with current events, they may now be expected to create a reaction — the U.S. political scene — entirely different from that originally intended. This is particularly true abroad where last week's events in Dallas are reported to have had a profound effect on the U.S. "image."

Go With 20th...



...It's Money in The Bank!

British Film Industry Anxiety Spills Over Into London Times

London, Nov. 26.

Independent producer Lord Birkett and trade union topper George Elvin have joined the debate in the London Times, started earlier in the week by Sir Michael Balcon, on the British film crisis.

Repeating his plea for a 50% quota and a third circuit, Elvin recalls there used to be 20 studios in Britain, but these have now been reduced to six. Of those remaining, two had already dismissed all their staff and a third had given notice to one-third of its staff. One-third of those normally employed in feature production could expect to be unemployed by Christmas. He sided with Balcon in declaring the necessity of emergency shock treatment.

Lord Birkett, who recently produced the film version of Harold Pinter's "The Caretaker," which won the jury prize at the Berlin Film Festival, declared that both Rank and Associated British had made no secret of their view that production should be curtailed from the average of 70 a year to somewhere between 40 and 50 films a year. The majors (he wrote) argue that only about a quarter of British production avoided financial loss, and the need, they said, was for fewer, bigger and better films.

Unfortunately, Birkett comments, success at the boxoffice is not simply a matter of planning and production. Few filmmakers, even the most experienced, produce an uninterrupted flow of successes, and the profitable film must subsidize the less successful, or die. Independent British films desperately need a fair showing on the big circuits. It means life or death to them, whereas it certainly does not to average quality American films, which have already tapped a home market eight times the size of Britain. If curtailment is allowed, Lord Birkett averred, film production in Britain would atrophy and die.

Punch in the Blue Nose; North Central Allied As Foe of Censorships

Minneapolis, Nov. 26.

In the current North Central Allied bulletin, Ray Vonderhaar, this territory's Allied States unit president, summons members to enlist in a last ditch fight against any film censorship in the area.

The call to arms has been accompanied by a special four-page enclosure which contains the U.S. constitution's first 10 amendments aimed at such things as censorship. Also included are Thomas Jefferson and James Madison quotations extolling the Bill of Rights.

Pointing out that sans "freedom of thought and the expression thereof, whether through speech, reading, printing, radio, television or motion pictures, all other freedoms are meaningless," Vonderhaar tells his members not to let movie censorship happen in this territory.

"Protect your right, and mine, to express our ideas, to read, to hear and to see opposing ideas, even ideas you and I may hate," he urged in the bulletin.

In conclusion, Vonderhaar asked members to notify the NCA office when and if any attempts ever are made in their towns to halt a film.

RESIST \$100,000 FEES

Ty Power's Wives Join on High Cost of Probate

Los Angeles, Nov. 26.

Legal fees of \$70,000 in addition to a statutory fee of \$30,000 for settlement of the estate of the late Tyrone Power are "unreasonable," according to a petition filed in Superior Court by the widow and divorced wife of the actor, objecting the payment of this amount.

Mrs. Deborah Jean Loew, the widow, and actress Linda Christian, the latter entering case as guardian of Power's two daughters, Romina and Taryn, joined forces in action. Complaint was directed at A. Morgan Marce Jr., and United California Bank as co-executors, who have requested \$30,000 for extraordinary services, and law firm of Cohen & Bricker, who ask \$40,000.

80 'Golden Eagles'

Washington, Nov. 26.

The 80 American-produced, non-theatrical films, which were submitted by the U.S. to various film festivals around the world this year, were presented with Golden Eagle awards here Thursday (21) at ceremonies sponsored by the Council on International Non-theatrical Events (CINE). Later, through its various screening committees around the country, has the responsibility for selecting official U.S. festival entries in the non-theatrical category.

The pix thus selected this year were chosen from 254 pix submitted. Of these 80, 68 were actually judged at festivals and 42 of them took top awards.

Metro May Build Arty Cinema in Sydney Like One Planned by GU

Sydney, Nov. 26.

Understood that Metro has lodged blueprints with local governmental authorities seeking permission to build an intimate cinema in the basement of its own St. James Theatre here. Planned house would be used mainly for foreign-lingo and arty pix. Current house, Metro's showcase here, has a seating capacity of 1,500. There's ample space below the street level for a second cinema, hence the bid by Metro for a governmental okay.

Apart from its own distribution biz, Metro operates a chain of cinemas and drive-ins in Aussie key cities under the direction of Bernie Freeman. This is opposition to both the Greater Union Theatres and Hoyt's cinema loops.

The St. James was originally the top legitimate theatre here, operated by Sir Ben Fuller and his brother, John. Following a break-up in the brothers' long association through a biz misunderstanding, John Fuller took over the theatre, later selling to Metro for films when legit faded here.

Move by Metro follows along the same lines planned by Norman B. Rydger, chief of Greater Union Theatres, for a second intimate cinema within the State here, the GU showcase. State is a 2,600-seater and planned changes will bring it down to 1,000 seats plus a 600-seat arty house.

LESTER POLLOCK'S NEW ROCHESTER, N.Y., POST

Rochester, N.Y., Nov. 26.

Lester Pollock, manager of Loew's Theater here since 1933, has been named executive director of the Community War Memorial of Rochester.

Among reasons observers gave for Pollock's decision to take the Memorial post are the impending demolition of the theater to make way for a Xerox Corp. expansion project, his unwillingness to leave the community to take a Loew's chain job in another city, and a change in top Loew's management that saw Charles E. Kurtzman, a longtime Pollock friend, replaced.

Alton Cook Will Reign

Alton Cook, film critic for the N. Y. World Telegram-Sun, was elected chairman of the New York Film Critics yesterday (Tues.), succeeding Archer Winsten, of the N. Y. Post. Chairmanship is rotated on an annual basis.

Eugene Archer, of the N.Y. Times, was named vice-chairman, and Leo Mishkin, of the Morning Telegraph, secretary-treasurer.

The critics, who last year did not vote any film awards for 1962, due to the local newspaper strike, will meet Dec. 30 to select their choices for 1963.

BOYD MARTIN AWARDS

\$500. Scholarship Triggered By
Winning Film Pages

Motion Picture Assn. of America is inviting all daily newspapers in the United States to compete in its first annual Boyd Martin motion picture page awards. Martin, who was regarded by many as the dean of film editors in this country, worked for the Louisville Courier-Journal from 1907 until his death in April of this year.

The 1963 awards, which are being sponsored by the MPA's ad-pub committee, will be based on film pages for six selected days during the year, with newspapers divided into three circulation categories: circulations of 250,000 and over, of 100,000 to 250,000, and under 100,000.

The awards will be selected early next year and will consist of scholarships of \$500 for each of the winners. Newspapers selected will choose a school and the journalism department of the school will select the candidate who'll get the scholarship.

The jury who'll select this year's winners include Edward W. Barrett, dean of Columbia Graduate School of Journalism; Hillier Kreighbaum, professor of journalism at New York University, and Dr. Frederic E. Merwin, director of the Rutgers University School of Journalism.

La Marre Erects Dome In San Jose, Calif., For Cinerama Productions

Cinerama franchise for San Jose, Calif., has been granted to Rene T. La Marre, formerly owner of the La Theatre in San Leandro. In New York last week to finalize the deal, La Marre reported that he hopes to start construction of the geodesic-domed theatre next month, with completion skedded in about three or four months.

Exhib estimates cost of the 1,000-seat house will be about \$700,000 and says that unlike Pacific Theatres' new Cinerama house in Hollywood, which used concrete blocks, there's a chance his house will use aluminum blocks.

Cordic Goes Cinematic; A Wow in Pittsburgh

By LENNY LITMAN

Pittsburgh, Nov. 26.

Rege Cordic, top rated local radio personality, and Morris Finkel, owner of the Shadyside and Mt. Oliver Theatres here, unveiled their first attempt at film production Wed. (20). As part of the community's "Cordic Daze" which lasted four days with all the merchants participating in KDKA's kickoff promotion for the Pittsburgh Press Old Newsboys Fund for Children's Hospital.

Before 700 at the Shadyside Theatre with each customer paying \$5, Kurt Russell, KDKA's all night disk jock, warmed up the crowd before introducing the multi-talented Cordic who conducted the rest of the show with a tongue-in-cheek version of the Academy Awards.

Cordic displayed again that he is a fine emcee and comedian. He had the crowd roaring and in a perfect mood to watch the two shorts he wrote and produced with the aid of Finkel. The first one, "Anyone for Kinetics," was demonstrated the benefits of Cordic's new invention, "The Electric Shoe." The bearded Cordic was the star of both shorts and did the narration. The second short was entitled "Of the Hat, Bottle, and Yellow Lines." In this short, Cordic showed his new bagabooz (liquor in a balloon), a No-Check Hat, which is inflated and lifts to the ceiling while the owner dines and a Rube Goldberg gadget which he uses to wipe out yellow lines at a curb to find a parking place.

Both shorts seem promising for art houses and special situations. They also might go in foreign markets as the dubbing would be simple since the only voice is Cordic's and off-screen.

Pittsburgh has been good to Cordic who now makes over \$100,000 a year in his various efforts so he throws the city a plug at the end by a title that says: "Made in the Entertainment Capital of the World—Pittsburgh, Pa."

Germans and Swedes Respond To Hollywood's French 'Irma'

Billy Wilder's "Irma La Douce"

continues to be a major grosser for United Artists throughout the world. Latest reports come from Germany and Scandinavia.

In Berlin, the film has grossed a substantial \$65,012 in six weeks at the Gloria Theatre, while in Dusseldorf at the City Theatre it has grossed \$36,396 in six weeks. At the Cinema Theatre in Frankfurt, "Irma" has grossed a strong \$42,488 in eight weeks and in Hamburg at the Streithaus Theatre it has tallied \$39,170, grossing \$51,799 in eight weeks at the Filmeck Theatre in Munich.

After three weeks at the Park, Ricardo and Ribo Theatres, "Irma" has grossed \$47,345 in Stockholm. After six weeks at the ABC and Rex Theatres in Zurich, the comedy has grossed a hefty \$73,472, while at the Aloha Theatre in Helsinki it has tallied \$26,572 in three weeks.

MCA Scribe Scholarships Extended to Universities Of Brit. Columbia, Mexico

MCA's creative writing scholarship program, whereby the Universal-Revue-Decca parent corporation provides grants to students in participating universities who are judged worthy (by faculty) is becoming an international endeavor.

Arrangements have been completed for the awarding of the grants in six additional schools besides the 15 with whom the plan was originated. Of the six, two are outside the U.S., one being in Canada and the other in Mexico. These two are the U. of British Columbia at Vancouver and the U. of Mexico in Mexico City. The other four are Columbia U., the U. of California at Los Angeles (UCLA), Smith College and the U. of Pennsylvania.

This brings the total number of institutions offering MCA scholarships and fellowships to 21. Each university itself selects its recipient, graduate or undergraduate. Selection is made on the basis of "exceptional promise" in the field of creative writing for the performing arts, including legit, pictures and tv. Grants cover tuition and a living allowance for a full year. Also, it is provided that MCA will appraise manuscripts on the request of the schools, for possible use by its subsid.

EX-COLUMBIA PICTURES ATTORNEY NOW A JUDGE

Hollywood, Nov. 26.

Lester W. Roth, BevHills attorney and former veepee of Columbia Pictures, has been appointed to the District Court of Appeals by Gov. Edmund Brown.

Roth served as a Superior Court jurist in L. A. 1931-36, later joined Col as a veepee from 1947-1952, and left the studio to enter private practice. He has repped a number of industry clients. Roth is formerly prexy of the BevHills Bar Assn., Hillcrest Country Club and the City of Hope.

Garbo Memorabilia

"The Films of Greta Garbo" compiled by Michael Conway, Dion McGregor and Mark Ricci (Citadel; \$5.95) is obviously a labor of love by all concerned in documenting Swedish star's 27 films, together with cast lists, credits, synopses of plots and contemporary reviews. Conway is a film historian; McGregor is tagged by publishers as a "movie enthusiast"; and Ricci operates Memory Shop in New York, specializing in old-time movie stills and back-issue fan mags. Authors have chosen excellent pictorial support for their exhaustive but never pedantic work, and Parker Tyler's introductory essay on "The Garbo Image" is devoted and definitive.

Since Garbo's last film was "Two-Faced Woman" (1941), and since it seems unlikely star will make another movie, tome may stand as touchstone volume in recording her career. *Rodo.*

'Fantasia,' Distance Run

London, Nov. 26.

Walt Disney's "Fantasia" has been booked for yet another run at Studio One in Oxford Street.

The film has previously played at that theatre for a total period of well over three years.

Top Aussie Censor Sees Parents Liable for Pix Selected for Children

Sydney, Nov. 26.

Colin Campbell, chief Aussie film censor, in his annual report said that parents should choose the type of product best suited for their children. He pointed out that exhibitors should not permit children into cinemas to see unsuitable pix, geared for adult trade. The censor said that both parents and exhibs had a duty to perform in this direction.

Campbell claimed that pix should have a freedom of expression like that of the live theatre and other forms of art. He pointed out that the trend towards sophisticated productions had continued throughout 1963, and that the censors had maintained a liberal attitude to such pix. The belief was held that Australians should be allowed to see films dealing with most subjects as long as the presentation was not indecent.

Report showed that 1371 pix were imported from America, Britain, France, Russia, Italy and Greece. Six films were rejected, and cuts made in 113, mainly because of an overplay of violence.

FURTHER DELAY FOR DREYER COMEBACK PIC

Copenhagen, Nov. 19.

Contractual obligations with their respective theatres have made the three designated players for the new Carl Th. Dreyer film project ask the famous director to go ahead without them. Dreyer, however, has decided to postpone the entire production.

Dreyer only undertook his new venture when he felt sure that he had the right screenplay with the right players for the roles. The screenplay has been built on Swedish turn-of-the-century writer Hjalmar Soderberg's play "Gertrud."

Director has just returned to Copenhagen after a trip to Sweden where he wants to shoot part of the film on location. With Dreyer in Sweden were his production manager John Hilbert and Kaj Rasch, who for some time has been working on sets for the film.

In Sweden Dreyer also conferred with Betty Soderberg the author's daughter, with whom he has been collaborating on the script.

Jergen Nielsen, president of Palladium Film that will release the new Dreyer work, says that the production has definitely not been shelved, but that nobody wants to put any pressure on Dreyer. He will be given his leisure to do this film and shooting will not start till the director can dispose of exactly the actors he wants.

Production, then, cannot be resumed till well after New Year's.

Saskatchewan Showmen Form Trade Association

Saskatoon, Sask., Nov. 26.

Some 16 theatre owners from west-central Saskatchewan have formed the Independent Theatre Owners of Saskatchewan with the purpose of "making the public aware of motion pictures."

John Dobni, of Kindersley, was elected president, with Harry Selinger, of Unity, vice-president; Tony Bartluk, Outlook, secretary-treasurer, and John Turner, Doddsland, and Frank Beatty, Kerrobert, directors.

Dobni said there is a renewed public enthusiasm for motion pictures. "The business is on the way up, and we'd like to see the public get out and enjoy a movie."

Sees A Flaw In Negro Logic

(copy)

New York

Mr. C. Sumner Stone, Jr.
Editor-in-Chief
Chicago Daily Defender
Chicago, Illinois
Dear Mr. Stone:

We have read excerpts from your letter to VARIETY in yesterday's issue. When you read the story, you will note that we did advertise in both the New York Amsterdam News and the Courier prior to the opening of the film. I might also add that VARIETY did not mention the extent of that advertising:

1. The advertisements were larger than in any of the daily papers;
2. They were shown at least ten days in advance of any in the white papers;
3. In spite of their ignoring the picture, we continued with heavy advertising.

Although we did not personally contact the editors of the Negro press, our Negro co-investors in the production did contact them when the story of our plight was made known. Still, no mention. We are at a loss to understand the situation. In addition, our press-agent for the production (incidentally, he is a Negro) is also at a loss to understand why the stories he submitted were not given attention.

Your statement, as reported in VARIETY, is one in which we concur wholeheartedly. There are, indeed, bigots in both industries and it is hard to believe that in this day and age, such a condition should exist.

Some day, distributor or no, we hope that some exhibitor in Chicago will want to show Ossie Davis' "Gone are the Days!" At that time, you can be assured that we will continue advertising heavily in the Negro newspapers, including, of course, the Chicago Daily Defender. For your preliminary information, we are enclosing copies of reviews of "Gone Are the Days!"

Cordially,
HAMMER FILM CORPORATION
Thomas Hammer

Marie Torre Invokes Public Opinion But Police Raid Theatres Instead

Pittsburgh, Nov. 26.

Marie Torre, who slashed at the moral content of "Irma La Douce," "Cleopatra" and "Carpetbaggers" in recent telecasts over Pittsburgh's KDKA-TV, has exhibits in Pitt vexed over her latest diatribe against sexy movies. Prompted by the banning of "Promises! Promises!" which she reported in straight reportorial fashion, she followed it up on Thursday (14) with an attack against screen erotica, the exploitation of some newspaper ads and even the grammar of copywriters.

She gave six minutes of exhortation against "movie producers who prey on immature minds of all ages . . . 'If you're a regular reader of the movie ads in the newspapers, you're no doubt aware what they're not telling just boy meet girl stories, anymore.'"

Miss Torre then repeated her attack against "Irma La Douce" and said, "Billy Wilder resorts to this form of advertising humbugger with 'This is an ad for 'Irma La Douce' about prostitutes . . . A story of passion, bloodshed, desire and death. Everything, in fact, that makes life worth living.'"

"Well," said the critic, "It's obvious that those advertising people don't know what makes my life worth living."

"But then," she said, "I read an ad on 'Life and its Secrets' which said 'You'll gasp, you'll shriek—you'll cry—you'll feel weak—many will faint—Don't come alone—shocking beyond description.'"

"I read this incredible ad and I thought to myself—maybe it's time to look into these film features."

KDKA was bombarded with hundreds of phone calls and, according to station sources, all favorable. With the phones continuing to ring, producer Al Primo decided to run the tape on the evening "World Tonight" and again the switchboard lighted up.

Miss Torre was asked if her report had been motivated by a desire to arouse public opinion on nude films or to have the offending exhibitors arrested. She said her reason did not fit into either category. She said, "I went to the Drive-In as a reporter . . . not as a moral arbiter or social critic. I merely described in my report what took place at the drive-in . . . the shocker on screen, the hawking of paperback on sex and the Family Rhythm Calendar, and the snickering teenagers in the audience."

Miss Torre had the exhibitors of films of questionable taste quaking in their boots when she first went on the air at KDKA with her blast at "The Wrong Rut" and

"Life and its Secrets" the day that "Promises, Promises" was pulled out of the Art Cinema after police officials and an assistant district attorney recommended the action to exhibitor Morris Rubin.

The next day, sans warning, police swept down on the Camera-phone Theatre and arrested the owners, George R. Luther and Royce Adams, who had just bought the house. This was apparently in contrast to the method used by Ohio officials who have arrested managers and other employees but laid off the owners and reputedly causing bad employer-employee relations.

Miss Torre was back on the air blasting. She said, "The movie exhibitors are up in arms, of course, and the same goes for newspapers which carry the blaring ads from purveyors of girly-girly movies. The defense of these people is 'freedom of expression' and 'censorship' but I don't believe that either applies in the case of lewd motion pictures."

She flashed on the screen the amusement pages of the Pittsburgh papers before and after her expose and showed how flamboyant the ads were before and how they had been toned down.

"In this country," she said, "we have freedom of speech. But is a man allowed to stand on a street corner and shout obscenities. He'd be arrested. We have freedom of action, but can two people enter into a sex act in the street?"

"As this morning," she continued, "mail reaction to my report is well over the 350 mark, and there have been more than 300 phone calls clocked by our switchboard . . . all of which would indicate public dissatisfaction over the loose morals exhibited in movies."

"I think it behooves a reporter to air situations and conditions that are of such public concern."

Harry Hendel, head of the Western Pennsylvania Theatre Owners Association, went on "The World Tonight," which Marie shares with Tom Finn and Al McDowell and defended the industry stand on the issue and stressed that free speech must be maintained for the continued growth of all media of expression.

'Mad' Into Frisco Dec. 18

San Francisco, Nov. 26.

Opening date of "Mad (4) World" at the Oroheum here has been set for Dec. 18. As usual with Cinerama local prems, it'll be a benefit for the San Francisco Press Club.

First ticket for the premiere was sold in Union Square to Mrs. Charles Black (Shirley Temple).

Set Third Project For U's 'New Film Horizons'; Hutton-Ruddy's 'Daffy'

Universal's often discussed but little seen "New Film Horizons" picture talent development program now has a third project on its schedule. Sponsored by the studio and Marlon Brando-Walter Seltzer's Pennebaker production company, it is called "Daffy" and will give filmmaking starts to director Brian Hutton and producer Al Ruddy.

Hutton had previously worked in legit, staging some productions off-Broadway and in Los Angeles. In the latter city he directed the local production of Jack Gelber's beatnik-and-dope tale, "The Connection." Ruddy, a former architectural student at the U. of Southern California, served for a year as a production observer at Warner Bros. "Daffy" screenplay is by Les Pine from a story by Ike Jones and himself. It is skedded to start production early next year, according to Pennebaker execs.

Universal first discussed the "New Film Horizons" plan early last spring, with statements by production v.p. Edward Muhl to the effect that the company was going to initiate a practical training program for the development of new writers, directors, actors, producers et al by the production of low-budget but "quality" films using the services of these budding film people. This output was to supplement Universal's regular sked of major-budget productions.

So far, three pictures under the program have been announced, including "Daffy." The other two are a filmization of Barbara Tuchman's Pulitzer Prize-winning novel "The Guns of August," now being readied by Nathan Kroll and Lawrence White, and "Andy," an original screenplay by Richard Sarafian which he is to produce and direct as well. None have actually begun shooting.

Foy Chairs Freed Feed

Hollywood, Nov. 26.

Byran Foy will chair the Screen Producers Guild 12th Annual Milestone Awards Dinner, honoring Arthur Freed.

Set for March 1 in International Ballroom of the Beverly Hilton Hotel.

New York Regents Still Persevere Though 'Knocks' Decision Discourages

Albany, Nov. 26.

Last week's 4-1 decision by Appellate Division, Third Department, annulling the determination of the New York State Regents that "A Stranger Knocks," made in Denmark, could not be licensed, unless two sexual scenes were scissored, will be appealed to the Court of Appeals, the State's highest.

Chancellor of the Regents Edgar W. Couper, of Binghamton, made this decision during a prolonged exchange, on film licensing and classification, between him, State Education Commissioner James E. Allen Jr., and newsmen, at a conference Friday (22)—immediately following the monthly session.

Allen, in answer to questions, declared that the Education Department will be "more aggressive" in its push to win enactment by the Legislature of a classification bill at the session convening Jan. 8.

A N. Y. Herald-Tribune correspondent commented that it had been intimated on Capitol Hill no film or classification measure had been passed, because the Department did not "lobby" for adoption.

Joint Legislative Committee on Offensive and Obscene Material, chaired by Assemblyman Luigi R. Marano, Brooklyn Republican, sponsored "advisory" classification measure at 1960-61-62-63 meetings of Legislature. In the first three years, such a proposal passed the Assembly, after debate, but died in a Senate committee.

The past year, no-penalty act was set to be adopted by Lower House, when Chairman Marano moved to recommit it. He did so, after accepting the offer of "help" by the motion picture industry—through MPAA. The Association agreed to expand coverage of "The Green Sheet" to include films not holding Production Code Authority seals. Also, to increase publication's circulation.

During the discussion between newsmen, the Chancellor and the Commissioner, sharp queries on the latter's attitude toward the present weakened (by U.S. Supreme Court decisions) licensing law, on "censorship" generally, and on classification were put.

Both officials agreed that they opposed "censorship," but they had been given the responsibility of administering the film licensing statute and bore a moral obligation to "protect school children and the young" against exhibition on the screen of "obscene" product and "exploitation of sex."

Both men felt that too many pictures falling within these broad categories were being released and exhibited.

Chancellor Couper confessed "frustration" over the fact the Regents are being "forced," by court decisions to license films they once would have rejected.

"Our batting average in the State courts is good," observed Allen, "but in the Supreme Court, we are at the bottom of the class."

Inside Stuff—Pictures

Frank Perry's "Ladybug" was delivered ready for screening to United Artists under its original budget, finally costing \$320,000, Perry stated. It took exactly nine months from the time of the project's inception to its completion. UA is releasing it next month. Meanwhile, "Lisa" is now playing off in Europe and Perry and wife Eleanor Perry, who scripted both "Lisa" and "Ladybug," recently returned from overseas and a plug tour for the pix.

The couple was to have done a feature for 20th-Century Fox next but that's off. It was to have been a filmization of the novel "Incense To Idols." They had begun work on it but found it too problematical and dropped the project. As of now they have no definite plans for what will be next but they have a deal with UA to make another feature. In connection with "Ladybug," Harcourt-Brace will publish the script and some notes by Mrs. Perry to be called "Notes from Gradyville" (scene of the filming).

A. H. Blank, Des Moines leading philanthropist and longtime theatreowner (Tri-States and Central States Theatres) has offered the city \$150,000 to build a children's zoo here. The zoo would occupy two acres on a 138-acre tract on the site of the old Fort Des Moines army post. Earlier, showman donated substantial funds for the Raymond Blank Memorial Hospital, the Child Guidance Center, a health center at the Boy Scout Camp Mitigawa, and the YMCA. The Raymond Blank Memorial Hospital is a children's hospital and Blank now declares he wants to contribute to not only the sick and needy children, but also to children who are in good health and happiness.

Samuel Bronston's "55 Days At Peking" is doing hefty biz in its opening engagements in Japan where Allied Artists, its domestic distrib, is releasing. During its first 17 days in four Tokyo theatres and three houses in Osaka, the picture netted a reported \$239,560, a big tally for the area. Another Bronston epic, "El Cid," which AA is distributing throughout the Western Hemisphere, is hitting a hot boxoffice pace in Mexico City. At the Diana Theatre there the pic netted \$66,284 in its first 18 days, SRO all the way it's reported.

"Letters of Scott Fitzgerald," published by Scribners at \$10, contains the late writer's letter to Joseph Mankiewicz. As characterized by William Styron in his critique for the N.Y. Review of Books this letter was "wheeling, imploring, cajoling—attempts to persuade the producer to restore Fitzgerald's original touches to the script of a movie." Styron finds the plea "almost insupportable in its degradation" to a once celebrated novelist. Wrote Fitzgerald: "Oh, Joe, can't producers ever be wrong? I'm a good writer—honest."

Mrs. Paula M. Love, curator of the Will Rogers Memorial in Claremore, Okla., is building up the records by tracing the cowboy comedian's career back to his 1905-6-7 vaudeville days which are backstopped by several scrapbooks he left. Mrs. Love is microfilming other records from the N.Y. Times, VARIETY, etc.

Murray Hill, in Manhattan, where "Lilies of the Field" is playing, giving 50% discount to the clergy. Pic theme has Sidney Poitier vs. group of German nuns in building of chapel in Arizona desert and is pulling surprising percentage of Negroes who delight audibly in Poitier's independent stance as a free man (and a Baptist, at that) in the role he portrays.

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There's Gold In Them Thar Hills— Being Dug Out by German Westerns

Frankfurt, Nov. 26.

They laughed when a German producer went to Yugoslavia to turn out a "western," starring ex-Tarzan Lex Barker. And they howled at the filmization of German westerns based on the cowboy heroes, dreamed up 70 years ago by a German novelist who never saw the real wild west—author Karl May.

But the producers are now the ones to scream with laughter—as they haul in German marks, the Italian lire, the French francs and those good solid American dollars.

Ranking as four of the biggest films due to come out of the wild west—of Germany, that is—are:

1. "River Pirates of Mississippi," based on the Friedrich Gerstaecker novel written in 1848 and directed by Juergen Roland.

2. "Winnetou the First," based on a novel written in 1893 by Karl May, directed by Harald Reinl, and ready for Christmas prems in this country.

3. "Old Shatterhand's Biggest Adventure," another filmization of an ancient Karl May cowboy chaser.

4. "Last of the Mohicans," a German version of the novel written in 1826 by James Fenimore Cooper, also to be directed by Harald Reinl.

And the film that started all this shootin' flurry, of course, was "Treasure of the Silver Sea," the Barker western shot in Yugoslavia that got 'em all cowboy and Indian crazy.

Forty-one-year-old German producer Horst Wendlandt was riding the Edgar Wallace wave, of re-making detective stories, when he was hit with the notion that the best-selling novels for the young folks in West Germany were the old westerns turned out by Karl May, in the last century.

'Treasure' Started It All

And "Treasure," his first attempt at filming one of the out-of-date horse hero stories, came out just about a year ago. And it proved the biggest grosser of all the post-World War II German films. In its first three months, the film made up its production costs, which ran to an unseemly high of nearly \$1,000,000. Film likely will be the biggest grosser in the country this year; followed by a German comedy called "Kohlhiesels Daughters."

To date "Treasure" has been bought in more than 60 European, Asian, African and South American countries. In Italy, it grossed \$60,000 in four weeks. In Austria it's the biggest success since the end of the war, even out-grossing the former topper, the Romy Schneider starrer, "Sissy."

War of the Westerns

In the current "War of the Westerns," all the hard-hit German producers in search of a little quick money are trying to turn out something similar. And the battle is on to see who can draw the fastest gun—with Karl May, 70 years later, still in the lead.

Competing German producer Arthur Brauner is trying to jump astride the same horse by taking Lex Barker to appear in "Old Shatterhand's Greatest Adventure," a hogepodge story based on the Karl May-created figure.

Meanwhile, Wendlandt is going around the world on his quick cleanup with the "Treasure." He's sold it to the Russians, and also sold (to an as yet undisclosed buyer) in the U.S. for what he claims is the highest price ever paid in America for a German film—\$100,000 cash plus a split of the profits.

Not only that, but he's raised so much Yank interest that Metro is going to film a western sequel called, "Winnetou Two" as a co-production with Wendlandt next year.

Montenegro Film Unit In Talks With Soviets

Belgrade, Nov. 19.

Talks are underway between the Lovcen-Film, serving the Republic of Montenegro, and a Soviet film delegation, headed by Vasilij Cvirkumov, director of Kiev Film Studio. Group took real interest in several screenplays which could be used as coproductions.

Lovcen-Film director accompanied the Soviet delegation to Titograd, the main town of Montenegro where the talks will be concluded.

'Ben-Hur' on General Release in Gt. Britain

London, Nov. 26.

"Ben-Hur" (MGM) goes out on a grind policy on general release on the ABC circuit, starting Dec. 15. It also will return to the Empire, Leicester Square, Metro's West End showcase, for a three week-run, opening Dec. 19, following the current Garbo season.

The general release will mark the first occasion on which the Metro epic will be shown at normal admission prices, and on continuous run. All previous engagements, both in London and the provinces, have been hardticket.

After the general release has been completed, "Ben-Hur" is to be withdrawn from circulation for several years.

Yank Who Starred As An Italian in Italo Films Now Eyes Video

Rome, Nov. 19.

An American-born actor of German descent, who's become a major star and shaped a new career for himself by playing Italians in Italian films, now hopes to break back into the U.S. market via a role in an Italian television production. That's the capsule story of Frank Wolff, the Yank thesp who Italo audiences are still unconvinced isn't really a local boy.

In the short three years since he first arrived in Rome, Wolff has starred in "Salvatore Giuliano," prizewinning film in which he played Gaspare Pisciotta, has played Count Clano, Mussolini's son-in-law, in "The Verona Trial"; portrayed a Neapolitan resistance fighter in Italy's 1962 Oscar contender, "Four Days of Naples"; and filled the boots of a South Italian shepherd in "The Demon," a local item which was banned by the local censor after winning plaudits at the Venice Film Fest.

As a change of pace, Wolff then played an Armenian in Ella Kazan's still-unreleased "America, America," shot in Greece.

New Cathay Situations

Singapore, Nov. 19.

Cathay Organization, which already has two theaters in Seremban, capital of Negri Sembilan State, Malaysia, is currently building two more theatres there, both expected to be completed before the end of the year.

Two new theatres will be the Ruby and the 820-seat Odeon. Latter will specialize in English language pix and both will be air-conditioned.

\$28-Top Ticket For Johannesburg Opening of 'Cleo'

Johannesburg, Nov. 26.

Charity premiere here Dec. 13 of 20th-Fox's "Cleopatra" at His Majesty's Theatre will provide the climax of a six-month-long celebration of the Golden Jubilee of African Consolidated Theatres. Latter, founded in 1913 and acquired by 20th-Fox in 1956, is far and away the largest entertainment complex in South Africa.

Some 1,200 Johannesburg socialites will pay \$28 a seat each to view the parent company's spec-of-specs, with all proceeds going to the African Children's Feeding Scheme. The "Cleo" launching follows the release of a specially selected series of Jubilee pic, including "The Great Escape," "The Birds" and "Lawrence of Arabia," which started in July.

African Consolidated Theatres (originally known as African Theatres Trust) was creation of I.W. Schlesinger, pint-sized dynamic, American-born financier. In 1956 the chain of 114 filmhouses plus buildings like Johannesburg's His Majesty's and Broadcast House and the long established Boswell's Circus were sold to Fox for \$28,000,000 in the biggest theatrical property deal ever clinched here.

Belgrade 'Girl' Near End

Belgrade, Nov. 19.

Film crew of the Tivoli film producing house in Vienna is nearly finished shooting the feature pic "The Girl Who Fascinated."

Leading roles are in hands of Austrian film actors, including the comedian, Paul Herbig, Helmut Hrom, Helga Lechner and Uta Levi.

Int'l Bureau Spots Cinema Recession

But Boxoffice Recovery in U.S. Seen as Film Theatre Biz Still Lags in Europe

Paris, Nov. 26.

Statistics on the general state of film industries around the world depicted recessions in Western Europe, stabilization in the U.S. and extensions in Asia, Africa and Oceania. That's the report of the Bureau of International Cinema. There are now 220,000 hardtops in the world, the survey shows, with 16,000,000,000 patrons attending annually. Total gross is figured at \$25,000,000,000.

Overall, this reflects little change because biz has slacked off in some areas and picked up in others. Actually grosses went up a bit recently because admission prices were hiked.

BIC claims that attendance has fallen constantly in Western European markets which declined about 33% in the last seven years. Since last year, Italy was off 1.7%; France, 8%; Britain, 10% and West Germany, 15%.

Figures also show this last fiscal year with an attendance of 728,000,000 in Italy, with a \$210,000,000 gross; France with 297,000,000 and \$140,000,000; West Germany 433,000,000 with \$180,000,000 and Great Britain 415,000,000 and \$170,000,000 in gross. All of Europe took in \$950,000,000.

U.S. Out of Doldrums

U.S. was felt pulling out of the doldrums with a 5% rise in attendance this year. South America had gone up 15% in admissions over the last five years with a rise in take, too. But money troubles and freezing of coin did not help

European take from this area.

Japan was off due to tv but other Asiatic countries had jumped up enormously (as much as 50% in spots) over the last few years. Africa was higher, too, as well as Oceania.

2,500 pic were made worldwide this past year which was 10% less than five years ago. It was felt that the general fall in filmgoing, and devaluation in main film markets and filmmaking countries, led to a falling off in production in many countries. Japan had 370 pic, Italy 226, U.S. 145, with 80 made abroad, France 125, Russia 104, Great Britain 71, Argentina 60, West Germany 63, Mexico 56, Switzerland 16 and Austria 16. These were the production figures for the last year.

So production dwindled in all main filmmaking countries, according to the BIC figures. West German production had fallen 40% in five years, the U.S. made only a third of the pic it made 10 years ago, while Japan was down to 350 from 500. And total features in circulation were down 10% all over the world.

BIC report summed up that each year the grossing films were more restricted, if they made more than heretofore. Too many other films made less than of yore, and especially those fillers which at one time were the basis of the film industries.

It was felt this was brought about because the public was getting choosy and no longer went just to go to a film but picked what it wanted. It also seemed

International Sound Track

London

To celebrate the completion of Tony Hind's 50th film Hammer Films boss James Carreras organized a gimmicky dinner in a macabre setting at the Savoy Hotel. Guests were greeted by girls dressed in shrouds who subsequently turned into bats, and all diners were presented with vampire cloaks with red satin linings which had to be worn through the meal. Table places were decorated with luminous skeletons and the room was decorated with coffins and the other tricks of horror film trade. Production started on the new Mirisch film "A Shot in the Dark" at Metro-British studios last week, with Romy Schneider in the role originally slotted for Sophia Loren opposite Peter Sellers in this Blake Edwards production and also in the cast are George Sanders, Herbert Lom, Graham Stark and Tracy Reed.

Norman Wisdom's new comedy, "A Stitch in Time," is scheduled for Christmas release. It is being distributed through Rank. "The Servant," directed by Joseph Losey, and one of the three films representing Britain at the last Venice Festival, opened to rave reviews from the London critics. It is currently on a prerelease run at the Warner Theatre. The Metro-Cinerama presentation, "How the West Was Won," is now grossing an average of \$280,000 per month in only five U.K. situations. It has been running for more than a year at the Casino in London and is now also playing in Glasgow, Newcastle, Manchester and Birmingham. Jack Train has joined the cast of "Catacombs," a Parroch-McCallum Associated Producers venture, with Gary Merrill starred. It is the third subject under the recent deal between Jack Parsons and Robert L. Lippert, and is their second for British Lion release.

Paris

Marcel Blistene, who directed some of the late Edith Piaf's first films, now compiling a documentary on her life and work via excerpts from her pix, photos, tv films on her singing etc. It will be full length and called "Au Revoir Edith." Fritz Lang's first made-in-Hollywood pic "Fury" (MG) getting a first-run arty re-release. Michael Cacoyannis in after visits to Rome for talks with Anthony Quinn and huddles with thespes in London and Paris. All this is for his forthcoming pic "Zorba The Greek" which he will shoot in Greece in English and Greek starting next March 8. United Artists produces and distributes worldwide. Comic Darry Cowl will write, direct and star in "The Jealous One" which Jules Borkon produces. 50 prints will be used for the first release of Yves Roberts "Behet Et L'Omnibus." Roberts made the surprise hit of two years ago "The Button War." This is also a moppet pic. "Freud" (U) will be released here with the title "Passions Secretes." It seems John Huston's pic opened in Germany with the "Freud" title to poor biz and then did better when it was changed to "Secret Passions." Jean-Claude Brialy and Anna Karina set for the first sketch of "La Ronde" which Roger Vadim begins next month for producers Robert and Raymond Hakim. And Brialy leaves the cast of the hit local legit version of Norman Krasna's "Sunday in New York" to fulfill this and several pic chores. 20th-Fox investing in several local pix for distribution in different territories. One pic "Le Gros Coup" (The Big Job), with Hardy Kruger and Emmanuelle Riva, was saved by 20th when production stopped due to financial difficulties. 20th also has a musical pic by Jacques Demy "Les Parapluies De Cherbourg" for the French-speaking areas only while local producer Gilbert De Goldschmidt has world distrib sales rights. And 20th completely backed and will distrib the film version of Felicien Marceau's play "La Bonne Soupe" adapted and directed by playwright Robert Thomas as his first pic. Director Pierre Kast to try his hand at a 20 minute sci-fi animated pic "La Brulure De Mille Soleils" (The Burn of a 1,000 Suns) about an earth man in love with two women from the galaxies. Drawings will be done by sic-fi mag illustrator Brian Lewis.

Rome

Rosanna Schiaffino unable to attend London premiere of "The Victors" because of advanced start of "The Cave," which Edgard Ulmer directs in Postumia, near Trieste, for Martin Melcher; Brian Aherne, John Saxon among other members of cast. Michele Mercier episode in "Love in Four Dimensions" retitled "Love and Death" and is based on Guy de Maupassant short story. Armando Trovajoli, musician husband of Pier Angeli makes pic acting debut playing rich industrialist in Vittorio DeSica's Embassy release, "Yesterday, Today, and Tomorrow."

"Rogopag," the Alfredo Bini production banned by censor last season, returns to local screens with recently-granted okay and new title: "Let's Wash Our Brains." It was screened at New York and London Film Festivals. Francesco Rosi, whose "Hands Upon the City" won Venice Grand Prix this year, planning pic in Spain next year. Italy repped at Acapulco Fest by five pic: "8½," "Il Diavolo," "The Leopard," "Mafioso" and "Hands Upon the City." Ugo Tognazzi stars in upcoming Antonio Cervi pic to be shot in the U.S., "Scoperta dell'America" (Discovery of America).

Sancro Film has set Antonio Pietrangeli to direct "The Magnificent Cuckold," which Diego Fabbri is scripting with director's collaboration; also for Sancro, Ugo Tognazzi, who stars in "Cuckold," directs and acts in "La Grande Seccatura" (The Great Nuisance), from story by Dino Buzzati. Milan pic critic Morando Morandini on other side of fence: has part in Bernardo Bertolucci's new pic, "Before the Revolution."

Berlin

Lineup of new U.S. releases here includes "The Ugly American" (U), "Spencer's Mountain" (WB), "The Condemned of Altona" (20th), "The Leopard" (20th), "Follow the Boys" (M-G) and "Buffalo Bill" (20th). 20th-Fox reports that its "Cleopatra" made a better biz of 55% than "Ben-Hur" within the first week in Berlin. In Duesseldorf, "Cleopatra" was 51% better than "Ben-Hur" with regard to first week's biz. The festival committee of SPIO, top organization of W-German film industry, met here to discuss plans and problems of the 1964 Berlin Film Festival. Rock Hudson reportedly will come to Berlin for a tv appearance in January. W-Berlin's traditional Press Ball will be held Jan. 18 at Palais am Funkturm. Local Hilton Hotel (Berlin Hilton) celebrated its fifth anni with a reception. Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" will have its local preem Dec. 19 at Capitol. Heidi Bruehl, title role player of "Annie Get Your Gun" here, and American actor Brett Halsey disclosed their engagement. American dancer-actor Dick Price has a role in "It Was a Pleasure" which Imo Moszkowicz directed for Nora-Film. Istvan Bekefy and the late Hans Jacoby wrote script. Esther Ofarim, of Israel, has the female lead in the afore mentioned pic.

they now went to pix that could not be duplicated on tv like big-scale spectacles, more daring and outspoken treatments of unusual themes and comedies.

Besides this, films were hampered by growing production costs, heavy taxes, difficulties in remitting monies between countries, admission price freezes in many countries and the growing competition of other forms of entertainment as well as growing afflu-

ence leading to more household appliance and car buying than filmgoing.

BIC did not go into alleviating factors or give panaceas. It did feel that certain films drew more than ever and films were still the leading mass medium if beset by troubles. But it was inferred that more stringent production, less taxes, more aid and freer distribution could help films find an even keel again.

Move Towards Bigger Budget Films On Upbeat in Britain, Prods. Admit

London, Nov. 26.

The transition period through which British films are now passing may transform the outlook of filmmakers. Under present day conditions, the indigenous production of the type, for example, made famous by Ealing, is a questionable prospect, and the move towards bigger budgeted pictures, with wider international possibilities, is on the increase.

This is the combined view of Michael Relph and Basil Dearden, who have operated in tandem, as a producer and director partnership, over many years. After a long and successful run in modest bracket production they have now moved into the big international league. They have just completed the first in a three-picture deal for United Artists. This is "Woman of Straw," starring Gina Lollobrigida and Sean Connery. It's due for release in the spring of 1964.

Their next subjects have yet to be determined, but will be discussed at a meeting during the week when UA's David Picker arrives in London from New York. Meantime, Relph and Dearden are high on the co-operation received from UA, and the fact that an alliance with such a major provided 100% financing for the \$1,700,000 budget, without the need to seek end money through the National Film Finance Corp.

Both Relph and Dearden agree that the type of film on which they had built their reputation now would be almost impossible to promote, though they were substantial b.o. successes not so long ago. As one example, they cited "Sapphire," which cost around \$400,000 to make and had grossed over \$1,000,000 in the U.S. alone. Another was "Victim," the official British selection for the Venice Film Fest a couple of seasons back, which was also a substantial earner domestically and in most overseas territories. They frankly admit, however, that their last venture, "The Mind Benders," was disappointing.

Under their United Artists contract they are free to accept outside commitments, though they recognize that in the present climate the prospects are far from rosy. Within today's very narrow limits an independent, if he is lucky, has the choice of a deal with one of the two British majors, or one of the American majors. The alternative would be to work in association with one of the independent groups and face the hazards of a long delay between completion of production and eventual release.

'Mad World' Will Preem In Four German Cities Within Next 3 Months

Berlin, Nov. 19.

"It's a Mad World" (UA) will open in at least four German cities within the next three months. This makes Germany the most important foreign country with regard to that "Mad World." With the exception of England, which has two cities (London and Birmingham) coming along with the Stanley Kramer comedy in December, all other foreign countries that are going to show it within the next three months have only one city.

Film opens Dec. 19 at Berlin's Capitol Theatre, regular Cinerama house here, and also has openings at the Grindel Theatre in Hamburg and Kruegerhalle Theatre in Essen the same month. Fourth German opening will be at Tonhalle Theatre in Dusseldorf next February.

Incidentally, "Mad World" has pre-publicity in this country. Big lineup of German newspapers has had substantial reports on the film's press preview on Nov. 3 in Hollywood. United Artists had invited seven German pressmen to Hollywood.

German scribes were surprised about the remarkable activity in Hollywood, in fact, they hadn't expected so much activity. Big compliments went to Universal City and Disneyland ("greatest show on earth" for many).

Visconti May Direct 'Agony' for 20th-Fox

Rome, Nov. 19.

Director Luchino Visconti, who reveals he's considering an offer from 20th-Fox to direct "The Agony and the Ecstasy" in Italy next spring, is setting up his own production company with which he intends to enter into profit-sharing deals with producers with whom he works from now on.

Visconti also announced here he's no longer making an episode in "The Bible" for Dino DeLaurentiis, though his previous deal with the producer for a pic version of Albert Camus' "The Stranger" still stands. Also on his slate is "The Nun of Monza," for Carlo Ponti.

Currently, the director is preparing a film to star Claudia Cardinale for producer Franco Cristaldi, with Suso Cecchi D'Amico and Enrico Medioli now shaping script. Regarding his Irish-sharing "coproduction" deals, Visconti says: "I feel it's more than just and honest for a director to share in the risks—as well as the profits—of a project."

Columbia-BL Deal Extended

London, Nov. 26.

The deal between Columbia Pictures and British Lion, whereby both companies distribute their product in the United Kingdom under the banner of BLC Films, has been extended for a further three years. Contracts for renewal are being drafted and signatures will be appended in the next few days.

The original deal was concluded in March, 1961, and the extension was agreed during Mo Rothman's visit to London last week for the preem of "The Victors." Apart from his vice presidency in the parent company, Rothman is also chairman of the board of directors of BLC Films.

FOREMAN ON 3-MONTH TREK FOR 'VICTORS'

London, Nov. 26.

Having launched "The Victors," with a bigscale Royal premiere at the Odeon, Leicester Square last Nov. 18, producer-director-scripter Carl Foreman took off over the past weekend (23) for Hollywood on the first leg of a three-month schedule which will take him to the Far East, Scandinavia, and to key cities of the U.S.

After a week in L.A., Foreman will go to Chicago for a 48-hour stopover before heading for New York, where he is due Dec. 1. A week later he will take off for Tokyo preem. He is due in Stockholm for the Royal Gala there Dec. 13 and for another royal show in Copenhagen the next day.

He will return to N.Y. in time for the Manhattan preem on Dec. 19. Then Foreman goes back to L.A. for the Hollywood opening. After the Christmas break, he starts a round of personals in key cities coinciding with the opening of the pic.

At the London gala, which was in aid of the British Empire Cancer campaign, the lineup introduced by Prince Philip and the Duke and Duchess of Gloucester included several stars of the film, among them Melina Mercouri, Peter Fonda and James Mitchum. The presentation list, in addition to Foreman, included Alexander Baron, author of "The Human Kind" on which "The Victors" was based; Sol Kaplan, who composed the score, and Sidney Cohn, head of Foreman's Highroad Productions.

Alvala & UA

Belgrade, Nov. 19.

At the studio of Kosutnjak, Alvala-Film is cooperating with United Artists in the production of "Suspicious Patriots."

Raff Vallone, Mickey Rooney, Stewart Granger and young Yugoslav film-player Spela Rozin are starred.

Oppenheimer Nets Real Life Shots for Feature

Tokyo, Nov. 19.

A combination of luck and political insight netted coproducer Peer J. Oppenheimer prize footage for a feature pic he's making with Marshall Thompson for MGM set in and around Saigon. On a global swing, Oppenheimer was stopping briefly in the South Vietnamese capital to explore the safety factors of lensing there. He was at the Hotel Caravelle, several blocks from the president's palace, when the military coup erupted.

"We got a lot of excellent footage which will fit into the film," said Oppenheimer in a one-day layover here. "We just happened to have cameras ready."

Oppenheimer rushed back to Hollywood to get the production wheels in motion while the subject is of red-hot timeliness.

Russo Director May Complete 'Viva Mexico'

Paris, Nov. 19.

Grigori Alexandrov, Russian film director, filming a documentary in Switzerland called "Lenin in Switzerland," on Lenin's eight-year stay there, is reported planning to edit the unfinished film of the late Sergei Eisenstein, "Que Viva Mexico."

Alexandrov was Eisenstein's assistant and worked closely on the script with him. His idea was not to make a definitive version but to finish it in the spirit and outlook of Eisenstein. The great theorist and filmmaker ("Potemkin" and "Ivan the Terrible") shot miles of footage in Mexico over 30 years ago backed by Upton Sinclair.

Misunderstandings had him going back to Russia and never receiving the footage to cut it. Three pix were hacked out of it "Thunder Over Mexico," "Time in the Sun" and "Death Day" by three people, Sol Lesser, Marie Seaton and Kenneth Anger.

Alexandrov said it was a major tragedy for Eisenstein and he had been planning to do something about it for years. He said he would go to Mexico to shoot a few linking scenes on some unchanged villages. Eisenstein had wanted to give a look at 4,000 years of Mexican life and history in his film by stories, incidents and pictorial aspects.

Alexandrov would add an epilog and prolog to explain things and also take into account the changes in Mexico since the footage was shot. He hoped to get more than 23,000 feet of negative, now housed with the Museum of Modern Art in N.Y., as well as whatever he can from other sources.

French Minister Raises Hopes For Continued Film Aid or Tax Cuts

Paris, Nov. 26.

Culture Minister Andre Malraux gave private film and legit people some hope for needed new or continued aid after a talk before the National Assembly on culture in general and the modes of expression in particular. Malraux spoke during a debate on the coming budget.

Even if the monies allotted for so-called cultural matters, under which show biz figures are infinitesimal, Malraux felt it worthwhile to make some point about national patrimony and the cultural destiny of France. The sum comes to about \$55,000,000 of the total \$18,500,000,000 budget.

Malraux talked of the need to have France underwrite the continuance of mankind's cultural destiny. This was in line with the De Gaulle line of French prestige but also intimated that a falling off in French foreign impact, via films and theatre, may have had something to do with it.

Sorely taxed film and theatre people were quick to infer that this could at last herald a long-promised tax cut as well as meaning that French Film Aid would

Films Council Defers Any Action On British Film Quota Increase For Dec. Meet, May Wait Till '64

London, Nov. 26.

'Naples' Finally Okayed For German Playdates

Frankfurt, Nov. 26.

It took three appeals and a battle sustained by the West German press for Metro to win the okay from the West German Film Censorship Board for its Italian pic, "Four Days of Naples." In its final appeal, which just came through, the film finally made it without any censor cuts. The age limit to which the film is restricted is for over 18 only.

Film has been part of the West German film censorship struggle for months, with the press demanding that the German public be given a chance to see the film that has stirred up such a furore in other countries. West German film censorship board formerly rejected the pic in toto. Allegedly this action was taken following the "suggestion" of a West German Federal Office for Trade, which it was recently revealed has the unusual powers of pre-screening films that come from Communist countries or which might present the West Germans in an unsavory light.

Takeover Bid Of Glasgow Houses

Glasgow, Nov. 19.

A surprise takeover bid of the two leading city cinemas, the Embassy and La Scala, has been made here without the consent of the company chairman, Sir Alexander King, leading cinema magnate. The move is likely to lead to closure of the Embassy and will be a threat to the future of the city-center La Scala. The bid came from the London investment company of Scottish & European Finance. The firm already owns 41% of the shares of Glasgow Photo Playhouse, the owners of the two cinemas.

Sir Alexander King, chairman of the cinema company, said: "No approach was made to me about the takeover. The first I knew of it was when I was told of the announcement by telephone. I am calling a meeting of directors to discuss it."

In the formal letter to shareholders, it was revealed that the Embassy Cinema was about to be sold for \$240,000 to a property development company. The bid puts a market value of 660,000 on La Scala, which is situated in one of the highest-valued sites in Glasgow.

The campaign to raise the British Film Quota to 50%, initiated by the Federation of Film Unions, is in abeyance for at least a month. That is the inevitable interpretation of the decision taken at last Monday's (18) meeting of the Cinematograph Films Council, when it was decided to defer consideration until the next session in December.

In leading trade circles, it is considered unlikely that the Films Council will be prepared to make a recommendation, either one way or another, until its meeting in the New Year, when it will give consideration to its sub-committee's report on monopoly practices in the industry. That report, issued in the summer, is still being examined by individual trade groups and will be a major item on the agenda of the five trade associations meeting in December.

Though there appears to be little likelihood of agreed trade reaction, there is a desire in some sections of the industry hierarchy to respond to the Films Council committee challenge to find some way out of the present impasse. But significantly, even the producers seem to be divided among themselves. While some favor a third circuit and a higher Quota, others seem to be prepared to settle for the principle of fewer and bigger pictures.

But while another month must elapse before the Films Council meets again, there is evidently going to be no let-up in the agitation among independents for a better deal. Significantly, Sir Michael Balcon, who was among those participating in a recent BBC-TV "Panorama" program on the British film crisis, has written to the editor of The Times on the need for shock treatment to bring relief to the industry. And also urging the president of the BOT to ignore the recommendations of the Films Council sub-committee to act immediately on the evidence.

Of the Films Council report, Sir Michael says it illuminates the dangers in the present structure and provides conclusive evidence of intolerable trading practices. Unhappily, having given a diagnosis, the patient is asked to prescribe for himself. The sickness having been induced largely by too much power being vested in too few hands, the patient is not in a position to do so, he comments.

2 British Majors Using Power to Hobble Freedom In Film Biz—Boulting

London, Nov. 26.

Roy Boulting, independent producer and a director of British Lion Films, charges the two British majors with using their enormous power to "extinguish the last vestiges of freedom, competition and independence within the British film industry."

In a letter to the Financial Times (the British equivalent of the Wall Street Journal), the producer challenges the remarks made a week earlier by D. J. Goodlatte, managing director of the Associated British circuit, who suggested that the present critical situation could be attributed to the "lack of foresight" by producers in financing more films than the market could absorb.

Yet only a month ago, says Boulting, both Associated British and Rank were opposing the suggestion of an increased Quota for British films on the grounds that not sufficient films were being made to justify such a step. "Yesterday, too few; today, too many. Whose foresight is Goodlatte talking about?" the producer asks.

Boulting avers that Rank and ABC act as two millstones which, by delaying the showing of independent films by long periods up to a year and reserving the best dates on the circuit for their own product and that of their associate distributors, "relentlessly grind the life out of the independent filmmaker. And, at the same time, extinguish the final flickers of competition and free enterprise."

Television Responds With Its Finest Hour

By GEORGE ROSEN

One of the worst hours in the nation's history has produced television's finest.

Ironically, it took the killing of a President to awaken tv to its fullest potential of service—a service that nothing, literally nothing, ever provided before. And nothing else could supply today.

For the assassin's bullet that ripped through President Kennedy's head, also, in a real sense, careened through the viewing tubes of the tv sets in over 50,000,000 American homes. It blasted four days of tv entertainment and \$40,000,000 of tv advertising out of the tv schedules of mundane mediocrity. In a totally unforeseen and awesome crisis, tv immediately, almost automatically, was transformed into a participating organ of American life whose value, whose indispensability no Nielsen audimeters could measure nor statistics reveal.

For a murderer's hand that squeezed a \$12.78 rifle in Dallas, within minutes, flipped 50,000,000 tv dials to a new kind of communication between the tv screen and almost 200,000,000 viewers. Never before, and hopefully never again, had there occurred such intense, such kinetic viewing. For tv was a catalyst, the ever-present force, which forged a unity of national grief. With it, and largely because of it, the nation moved—as one—from incomprehension to shock to anger to grief to mourning to apprehension to resolution.

Television, as one participant—there were no mere "observers" in this tragedy—put it, became a "cathedral" for all people everywhere. A cathedral that first held a grief-stricken nation together and then slowly dissolved that grief in a concentrated dedication that, under our new President, American shall achieve "freedom for all men" in which cause John F. Kennedy, like Lincoln almost 100 years before, was martyred.

A New Kind of Television

It is a mightily resolved dedication sharpened and steered by a new kind of television—a kind of television that served, literally as a new sense, a new faculty of each American. For television, from the moment of JFK's death to that of his burial, was the eyes, the ears, the touch, the nerve center of a mourning people.

It was mourning in which—through television—almost every American fully participated.

The viewer was "there." He was in Dallas where he saw and shared the agony of a tortured city; at the White House, underneath the giant rotunda of the Capitol. More importantly, the citizen-viewer was "at the side" and in personal communication with the nation's leaders. With the new President, Lyndon B. Johnson as he—with Ladybird beside him—made the melancholy march from the just arrived Presidential jet at Andrews Air Force Base to the bank of microphones to make his first public utterance as President. With the beloved and bereaved young widow, Jacqueline Kennedy, as she accompanied the casket or when, with young Caroline on her arm, she knelt to kiss and fondly caress its draped flag before leaving the Capitol rotunda, where the mortal remains of her late husband lay in state. Or in Monday's funeral procession, or the mass at St. Matthew's or literally next to the casket as it was lowered in its Arlington grave.

But while the viewer was "there" for the formal moments of ceremony and solemnity, it was in the continuum of the "informal," unplanned, truly ad hoc programming that tv reached its greatest glory to date. Not in the set speeches read from the hastily prepared texts and notes. But from the spontaneous ad lib commentaries of the Harry Trumans, the General Eisenhowers, the Richard Nixons, the Tom Deweys, the Senator Mansfields, the Everett Dirksens—the entire elite of the U.S. Body Politic—who—in the greatest personal tragedy of the 20th Century—somehow came closer to the people, and the people to each of them, than ever before.

Thus the "off the cuff" remarks of a shocked, yet still serene Gen. Eisenhower provided amazing therapy in rallying millions from mere self-pity to a dedication to help produce a world for which JFK labored and died. In a few minutes of sheer naturalness, each viewer communicated with an Eisenhower and took from him more wisdom and sound guidance than, perhaps, had ever been imparted by any of his former speeches or state papers. Ditto the sage, salty comments of Harry Truman who mourned for Pres. Kennedy but avoided lugubrious hand-

Johnson, the Broadcaster

One of the key reasons that television was able to impart to the American people the background, beliefs, philosophy and essential nature of their new President, Lyndon B. Johnson, so swiftly and so thoroughly, observers believe, lies in the fact that tv executives and newsmen alike have, for years, been intimately acquainted with the new President.

For President Johnson—together with the new First Lady, Ladybird—has been on a mutual first name basis with each of most of the top tv execs dating back to the early '50s, in some cases since his earliest day in the House of Representatives.

While he may have been a Congressman or Senator (while he was one of Mr. Sam's boys or the working head of the Democratic Senate during the Eisenhower Administration), to the Frank Stantons, the Bob Kintners, the Leonard Goldensons and their station relations v.p.s., "Lyndon and Ladybird" were broadcasters—the operators of a key affiliate in a one-station tv market, where clearances were prized and difficult to arrange.

The importance of Austin—as the biggest single channel market in the U.S.—made them the object of intensive network wooing and fellow broadcaster envy. It wasn't too long ago that a quiet "cocktails" session with Ladybird and one of her business associates in a New York retreat would net a station relations head some clearances, extra advertiser revenue and fractional Nielsen points.

But "Lyndon" was more than a prominent "broadcaster." He was—and presumably still is—the industry's staunch friend in Washington. As such he invariably turned up at the industry's social shindigs in Washington and even as Vice President, was fond of touring the "hospitality suites" far into the night. Throughout his Washington rise, he's kept constant touch with his old broadcaster friends. Invariably, he would leave a busy meeting, even those of importance, to visit and exchange views with a network official even when the meeting was suggested on short notice.

In contrast, President Kennedy, who was truly close to only one broadcaster—Leonard Reinsch—Johnson's close friends in tv and radio constitute the industry's "who's who."

On the record, no industry should be more appreciated or better recognized by the new Administration. For President Johnson not only knows "who's who" in tv, but also knows "what's what" from station compensation to contiguous rates.

Broadcasters—from the grassroots to their New York network hqs. to their Washington-based NAB lobby—are hoping that Johnson the President will retain the stripes of Johnson the Broadcaster. In any event, they trust that "Ladybird" will remain their staunch ally.

writing and pointless "self-pity." Instead, Truman in visiting with the tv newsmen, provided the sorely needed inspiration which can come only through basic unity and confidence in our new President whom—as Truman made abundantly clear—he has known intimately for years.

Contributing equally to the resolution of the shock and grief, and to the public understanding of what has and what can be expected to happen, were the tv commentators themselves. In their dedication to audience needs, in their refusal to indulge in the petty competitive tactics that characterized previous coverage of lesser news, in their complete subordination of self: tv's on-camera newsmen—and their off-camera bosses—fused this 15-year-old medium to America's heart and vitals. The Harry Reasoners, the Frank McGees, the Chet Huntley and David Brinkleys, the Howard K. Smiths, the Eric Sevareids, the Ed Morgans, et al., are now far more than outstanding tv luminaries. Inconspicuously, naturally, they have become an inseparable part of the American voice and conscience.

For they did far more than provide the viewer link with the supreme tragedy of our times. They conducted, for well over 100,000,000 unprecedentedly receptive viewer "students," a basic "primer" and advanced course in how our Government works, what it can do for the Ameri-

can people and what the people can do for it. Its dramatic personae from the Speaker McCormicks, the Chief Justice Warrens, the Senator Mansfields, the Senator Dirksens, the Senator Fulbrights, the Secretary Rusk, Dillons and McNamaras became better known—in three days of intensive tv indoctrination—than most neighbors down the street or in the next apartment.

Perhaps their greatest contribution was their masterful introduction of Lyndon Baines Johnson, who was so sadly and suddenly hurled into the nation's highest office from relative obscurity, no matter how well-known he had long since become to insiders of Washington politics officialdom. For there can be no doubt that the tv commentators of each of the networks facilitated the all-important transition, in people's minds, from President Kennedy to President Johnson. Their indoctrination made the words "President Johnson" come easier to millions of lips. Through the extensive use of tape and film clips of Johnson's days as Majority Leader of the Senate, his fight for the Democratic Presidential nomination in 1960, his nomination as President Kennedy's running mate, old press conferences in both his Washington offices and in the informal atmosphere of his huge LBJ ranch in Texas, they attuned the nation's ears from the elegant Boston accent of the late President to the folksy southwest drawl of the new.

TV's Making of a President

Through intense coverage of the new President's views, the thorough review of his deep and long experience at the highest levels of Government, television enabled the nation to compose itself and to accept the strong leadership of a new President who, as the tv indoctrination well proved, is well trained to assume the White House helm.

To tv insiders who have held top management posts, JFK, of course, was more than the 35th President. He became such largely through the skilled use of the medium. No network president could fail to recall his own personal contact with the late President in each of the four face-to-face tv discussions between Senator Kennedy and Vice President Nixon in the '60 election. How he was typically the first to arrive at the studio—well before Nixon—thoroughly prepared from his detailed 3x5 card index file in his handy inside coat pocket to the dark blue hand-tailored jacket in which it nestled. How—with brother Bobby (accompanied by Fred Coe and Arthur Penn)—he would scout the tv studio in calm leisure the preceding afternoon, acclimating himself to the studio, layout, its lighting, camera locations, monitors, etc.

How, in particular, he entered the CBS Chicago tv studio the final Monday night of September, 1960, went through the receiving line of tv officialdom headed by CBS prexy Frank Stanton and then—in one of television's most decisive hours—completely shattered the opposition-created myth that he was too young, too immature, too inexperienced to assume the nation's highest office. In one tv hour, the nation began to know JFK. In one hour, he moved from the underdog position to "even money" in the Presidential sweepstakes. Without television, many key political observers believe, he could not have overhauled the much better known and recognized Nixon, who had been Vice President for eight years, who had assumed the nation's second highest office when Kennedy was still a youthful and obscure Congressman from Massachusetts.

Kennedy was the first President to qualify for the White House through his use of tv. Ironically, it was his death that was to supply the same tv viewers the most poignant and searing tv experience yet known—searing moments of stark violence as when a Lee Oswald was shot dead in full view of millions of viewers—a telling commentary on a Dallas police force which could protect neither the life of a President or a suspect murderer; tender moments of singular tragic beauty and dignity as when, a few minutes later, a Jacqueline Kennedy—with Caroline in her hand—knelt before and kissed the flag-draped casket of the late President. Never had the viewer experienced such stirring drama; never had he participated so fully in the awesome unfolding of history. Never was he better informed. Never was he more resolved. Never was he more united to all other Americans in a new dedication.

Television played the leading role in transforming the nation to a new America. Neither will ever be quite the same again.

Radio Free Europe's Round-the-Clock Alert On JFK Assassination

Like the U.S. broadcast industry, Radio Free Europe turned over full facilities to the assassination of President Kennedy and subsequent news events, staying on the air throughout the night with broadcasts to Poland, Czechoslovakia, Hungary, Rumania and Bulgaria in languages of the various countries.

News of the assassination reached RFE via UPI ticker at 7:44 p.m. Munich time and was on the air within a minute in the several languages.

When word of the President's death reached the studios, the decision was made to stay on the air throughout the night with news and features. By 1 p.m., a majority of RFE's staff was on duty. All transmitters were notified to remain open until further notice, and announcers aired news and features in direct translations from English to the various tongues. A summary of the coverage circulated to RFE offices said, "It is doubtful that any news cen-

tre in the world had a more complete file of information on the subject of the assassination. What distinguishes RFE coverage is the detailed information from behind the Iron Curtain picked up by RFE monitors and on teletype of Communist news services beamed abroad. RFE broadcasters had access to the principal reports and editorials in every major newspaper in Europe and the United States."

The propaganda service also had several human interest features from various countries, and all broadcast departments were instructed to stick strictly to the facts re the accused assassin, Lee Oswald "to avoid all irresponsible comments that might be reported in the western press in the heat of excitement. It was recognized that Oswald's alleged Communist tendencies have an international significance of some seriousness."

Koenig, Swift Setup

Two top execs of the Bolling reppery have split to form their own company. Effective immediately are the resignations of Richard Koenig, veepee in charge of radio, and Richard Swift, prexy of the tv division.

Satellite Feeds

NBC-TV fed the telecast of President Kennedy's funeral procession to a scheduled 23 stations on a European chain via Relay communications satellite.

Eight European reporters in NBC's New York studios narrated the telecast in their own languages, which was transmitted by radio or cable for simulcast with the satellite picture transmission. Latter in the day there were Relay feeds to Japan.

Britain's Non-Viewers Tote Up to 6,350,000

London, Nov. 26.

According to Television Audience Measurement Ltd. some 6,350,000 Britishers do not see television at all. At the same time, 41,000,000-plus in 12,800,000 homes catch both BBC and independent channel telecasts.

With nearly 3,500,000 receiving the national BBC-TV web only, the total number of people who have tv of any sort here is estimated at 44,800,000, says TAM.

CBS News Material On Kennedy Tragedy Goes to 25 Countries

CBS News material on the assassination and funeral of President John F. Kennedy was shipped to 30 tv broadcasters in 25 countries outside North America by CBS Films.

Over the four-day period, the syndication CBS subsidiary shipped nine different segments, varying in length from two minutes (a film transfer of the shooting of Lee Harvey Oswald) to five hours (coverage of President Kennedy's funeral and burial). Techniques utilized were videotape, converted videotape and film recordings of videotape.

CBS Films recorded the broadcasts on both east and west coasts, and shipped material from both these points. More than 150 people working around the clock were involved in the operation. Two film laboratories were opened in N.Y. and remained open through Monday night. Special messenger services were set up to pick up prints

from the laboratories and to transport them to waiting airplanes at Idlewild. A special communications link to Europe was established.

Countries which received the programs, countries in which nearly 90% of the free world's tv homes are located outside North America, are England, Philippines, Argentina, Puerto Rico, Uruguay, Mexico, Spain, Italy, Germany, New Zealand, Japan, Australia, Switzerland, Sweden, the Netherlands, Finland, Denmark, Belgium, Ireland, Portugal, Austria, Southern Rhodesia, Korea, Trinidad and Peru.

650G Guam TV-AM Sale

Hollywood, Nov. 26.

All Radio Guam, owners of radio station KUAM-AM and KUAM-TV, territory of Guam, has been sold for \$650,000 to Pacific Broadcasting Corp., pending FCC approval.

Radio Guam is owned by Phil Berg, onetime vet Hollywood agent and member of former Berg & Allenberg, now a financier. PB is headed by H. Scott Kilgore, also prexy Tele-Broadcasters.

TWO BOBS CLICK IN 3-D TIME

The 'Money Nielsens'

(First November Report)

The new National Nielsens are in, for the period spanning the first half of November. They're called the "Money Nielsens" for this is the first back-on-standard-time report, reflecting the habits and the pattern of viewing for the remainder of the season. And it's pretty much as anticipated on the "projections" with CBS comfortably berthed in No. 1 position; NBC with a firm grip on No. 2 position and ABC trailing.

On average weekly rating (7:30 to 11 and 7 to 11 on Sundays) CBS hit a 21.0; NBC 18.1 and ABC 16.8. CBS has 29 half-hour wins; NBC 14 and ABC seven, with Columbia winning seven nights of the week.

Of the Top 15 shows, CBS has 13, NBC two, with a shutout for ABC. The list follows:

Beverly Hillsbillies (CBS)	34.9
Bonanza (NBC)	32.8
Miss Teenage America (CBS)	30.3
Dick Van Dyke (CBS)	29.1
Candid Camera (CBS)	28.3
Lucy (CBS)	27.2
Ed Sullivan (CBS)	26.9
Andy Griffith (CBS)	26.4
My Favorite Martian (CBS)	26.3
Petticoat Junction (CBS)	26.0
Bing Crosby Special (CBS)	25.9
Danny Thomas (CBS)	25.0
Dr. Kildare (NBC)	24.8
Jackie Gleason (CBS)	24.6
I've Got A Secret (CBS)	24.4

Henry to ETV B'casters: 'If You Need Gina as Lead-In, Go to It'

Washington, Nov. 26.

FCC Chairman E. William Henry told educational broadcasters to adopt the motto, "You ain't seen nothin' yet," but from the tenor of his talk the message could have been directed to commercial stations.

In a speech larded with criticism of regular station programming, Henry exhorted educational stations to air controversial shows, cover political campaigns and compete for larger audiences.

"As far as I'm concerned," Henry told the National Assn. of Educational Broadcasters Convention in Milwaukee, "you can even use Gina Lollobrigida to fill up your screen, build up your audiences and give you a good lead in."

Commenting on commercial tv, Henry said, "Let's have the bland programming that delights and relaxes. But let's also have the symphonies, the classics and great documentaries."

"For the viewing public is entitled to alternatives, and competition such as this cannot but help to elevate the standards of all television," he continued.

Pledging his full support to etv, Henry said, "It can and should compete, at least part of the time, for the larger audience."

"There is no rule of government that says educational television has to be dull or that you cannot exercise wide discretion in the selection of programs."

Henry also got in a rap at regular children's tv programming, an old gripe of his predecessor Newton Minow.

He noted there hasn't been enough said about the obligation of tv to help parents—"to provide them with something more than a choice between cartoons, the late afternoon western, or the early blood-and-thunder movie."

Hiken, Alan King Pilot for CBS-TV

Add Nat Hiken and Alan King to the list of '64-'65 potentials for CBS-TV. It all depends on how their pilot comes out. At any rate CBS has negotiated a pilot deal with both of them; Hiken to produce and write, King to star. Pilot is expected to be ready Jan. 1.

Series will be in the nature of a satire on American mores, with King both as monologist and weekly sequences of interviews with people. It's not the first King pilot; in previous years he had done several but none of them made it.

This, says CBS program v.p. Mike Dann, will be the last of the 18 pilot commitments for the '64 season.

GOOD STORY BUT NO CONVENTION

There won't be any NBC convention next week, out of respect for President Kennedy's death and in observance of the 30-day mourning period (plans were called off yesterday), so the network has been obliged to put on ice its '63-'64 story of the "Two Bobs." For what had been foreordained as a "dirge in the California smog" had, on the eve of the scheduled conclave, ripened into a sun-baked post-Thanksgiving hymn of affiliate gratitude.

For this is the year when the NBC affiliate body's maximum leaders, Bob Sarnoff and Bob Kintner, in defiance of all the pre-season prognostications and emanations from the sacrosanct and vaunted Madison Ave. decision makers that NBC was doomed to a third place status in this season's unprecedentedly competitive three-network race, led their affiliate stations into the undisputed precincts of a firm No. 2 position.

As the "neatest trick of the year" in network-affiliate relations, it has generated a new enthusiasm and esprit that would have pre-guaranteed, had their been a convention, a "safe conduct" agenda for the Bevhills ruminations and hoopla.

And what better evidence—to bolster the hopes and the aspirations of the anxious affil body—than the back-on-standard time All-American Nielsen Pocketpiece which arrived yesterday (Tues.) as the signed-sealed-delivered proof positive of NBC's No. 2 strut. For this is the one that's called the "Money Nielsen," the one that reflects the patterns and the habits of the American viewing public which will prevail through the balance of the semester.

And if the affiliates have more than a rooting interest in such matters, it's because the differences between No. 2 and No. 3 position spells out in the aggregate millions of dollars in additional revenues for the stations in deriving the spoils from national spot and local billings.

There's one particular aspect of (Continued on page 42)

Sugar Bowl's Sour Outlook on NBC Yearend TV Grid Problems Mount; CORE Threatens to Demonstrate

A Pat For 'Patriots'

Washington, Nov. 26.

NBC's show "The Patriots" was described as "one of the outstanding television dramas of all time," in a House speech by Rep. Ed Edmondson (D-Okla.).

He said the program was "not only magnificent entertainment for the American people, but also represented a splendid reaffirmation of the faith which we have in the American system."

Noting the criticism of television, Edmondson said NBC, its affils and the Hallmark Card Co. "are certainly due a vote of thanks" for the show.

In NBC-TV's lineup of post-season football telecasts, the network finds itself in deep trouble in the deep south.

It just happens that three of the network's traditional bowl telecasts are boxed into the staunchly prejudicial southern states where there has been no compromise on the sports scene with recent developments in the critical civil rights situation. Alabama, Louisiana and Mississippi remain the states of all-ofay college teams and mores. And the network had scheduled two games in Alabama and one in Louisiana.

A CBS-TV sports official described as "just lucky, I guess," the geographics that put all its southern post-season contests in the integrated bowls of Florida and Texas. ABC-TV, likewise, has no problem with its telecast of the Orange Bowl from Miami.

But NBC-TV has already cancelled the Blue-Gray game from Montgomery, Ala., because Negro players are ineligible. For the same reason, telecast of the Senior Bowl from Mobile is in doubt.

But the bitterest pill is in the Sugar Bowl, New Orleans, scheduled for New Year's telecast. A top network exec has said NBC definitely will telecast the Orange Bowl game. An official in the New York headquarters of the Congress of Racial Equality, national Negro civil rights organization, told VARIETY that if the game is broadcast, CORE will definitely hit it with a big demonstration.

While the network exec told VARIETY the Sugar Bowl had been okayed because it had been integrated, CORE advises that quite the opposite is true, and that, in fact, the Louisiana State Legislature a few years ago passed a law against integrated exhibition sports events within the state.

The network exec is right in the contention that the Sugar Bowl "had been" integrated. When Pittsburgh was invited in 1956, a Negro player made the trip and played part of the game. But the state law was passed after the game, and since then only all-ofay teams have participated. These include Ole Miss, Louisiana State, Alabama, Rice, Arkansas, Tennessee, Clemson and others.

The network absorbs a substantial financial loss in sponsor coin and contractual payoff on the Blue-Gray game. Blue-Gray Assoc. has already been paid off \$17,000 on this year's pact, and, if segregation is maintained, cancellations next year and the following year could call for similar settlements. Same situation could arise out of the likely cancellation of the Senior Bowl.

But once again the real problem is in the longterm contract with the Sugar Bowl, which reportedly is worth three times that of the Senior or Blue-Gray Bowls. Sugar (Continued on page 42)

NBC Greenlighted On Station Swap (Philly for Hub)

Washington, Nov. 26.

FCC's Chief Hearing Examiner gave the go-ahead sign for NBC to trade its Philadelphia 6 & 0 WRCV-TV for RKO General's WNAC-TV in Boston.

Chief Examiner James Cunningham recommended renewal of NBC's license for WRCV and slapped down Philco, the competing applicant for Philadelphia's channel 3.

Cunningham's initial decision, which is subject to further full Commission action, also advised renewing RKO's license for WNAC, clearing the way for the swap.

NBC got a favorable, but not a rave, review from Cunningham as he issued recommendations for (Continued on page 40)

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Via Sardegna 43

'TW3' Too Hot, Colgate Sez No

NBC-TV's "That Was the Week That Was" evidently is "too controversial" for Colgate and it looks like no deal. D'Arcy is the agency on record for the half-hour's billings and as such made overtures to latch on to the show as replacement for "Harry's Girls," but Colgate said no dice. Ted Bates agency, also involved in Colgate biz, had previously jumped the gun on D'Arcy, to maneuver a "TWTWTW" deal. It got them nowhere.

Clairrol is interested in the show for next season but there's a rub. NBC would like to put it Sunday at 10. But Clairrol's parent company, Bristol-Myers, is riding with the CBS Sunday at 10 "Candid Camera" and that poses a conflict. If NBC finds a new time for the show it's still interested.

*Together with the entire Nation,
we at Goodson-Todman will always revere
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JOHN FITZGERALD KENNEDY

WERNER'S BURNER: IT'S COOKIN'

Festival of World TV Entries

(Nov. 26-Dec. 4)

U.S.—"Watch Mr. Wizard," NBC (Nov. 27); "Conquest," CBS (27); "Marty," NBC (27); "The American," NBC (28); "Penthouse," NBC (28); "A Trip To Czarist," CBS (28); "Stoney Burke," Daystar Productions (29); "The Influential Americans," CBS (29); "Hollywood And The Stars," United Artists (30); "Burma Surgeon," CBS (1); "Project 20," NBC (1); Captain Kangaroo," CBS (2).

Australia—"Aloheringa," ABC (27); "Dancing Orpheus," ABC (27); "The Land That Waited," ABC (29).

Austria—"Heinz Elmannchens Erdenreise," (2).

Belgium—"Coeur A Vendre," RTB (2); "Du Cote De Chez Durrell," RTB (3); "Frans Hals," RTB (3).

Canada—"Lonely Boy," National Film Board (26); "Sunshine School," CFPL (2).

Czechoslovakia—"Trio," (28); "The Lost Revue," (30); "The Shepherdess and the Chimneysweep" (2).

East Germany—"Eine Nacht Und Kein Morgen," Deutscher Fernsehfunk (29); "Von Melodie Zu Melodie," Deutscher Fernsehfunk (30); "Flax Und Krummel," Deutsche Fernsehfunk (2).

Finland—"Tema Nova," Oy Yleisradio Ab Finland (3).

France—"Une Semaine en France," RTF (2); "L'Ascension De La Face Sud De L'Aiguille Du Midi," RTF (2); "Tous Ceux Que Tombent," RTF (3).

Hungary—"The Little Hedgehog," Hungarian-TV (2).

Italy—"Alta Pressione," RAI (29); "Bel Canto," RAI (30).

Japan—"Niigata Combating The White Elephant," Niigata Hoso (3).

Magyar—"The World Of Anna Bogner," Magyar Televizio (2).

Malaysia—"Puisirama," Television Singapore (29).

Netherlands—"Kinderen Van Ons Volk," Netherlands TV Foundation (3).

Poland—"Investigation," Polish-TV (26); "The Forest Orchestra," Polish-TV (2); "White Waltz," Polish-TV (2); "Good Night, The Alarm Clock," Polish-TV (2).

S. Rhodesia—"Teaching By Radio," Schools Audio-Visual & TV Service (27).

Sweden—"The Lady By The Sea," Sveriges Radio (27); "Kak" (2).

Switzerland—"Miss Jemina Entdeckt Die Schweiz," Schweizer Fernsehen (3).

U.K.—"Moscow State Circus" (extracts) Associated Television (26); "The Long Day" (extracts) TV Wales & West (26); "Steptoe And Son," BBC (26); "Inheritance," Mithras Films (27); "The Inquiring Mind," UTV (27); "Clevedon," TWW (27); "1984," BBC (27); "Monitor," BBC (28); "The New Ark," Anglia-TV (28); "Jolly Beggars," Border-TV (28); "Z Cars," BBC (28); "End of Conflict," Anglia-TV (28); "The Lover," A-R (28); "The Strange World of Gurney Slade," ATV (29); "Road Across The Tamar," Westward-TV (29); "Mr. Big," ABC-TV (29); BBC "retrospective session" (30); "Wildfire," ITN (30); "Meeting Point," BBC (1); "Sunday Break," ABC-TV (1); "Five Revolutionary Artists," ATV (1); "Ivor The Engine," A-R (2); "Les Sylphides," British Home Entertainments (2); "The Wreck of the Jan Gougy," BBC News (2); "War and Peace," Granada-TV (3); "Out Of Town," Southern-TV (3); "In Camera," Telefe Eireann (3); "Rebellion," Television Reporters International (3); "Morning In The Streets," Denis Mitchell (4); "Where The Difference Begins," BBC (4); "Sunday In September," Granada-TV (4); "This Week," A-R (4); "Panorama," BBC-TV (4); "The Beating Heart," Southern-TV (4); "Television And The World," BBC (4).

U.S.S.R.—"The Stairway," TV Film Group (27); "Three Hours On The Road," Moscow-TV (27); "Preludes," TV Film Group (1); "Apassionata," TV Film Group (3).

Venezuela—"Metamorfosis," Televisora Nacional De Venezuela (28); "Worlds Of A Painter," Televisora Nacional Caracas (1).

West Germany—"Ein Bericht Fur Eine Akademie," or "Die Mauren," Sender Freies Berlin & Norddeutscher Rundfunk (27); "Searching For Europe," Bayerischer Rundfunk (29); "Hafen Melodie" (30).

West Indies—"Social Education" (27).

In addition, further entries are expected from Brazil, Canada, China, Cuba, Eire, Nigeria and the United Arab Republic.

BIG M BRAND: MGM AND MCA

Mort Werner, NBC-TV's program factotum, who is said by intimates to start each morning cooking his breakfast over the stove of a Hartsdale, N.Y., delicatessen, has been spending the balance of his time recently in the tv kitchen concocting the NBC recipes and program dishes for 1964-65.

And a mighty busy kitchen it is. All told, tv chef Werner has 22 program projects—three definite commitments and 19 pilots now cooking on his front burners. Significantly, the Werner plans bear the Big M brand of MCA and MGM, who together are expected to supply six new hours of NBC programming next year.

The three commitments are the Jack Benny show (in a switchover from CBS); "The Rogues" out of Four Star and starring David Niven, Charles Boyer and Gig Young, and "Profiles In Courage" packaged by Robert Saudek and based on the book written by the then Senator John F. Kennedy. Additional new NBC program entries for next season will be selected from Warner's 19 pilot projects. These include:

"Mr. Solo", hourlong MGM pilot starring Robert Vaughan as a James Bond-type UN operative. Subject was originally developed by Ian Fleming who has since dropped out because of a heart attack. Norman Felton, the producer; Sam Rolfe, the writer and Don Medford, director, are continuing with the project.

"Grand Hotel", another hour out of MGM on which shooting has just started with Barry Sullivan starring as the hotel manager. Basically an anthology series with a few running characters against the glamorous world of a big and exciting hotel which houses people from all over the world. Leonard Freeman produces.

"The Thirteenth Gate", an NBC production created by Bob Barbash as producer-writer which deals with "The Institute of Scientific Defense" in a science fiction motif. "Court Martial", one of a plethora of MCA Revue spinoffs from its several anthology series. This one is from Kraft. It's a self-explanatory theme (implicit in the title) with a powerful assist from stars Lee Marvin and Lloyd Marvin.

"Project 120", the two-hour "feature film caliber" experimental pilot in which Lee Marvin and Angie Dickinson star. Series, an anthology of feature length and feature quality first runs made for initial tv and subsequent theatrical release abroad, is budgeted at considerably higher figures than the NBC license fee and advertisers' costs involved. Considered excellent bet to be scheduled next season, possibly as replacement for Monday Night at the Movies, in which event NBC—with MCA—is expected to make important creative contributions in the field of feature length films, as opposed to its current practice of wearing the sprockets off tv reruns of recent—and not-so-recent—vintage productions originally made for theatre exhibition.

"Kentucky's Kid", a half-hour comedy produced by NBC's Felix Jackson production unit. Stars Dennis Weaver.

"Flipper", a half-hour MGM pilot which Ivan Tors has already completed. Like the MGM feature, also produced by Tors, story involves the adventures of a boy and a semitame dolphin in the Bahamas. Regarded as top potential for Sunday at 7, leading into "Walt Disney's World of Color." Subject stars Luke Halpin, Tommy Norden and Brian Kelly. Produced by Leon Benson and written by Art Arthur.

"Please Don't Eat the Daisies", another MGM pilot for NBC with Goodman & Kline adapting the Jean Kerr book. While star has not yet been selected, Eleanor Parker is the leading candidate.

"Mr. Magoo", a UPA animation of the well-known cartoon character. Considered for Sunday at 6:30 or 7:30 or 8 weekday lead-in.

"Karen", a half-hour MCA comedy created by the veteran team

London Preems First Festival Of World TV; 80 Hours of Programs From 23 Countries; 25% From U.S.

London, Nov. 26.

The first Festival of World Television to be held in London preems today (Tues.) under the auspices of the British Film Institute at its South Bank Avenue. In attendance will be some 40-50 delegates from the world over, who, in nine days, will have the opportunity to peek more than 80 hours of video programming from 23 countries.

Fest is non-competitive and will award no prizes or citations. Rather it is designed as an international video showcase enabling reps from tv stations all over the globe to o.o. product from foreign sources. As one organizer said: "There will be an effort to make this festival a trade fair. Programs will not be set against one another."

Among the American delegates attending will be Robert Mayo (CBS), Joan Byrne (CBS), Gerald Adler (NBC), Lane Blackwell (NBC), Will Roland (NBC), Brian Broly (MCA-TV), Richard Fraser (MCA-TV), Robert Hussong (MCA-TV), Basil Soper (MCA-TV), Berle Adams (MCA-TV), Ralph Bettinson (TBEA) and some others may be flying in for the nine-day shindig.

From the way things are at the moment, the selection committee under BBC producer Paul Johnstone (organiser and selection secretary of the fest) which has sifted through programming lasting 10 hours a day for the past fortnight expects to screen publicly about 25% American material, 25% British and the rest from the 20-odd other overseas sources.

Opening night programs, which are by invitation only and which are repeated on closing night, comprise extracts from Associated Television's "Moscow State Circus," extracts from Television Wales & The West's documentary "The Long Day," BBC-TV's "Steptoe And Son" comedy, "Lonely Boy," about pop singer Paul Anka, from National Film Board of Canada and "Investigation" a

(Continued on page 42)

ABC Reshuffling TV Sked in Wake Of Lewis Demise

In the wake of Jerry Lewis' exit from his two-hour Saturday night show, ABC-TV is also reshuffling its program lineup on three other nights of the week. Starting Dec. 4, "The Price Is Right," currently on Wednesday nights, is switching places with "The Farmer's Daughter," now seen on Friday nights. New Wednesday schedule is designed as a 90-minute comedy block with "The Farmer's Daughter" joining "The Patty Duke Show" and "Ozzie and Harriet." "Price Is Right" takes over in the time period it had on NBC-TV last year.

"Laughs For Sale," a comedy panel show which replaced ABC-TV's first casualty of the season, "100 Grand," is getting axed Dec. 15 and is being replaced by an unusual news operation on Sunday nights from 10 to 11 p.m. The web will feed a half-hour news show at 10 p.m. with repeats at 10:30 p.m. with the stations having the option of taking either half hour. This is expected to be a temporary setup to run for half-dozen weeks or so.

ABC-TV is only filling one hour of the two-hour Lewis stanza which ends its run Dec. 14 after the web settled its contract with the comedian. Replacement, starting Jan. 4, is "Saturday Night At the Hollywood Palace," under the exec production supervision of Nick Vanoff, who is producing the Bing Crosby tv specials this season. One-hour specials, now being mapped, will fill in Dec. 21 and 28 from 9:30 to 10:30 p.m. The second half of the Lewis show is reverting back to local time.

"Saturday Night at the Hollywood Palace" will be originating from the old Capitan theatre which Lewis named after himself after refurbishing it for his own tv show. AB-PT has been the lessee and operator of the theatre although Lewis reportedly put up his own money to equip it.

Coke's College Coin

Coca-Cola, via McCann-Erickson agency, has gone Ivy collegiate in a big way.

Pep maker has bought a total of 600 spots over the school year (for the second year) on the eight college radio stations in the Ivy Network (through the web's New Haven hq). Schools involved are Yale, Harvard, Princeton, Dartmouth, Cornell, U. of Penn, Brown and Columbia.

ABC-TV Affil Meet Sweetness & Light

Las Vegas, Nov. 26.

ABC-TV's improved status this year was reflected at last week's meeting here of the board of governors of the affiliates association with web execs. There was so much sweetness and light that the meetings, scheduled for two days, were wrapped up in one day.

Web execs gave affils a rundown of upcoming program plans, including the flock of switches due next month along with Jerry Lewis' exit from his show. Technical sales matters were also discussed but with no sign of any haggling over compensation or other acrimonious matters. The meeting broke up, in fact, with the affils congratulating the web for its higher ratings this season.

JERGENS' BIG BUY ON MORNING PLAN

Andrew Jergens Co., buying a large early a.m. spread on CBS-TV, inked for a total of 312 minutes in the Morning Minute Plan, starting Dec. 30.

Other new biz racked up by the web includes: Whitehall Pharmacal signing for participation in "Perry Mason," "East Side, West Side," and "Gunsmoke," Binney & Smith, alternate week quarter hours in "Captain Kangaroo," starting in January; Minute Maid Corp., alternate week quarter hours in "Pete & Gladys," "Secret Storm," and "Love of Life."

SG's London-Made Eve Arden Series

London, Nov. 26.

Following the abortive negotiations between Metro and British Actors Equity over the production here of "Harry's Girls" (which eventually wound with Metro taking the vidseries out of this country), Screen Gems has moved in to produce a pilot of "The Eve Arden Show" at MGM studios, Elstree, on the "compromise" terms offered by the thesp union to MGM and subsequently turned down by the latter.

Half-hour pilot show, which wound yesterday (Mon.) stars Eve Arden in a situation comedy outing produced by Walter Shenson and directed by Don Taylor. Featuring such other Yank thespas as Howard I. Smith (from "Hazel") and Cindy Carol, the show will be pitched to the U.S. networks in the new year. Any subsequent series (it is understood, would be made here at Shepperton studios).

Pilot of the "Eve Arden Show," from an idea by producer Shenson, deals with the star taking over an international travel agency with an h.q. in London. Initial script is by Cy Gonberg and Al Lewis.

BBC May Make With Its Own Top 10 To Counter TAM Ratings

London, Nov. 26.

BBC-TV may, after all, be releasing more prompt audience figures than its customary quarterly reviews. Word comes from Kenneth Adam, BBC's Director of Television, who states that the more frequent release of audience figures is under consideration.

He stresses, however, that he will not be dragged into a tit-for-tat exchange with Television Audience Measurement Ltd. (independent rating service which supplies ad agencies and the commercial web with rating scores).

He says: "Any figures we may decide to release will not in any way be on a comparable basis with those issued by TAM." One of the alternative schemes of audience figures releases which is expected to come under consideration is the compilation of BBC's own top 10 shows.

Certain factions within BBC believe that the audience results of shows should be made public sooner because the weekly publication of TAM figures—which have consistently been reflecting the commercial stations dominating position—has begun to have an adverse affect on program sales as well as local public opinion.

Color It Wonderful

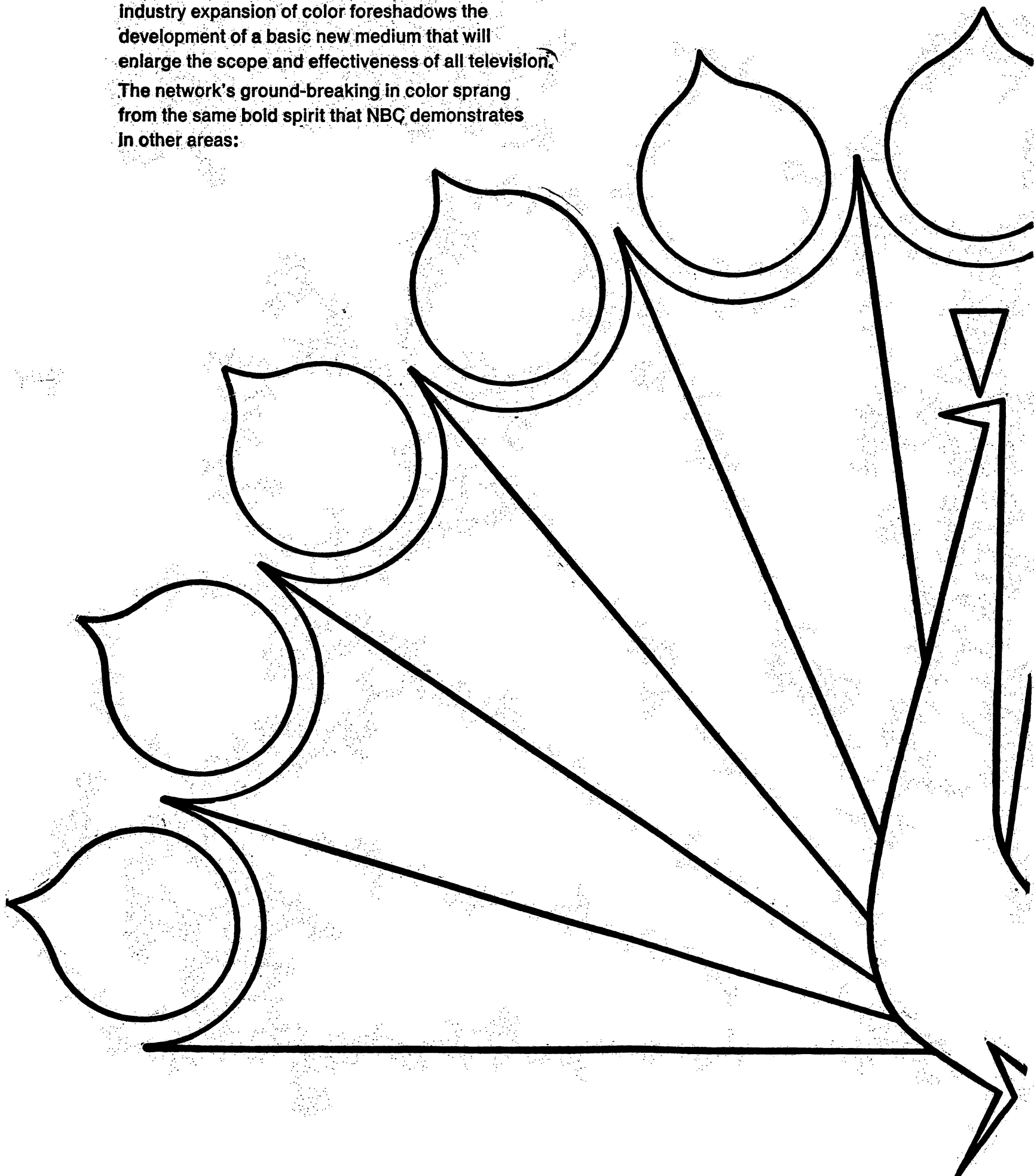
NBC's peacock is soaring higher than ever. This season the television network will broadcast some 2,200 hours in color, a long way indeed from the 43-hour total we carried a decade ago.

The advance was inevitable. The added dimension of color has a magnetic appeal for audiences, stations and advertisers. Pioneered by NBC, the industry expansion of color foreshadows the development of a basic new medium that will enlarge the scope and effectiveness of all television.

The network's ground-breaking in color sprang from the same bold spirit that NBC demonstrates in other areas:

In news, where NBC's acknowledged leadership is characterized by such unique undertakings as a three-hour special on civil rights.

In entertainment, where—for example—NBC has given fresh emphasis to original drama and has been the first network to introduce a repertory theatre in a weekly series ("The Richard Boone Show").



In experimentation with new program ideas, a lively policy that sparked such unorthodox offerings as the widely-acclaimed "That Was The Week That Was;" originated the concept of the "special," and launched such successful innovations as "Today," "Tonight" and "Sunday."

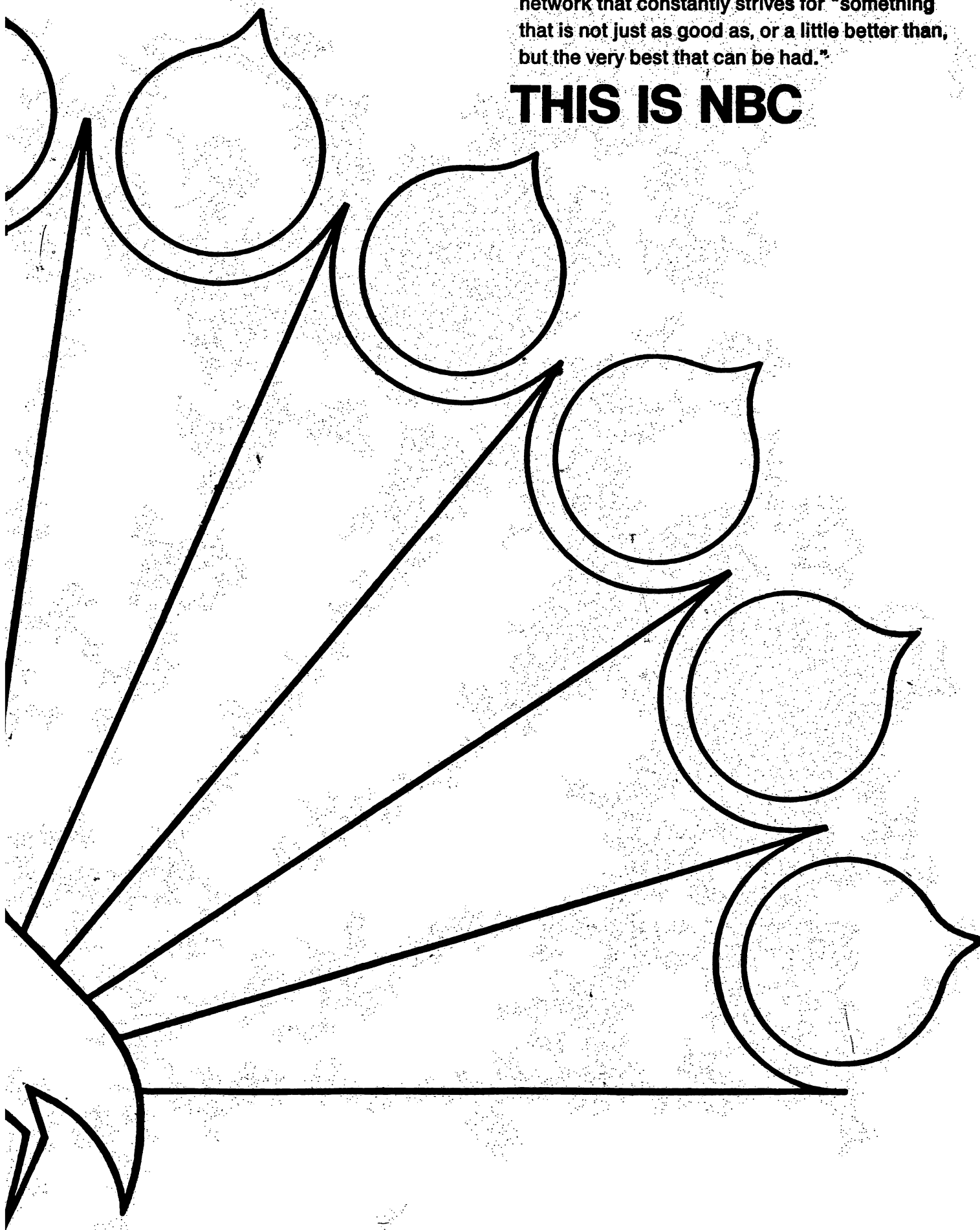
In cultural programs such as the annual series of operas in English, covering the whole range of

classical opera and specially-commissioned works like "Labyrinth" and "Amahl and the Night Visitors."

In children's programming, where the weekly magic of "Exploring" and the excitement of such specials as "Quillow and the Giant" have given television new meaning for young viewers.

These demonstrations of industry-wide leadership explain why one TV editor, P.M. Clepper of the St. Paul Dispatch, recently described NBC as the network that constantly strives for "something that is not just as good as, or a little better than, but the very best that can be had."

THIS IS NBC

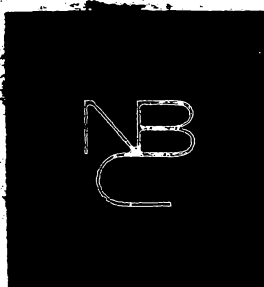




Actor's Actor

You never know what Richard Boone will do next. One week he may dominate "The Richard Boone Show" in a forceful, heroic role. The next, he may appear as a heavy. What you *do* know is that Boone and the NBC programs bearing his name will be exciting and provocative and different, every Tuesday night all season long.

This is not the only reason that "The Richard Boone Show" is among the most admired, most discussed, most thoughtfully viewed new programs of the season. It offers television's



first-full-season repertory company—a closely knit group of skilled and dedicated actors playing a rich variety of parts. It hews to a firm policy of choosing scripts solely on the basis of their dramatic values. And it reflects the fiercely held integrity of Boone, himself. While networks do not always agree with their critics, NBC can't help liking what a *New York Herald Tribune* reviewer has written about this program. He praised it for "solid writing," "expert direction" and "consummate acting." We could hardly ask for more.

Look to NBC for the best combination of news, information and entertainment.

TV-Radio Production Centres

IN NEW YORK . . .

TV scripter Larry Menkin, now residing on Coast, has finished his second novel, "Who Is Julian?" and a screenplay, "The Larger Cage," an art movie, which may be shot in Spanish (with English subtitles) in Puerto Rico.

Paul Levitan, CBS-TV special events director, back from Toronto re Thanksgiving Parade special . . . Dennis Feeney, thesping son of CBS-TV associate press info director Harry Feeney, starred this week-end in Marist College Drama Guild production of "My Three Angels." . . . Phil Sterling, of CBS press info, assigned to act as liaison with CBS News Election Unit . . . John Sharnik, producer of World War I documentary on "Twentieth Century," elected to Norwalk, Conn., board of education . . . Richard Sears, ex-N.W. Ayer account exec, joins CBS-TV network sales in N. Y., effective immediately . . . WCBS Radio News has added three new staffers, including Peter Wells, Reginald Wycliffe and Robin Turkel . . . Arthur Hull Hayes, CBS Prexy, and sales v.p. George Arkedis have returned from a west coast swing, in which they gave CBS Radio's presentation, "SRO-1964" . . . Douglas H. Donoho named Detroit manager for CBS Radio . . . "Ed Sullivan Show" scheduled to originate from the Deauville Hotel, Miami, Feb. 16 . . . WCBS Radio newscaster Ken Banghart marks his third year with the station tomorrow (Thurs.).

Ed Sullivan will be the guest of honor of the Federation of Jewish Philanthropies' amusement and broadcasting luncheon at the Americana Hotel Dec. 10 . . . Elliott Ames, ABC-TV sales development writer, promoted to manager of promotion and client services for Sports Programs Inc. . . . Ella Fitzgerald starring in a WNEW Radio special tomorrow (Thurs.). . . E. James Hodgett has joined the New York sales staff of Television Advertising Representatives . . . WNEW-TV kiddie show host Fred Hall completing his fourth book for publication next year. He's also preparing a one-man art show next spring . . . Peter Kalison, named coordinator of sports for ABC Radio, reporting to Howard Cosell. Thomas B. Jones named program coordinator and John F. Wade is national research director of the Triangle radio-tv group.

Joe Tempone, retiring after shining shoes at NBC for 30 years, will be a guest on NBC-TV's "Today" show Monday (2) . . . Richard Hanser, writer of NBC's "Project 20" unit, is taking a six months leave of absence to write a book for Prentice-Hall about Hitler and the beginning of the Nazi movement . . . NBC News producer Gerry Green back at his desk after a seven-week trip to Australia and India filming for two news specs . . . "Sing Along's" Leslie Uggams opens in first New York nitery Dec. 8 at Persian Room . . . NBC News Washington correspondent Herb Kaplow in town to receive Queens College "Alumni of the Year" award . . . Hermione Gingold and Hurd Hatfield signed for NBC-TV-Hallmark spec. "A Cry of Angels." Show will be taped day before airing (15) with Maureen O'Hara flying in from Coast to appear in show and Walter Slezak winging in from movie set in Spain . . . NBC News producer Fred Freed was offered film from inside Cuba for his "White Paper" show (8) about Cuban invasion but declined because he had better film from sources in Canada and East and West Germany . . . General Mills close circuiting Tennessee Ernie's Christmas spec on NBC-TV around network Tuesday (10) . . . James Franciscus, NBC-TV's "Mr. Novak," cited by Southeastern State Education Assn. of Pennsylvania . . . NBC sportscaster Bob Wolff has written book with N. Y. Rangers star Andy Bathgate.

IN HOLLYWOOD . . .

Bob Forward, top man in programming at KLAC, moved over to KTTV, the other Metromedia-owned station, KTTV, in the corporate setup. He holds a six-year contract overlapping from the former Mort Hall ownership. Alan Henry assumes Forward's duties . . . Community Television of So. Cal., now financially secured with \$250,000 grants from NBC, CBS and Metromedia, will put out its test pattern on UHF 28 in late May. Schedule calls for full educational programming by September . . . KLAC boasts the only wall-to-wall carpeting of a newsroom in the country. Makeover on move to new quarters costs \$150,000 . . . NBC's program chief Mort Werner has a handshake deal with Paul Gallico and Louis de Rochemont to team up on a brace of biggies . . . Compton insists it didn't cancel "Laughs For Sale" and had, in fact, ordered 26 more. ABC would rather have a show with more income than an alternate half-hour . . . David Commons, back from shooting a commercial in Europe for a cartel with a budget enough to film a B picture, found so many obstacles that he can't understand why film producers want to shoot abroad. Said Commons, "I could do it in Hollywood for a lot less" . . . Red Skelton has cooled on doing two shows in Japan due to bad weather. He may do one in Mexico with Cantinflas and two in Europe next season with Jack Benny, who'll be romping around the continent . . . Don Kent, whose voice of Gallo (wine) is heard in 34 states, tied for a third year but for his face only. His voice is in "public domain."

IN CHICAGO . . .

Bob (Coffeehead) Larsen, long one of Milwaukee's top deejays, has been wooed away by WIND which dropped Thom Sherwood to make room for him. Larsen starts next Monday (2) in the afternoon shift. Bruce Lee moves to the late evening, and Perry Marshall becomes the all-night man . . . WBBM Radio installed a new half-hour news strip with John Harrington at 4:30 p.m., making for a solid two-hour news block and four and a half consecutive hours of "talk" programming until 9 p.m. . . . Christine Fahy, schooled at several local agencies, has joined Keystone Broadcasting System as director of station relations . . . Theodore Boardman, Rex Gay and Andrew Muldoon have been tapped for the sales staff of John Weigel's new UHF-er, WCUI . . . WBBM-TV news director John Madigan addresses the Chi chapter of American Women in Radio and TV on Dec. 4 . . . Burr Tillstrom and Fran Allison ("Kukla, Fran & Ollie") will describe the State Street Christmas Parade on WBBM-TV's telecast this Sunday . . . Donald Carrell, former ABC Radio sales staffer, joined WLS as an account exec . . . WIND broke the Canon 35 barrier in gaining entry to Monroe St. ("Skid Row") Court for Red Motlow's documentary, "Day of Judgment." It gets a repeat airing this Sunday.

IN BOSTON . . .

In President Kennedy's home town all regular tv programming Friday (22) afternoon and Saturday (23) was cancelled. Throughout the day and night, all stations, WBZ-TV, WNAC-TV, WHDH-TV, WGBH-TV carried programs of news, memorials and special broadcasts in connection with the assassination of the Boston-born President. Local programs were dropped. The tragedy also affected Boston's radio programming. WEEI, CBS outlet in Hub, dropped all its regular shows until after the funeral. WEEI, WEZE, WCOP, WNAC, WORL, WBZ revised Saturday and weekend skeds for reports and where music was played, all reported it would be "soft music."

IN LONDON . . .

Four new exec appointments at Associated Television: Bill Ward, productions controller, upped to executive controller (Elstree); Terence Macnamara elevated to technical counsellor; Bernard Marsden steps in as technical controller and Pamela Grey is appointed personal assistant to managing director Lew Grade . . . Profits from sale of three books based on two tv shows, "Z Cars" and "Beat The Clock," will be donated to Oxfam . . . New program director at Scottish-TV is

(Continued on page 35)

It Figures

London, Nov. 26.

In the first program after it was announced that "That Was the Week That Was" would be coming off the air at the end of the year so as to avoid a controversial situation in the 1964 Election year, the cast indulged in gentle ribbing of BBC-TV execs responsible for the decision.

David Frost, anchorman of the show, suggested, for example, that "Dr. Kildare" would be an inevitable victim of the no-politics ruling which would prevail in 1964. He pointed out that there was always the likelihood of a woman patient in the program with labor pains. As it was unlikely that there would be a case of a patient with either Conservative or Liberal pains, that could create an undesirable political imbalance.

Now Comes New Rating Headaches (The Projections)

Rating projections are the latest wrinkle in the numbers game to make insomniacs out of television agency execs. While projections are drawn up by all the webs and major agencies in advance of the Nielsen books, they have been strictly intramural. Now, however, with the fever over ratings at an alltime high, the projections are being made available by some of the webs to the lay and trade press.

The projections are based on estimates of how the Nielsen figures, themselves estimates, will shape up in the next ratings.

The projections, according to the network statisticians, are customarily quite accurate when examined in their gross figures. But closer inspection finds that the projections usually tend to favor by some measurable variation the party which is making the projection.

One network exec said the situation is getting dangerously out of hand when projections are being circulated so freely and so publicly. "We have to worry enough when the official Nielsen figures are posted without getting nervous client calls on the basis of the projections," he said.

UA TV's Far-Flung Pilot Production

United Artists Television is in the midst of preparing for the '64-'65 season with six pilots, all to be completed by Dec. 15 and all being shot in various parts of the U.S. Five are for CBS, the other one for ABC.

These six coproduction deals include three under the supervision of Robert Alan Aurthur—the half-hour comedy series "Pioneer, Go Home," filmed in Boca Grande, Fla., for ABC-TV; "Mark Dolphin," the one-hour adventure series, "Kibbee Hates Fitch," both filmed in N.Y., and both for CBS-TV; the Jackie Cooper Production one-hour series for CBS-TV, "Calhoun," based upon the experiences of a county agent, filmed in Las Cruces, N.M.; Phil Silvers' Gladysya-UA-TV Production of Schwartz half-hour comedy series for CBS-TV, "Gilligan's Island," with filming in Kauai, Hawaii; and the Davstar-UA-TV Production for CBS-TV, "John Stryker," a one hour adventure series filmed in Hollywood.

British A-R's Divvy

London, Nov. 26.

Better results are in the offing from Associated-Rediffusion, the commercial tv company which has the weekday franchise in the London area. The company has just declared an interim divvy of 12½% tax free, against 10% last year.

It is anticipated that the total divvy for the year will soar to 30%, and improvement of 2½% over the preceding 11 months.

See New Demo Dramatis Personae Triggering Even Greater Need For 'Great Debates,' Stanton Proposal

Aaron's 'P to P' Touch For CBS 'Alumni Fun'

When "Alumni Fun" returns for a second try on CBS-TV in January, under the production reins of John Aaron, the big name lustre of "Person to Person" will be added to the American Cyanamid-sponsored vehicle.

Aaron, who coproduced "P to P" with Jesse Zousmer, already has lined up some big names for the half-hour Sunday afternoon quizer which bows Jan. 5. Pledged participants include Janet Leigh, Wayne Hardin, football coach of Navy, David Susskind, Beverly Murphy, Campbell Soup prexy; Bennett Cerf, Marguerite Higgins, Michael Land, senior editor of Look; Jackie Robinson, Lloyd Bridges, Vince Barnett, Colgate U. prez; Eva Marie Saint, Quentin Reynolds, Ruth Hussey, and Tom Corcoran.

Clifton Fadiman will host.

Court Holds Faulk Award 'Excessive,' Cut to \$550,000

John Henry Faulk is not getting that \$3,500,000 libel award after all. In the judgment of the N.Y. Appellate Court, that jury was "shockingly excessive" and ordered Faulk to accept a reduction to \$550,000 in damages or go through another trial.

The five-man court cut Faulk's compensatory damages to \$400,000 and punitive damages to \$50,000 from Aware, Inc., an organization which described itself as combating Communism, and \$100,000 from Vincent W. Hartnett, an officer of Aware. A third defendant, Laurence A. Johnson, an upstate N.Y. supermarket operator, died during the closing days of the trial.

The new decision found that the proof of support of Faulk's case was "overwhelming." He conclusively established, the decision stated, "that the defendants planned to destroy his professional career through the use of the libelous publications directed to the places where they would do him the most harm."

"The guilt of the defendants was so clearly established," the opinion stated, "so as to have left the jury no choice but to find the defendants liable." However, the court said it was concerned with the size of the award. "A court may not stand by idly when it is apparent that a verdict is shockingly excessive. A jury's verdict must have some relation to reality and it is the court's duty to keep it so. We find the verdict to be grossly excessive and most unrealistic—even in the field of entertainment."

In actuality, the \$3,500,000 libel award to Faulk was academic when it was found that the upstate grocer Johnson, who died in mid-trial, was not the multimillionaire supermarket tycoon whose "pressures" were allegedly feared by networks and sponsors, but had left only a \$175,000 estate. In effect, even if the \$3½-mil. award remained, Faulk figured to collect about 1c on the dollar. Not decided if his attorney, Louis Nizer, will appeal.

Pair For James Fonda

Hollywood, Nov. 26.

Producer James Fonda has begun working on a pair of half-hour situation comedy properties at Screen Gems, as part of his recently-signed new pact with the company.

The producer "Hazel" drew a pay hike plus a participation in any vixip properties he creates, under terms of his new pact.

His untitled comedies will probably be geared for the 1964-65 season, rather than next year.

Television, which broke historical ground with the "Great Debates" of 1960, now has an even more urgent assignment in '64, which will mark the first election year after the assassination of President John F. Kennedy.

The death of Kennedy throws an entirely different light on the various proposals to make next year's series of tv debates between the two major Presidential candidates more meaningful to the electorate. The light differs according to observers; in that the debates are more vitally needed, coming at a time when the nation still will be unnerved by the Kennedy assassination and when the Democratic nominee hasn't the established image of a JFK.

As in '60, the "Great Debates" of '64, when the Republican and Democratic party candidates face each other on tv, will have principals new to the electronic Presidential forum, unless Richard Nixon becomes the Republican standard bearer again.

It is in this altered framework that the proposals of CBS prexy Frank Stanton must be studied. The efforts of NBC's board chairman Bob Sarnoff to bring about a more meaningful series of debates also takes on altered tones. The same holds true of ABC-TV's Jim Hagerty, who has been working in this area.

The most detailed public proposals were made by CBS' Stanton, in an address before the National Institute of Social Sciences, prior to Kennedy's assassination. Stanton said the Presidential debates should be expanded to run from Labor Day to Election Eve. In letters to the Democratic and Republican National chairmen, Stanton also urged that opposing candidates consider a substantial revision of the debating format and perhaps devote an hour or 90 minutes to the discussion of a single issue.

In an almost prophetic addenda to his proposals, Stanton said "CBS wants to emphasize that time is also available for joint appearances of the major party candidates for the Vice Presidency. It has been truly said that the Vice President is but a heartbeat away from the Presidency; and by Constitutional provision as well as in practice, Vice Presidents succeeding to the office assume all its powers and responsibilities. Certainly, in view of the awesome potentiality of the office, candidates for the Vice Presidency—their characters and their minds—should be as familiar to the voters as the candidates for the Presidency itself."

NBC's Sarnoff in testimony before the Oren Harris Congressional committee also called for an extension of the debates. NBC has given a grant of \$10,000 to the American Political Science Assn. to study ways and means to improve the Presidential debates. APSA, to date, has received more than 400 recommendations from national and state party chairmen, from Congressmen and Governors on how to improve the tv debates.

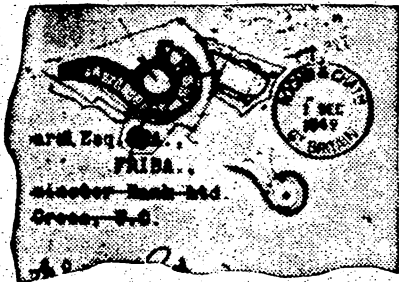
An NBC spokesman said "we'll go along with whatever the candidates agree upon."

ABC's Hagerty, former press secretary to President Eisenhower, said he has been in constant consultation with political leaders of both major parties.

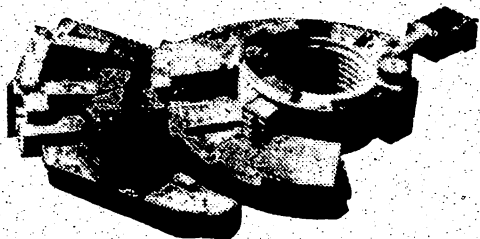
It's held unlikely that either major party will take a position on the various debate proposals until after each party selects its nominee. (Republican Party convention is in July and the Democratic Party convention is in August.)

Stanton's proposals, which approximate eight direct dialogues between the two major candidates, without reliance on a panel of newsmen to ask questions, could materially ease campaign costs for both parties. Eight hours of prime evening time on the three networks would run to about \$3,125,000 at normal rates.

Congressional suspension of the FCC provision requiring radio and tv to give equal time to all minor candidates would be needed before authorization of the debates would be given by the networks.

past

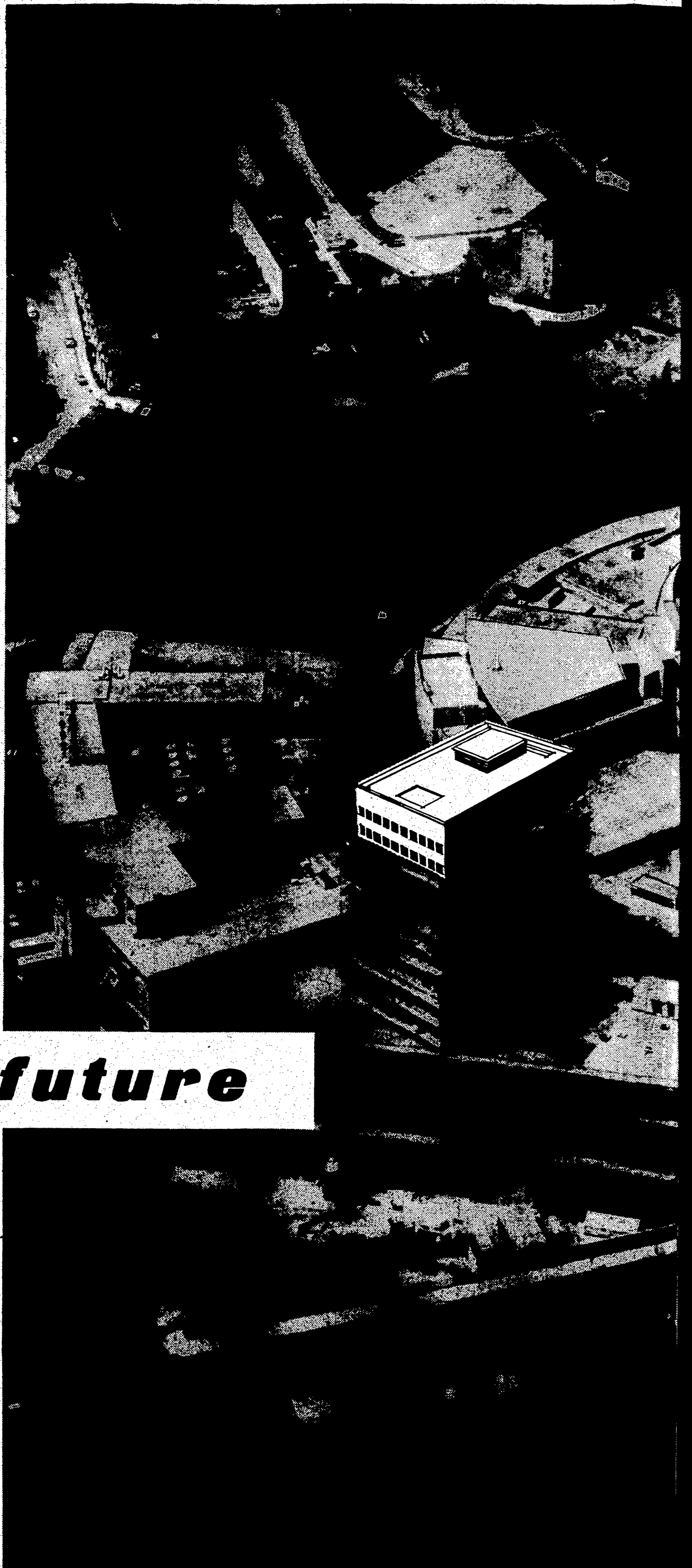
1936.... the BBC begins the world's first regular television program. After the war.... the decision to build a national Television Center. December, 1949.... the shape of things to come starts as an architect's doodle on an envelope.

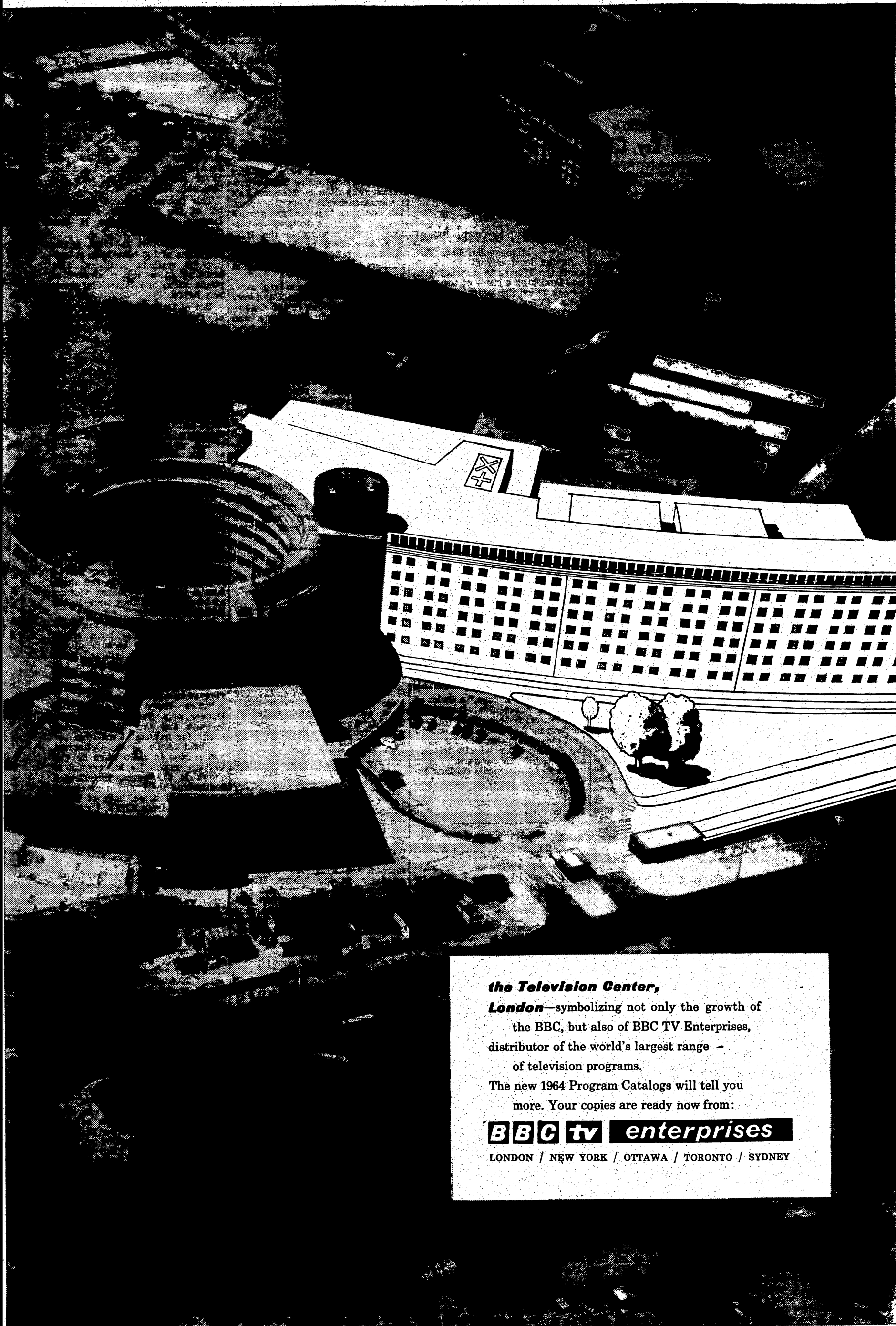
present

Today, an idea has become an actuality. The 13-acre Television Center in London is the home of a network covering 99% of the total population of Great Britain, with programs reaching over 12 million TV homes. Many of these programs are seen in more than a hundred countries throughout the world.

-and future

BBC TV is keeping ahead of the times.... a second network begins in the spring of 1964, to be followed closely by color television. To meet this expansion, the Television Center will grow until it alone houses ten (two of them color-equipped) of an estimated total of 25 production studios.





the Television Center,

London—symbolizing not only the growth of the BBC, but also of BBC TV Enterprises, distributor of the world's largest range of television programs.

The new 1964 Program Catalogs will tell you more. Your copies are ready now from:

BBC tv enterprises

LONDON / NEW YORK / OTTAWA / TORONTO / SYDNEY

Low Grade (ATV) Gives British Vidfilm Industry Plan to Survive

London, Nov. 26. In the face of the near death of the British tv film industry, which has been drastically threatened by the upcoming \$50,000,000 Government levy on advertising income, the commercial tv contractors have collaborated in a major bid to keep their British vidfilm end up.

The program companies have each agreed to hike the "network rate" for British vidfilms in order that the producer can recover substantially more of the nut from the local market. And while a producer will still have to export his product to make a profit, the increased local rates will go some way towards putting a successful vidfilm series in the black. Importantly, the elevation of local sales prices for domestic tv film could mean that a series not sold in the U.S., but in other overseas markets, still stands a chance of profit to make the expensive venture in telefilm worthwhile. Hitherto, a U.S. sale has been the determining factor in the profit and loss ledger.

Prime mover, and first to take advantage of the scheme, is Lew Grade, managing director of Associated Television, most film conscious of all the local commercial majors. Grade has previously declared that he would be forced to curtail his film activities in view of the crippling ad levy. But faced with a large slice of production costs from local sources and internationally sales-gauged through its subsidiary, ITC, he has given the go-ahead for production in the spring of two hour-long film shows—namely, another series of "The Saint" and "Danger Man."

Former show, which stars Roger Moore, has been proving one of the station's hottest properties both locally and overseas. With ratings here of anything up to a 50, it has been distributed to more than 40 markets throughout the globe. "Danger Man," which domestically made a big impact a couple of years back in its half-hour format—it was also sold to the U.S.—has reportedly been reactivated because of the interest shown by a Canadian sponsor who has given his fiscal blessing to the show in the Canadian market.

Announcing his leap back into vidfilm production, Grade said of the indie willingness to hike fees for native celluloid: "This has been a splendid gesture on the part of all the (commercial tv) companies. It reduces the basic risk inherent in all film production... news will come as a real shot in the arm for the British film industry as well as for independent television as a whole."

With the cost of the hour long-segments of both "The Saint" and "Danger Man" series estimated at around \$84,000 each, the two 26-episodes will represent an investment of around \$4,370,000. Says

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UA TV's U.K. Shop, Helmed by Blaug

London, Nov. 26. Taking the view that the expanding U.K. and European telefilm market merits on-the-spot operation, United Artists Television International has set up a London office which is being helmed by George Blaug, who has moved over from Screen Gems, the company with which he has been associated in London for some years. The appointment was confirmed last week by Herb Banquer, UA-TV's International topper.

Blaug's sphere of operation will be largely centered on the United Kingdom territory, but will also embrace the whole of Ireland and, from the New Year, will extend to Holland and Germany. The London h.q. will also handle program sales to such companies as Television International Enterprises and Overseas Rediffusion, which operate tv stations in various overseas markets.

UA-TV has two series sold to the British networks in "The Phil Silvers Show," on the commercial network and "Ripcord," which has been picked up by the BBC. Other program deals are said to be in an advanced stage of negotiation and details are expected in the coming weeks.

'Esso World Theatre' Sets Double Exposure Pattern In Key Cities

The Esso-sponsored international tv series dealing the cultural histories of various nations, has been set for WOR-TV, New York; WHD-TV, Boston; WOKR-TV, Rochester; and WNHC-TV, New Haven, and negotiations continue for presentation in Washington, D.C., Philadelphia and a major southern city.

In most cities, "Esso World Theatre" will get double exposure, with air time scheduled in New York for Sunday nights (beginning Jan. 12) from 10 to 11 p.m., and again Wednesday nights, 10 to 11 p.m., on those weeks when the shows are being aired.

Initial show will be from England, starring Sir Ralph Richardson in "England: Puritan Vs. Cavalier," showing the conflict between romantic and narrow Anglo personalities through history.

Show reportedly ran into production difficulties when a sequence was censored out by church officials, who were involved via sequences to be shot at Westminster Abbey. Rather than lose the location (most was shot at Kenwood House) producers deferred to the censoring of "The Wife of Bath's Prologue" from Chaucer's "Cantebury Tales."

The Big Trend To Europe on Making Of Com'ls for TV

Rome, Nov. 26. There's been an increasing trend, in recent times, for tv and other advertising films to be made in Europe for the U.S. market, and most recently, Italy has joined France, Britain, Holland, Spain, and other countries as a major producer of brief commercials.

Reasons are many. Economy is naturally one, but other major incentives are creative freedom and the perennial urge for artists, directors, writers, etc. to come to Europe as people in related fields have long done. For reason number one, no local figures are cited, but one man's estimate is that a locally-made commercial is "at least" a third cheaper than the same product made in the U.S., though made — or guided — by American talent just the same.

Another result of the European "boom" in this field has been the rash of tv and theatre Ad Film Festivals held each year in various Continental centers, such as Cannes, Annecy (animation only), Trieste, Milan, etc. Apart from prestige value (via prizes), these events also serve as worldwide sampler of latest trends in ad films.

Creative freedom is the principal reason why Harry Hess, a successful animation creator-director (who started with UPA) in the U.S., has now settled in Rome, where he is producer/director of animation films for a new publicity outfit, Studio P.

"Italy," Hess feels, "is currently the top country for animation. Here, we can do anything and, importantly, we can follow a project through in every facet. In the U.S., it's perforce set up differently."

(Continued on page 38)

FOUR STAR SYNDIE BID TO PLUG HOLES

Four Star Distribution has researched and found a few hundred markets where one or another, or more, of its eight off-network shows have never played and is making a special sales effort in the premiere situations.

No web series plays in all 224 national markets, and FSD has researched the original station lineups on network runs, pinpointing the numbers of locations where Four Star series weren't aired. Many of the markets are off the syndie sales beat.

Hank Booraem to WPIX

Henrik (Hank) Booraem, Lennen & Newell tv exec, joins WPIX-TV, New York independent, Dec. 1 in the newly-created post of veepee in charge of programs.

In broadcasting since '37, Booraem had previously been with Kudner agency, Young & Rubicam, C. J. LaRoche, McCann Erickson and Ogilvy, Benson & Mather. He also was onetime manager of national programs for Mutual Broadcasting.

Legality of Supermart TV Shows in Mpls. To Get Atty. General Airing

Minneapolis, Nov. 26.

At the local city attorney's request the Minnesota attorney general is making a study of the once-a-week television programs of the Twin Cities' two largest super-market chains to determine if they constitute lotteries which are illegal in this state.

Both programs are on the local Time-Life independent WTCN-TV. The Red Owl store chain's "Tele-Bingo" is a bingo game played by a studio audience and dialers with the winners receiving valuable prizes and trading stamps. The other, National Food stores' "Let's Go to the Races," is based on actual horse races already run and victorious participants receive money or trading stamps. In neither case are purchases necessary in order to participate.

In his letter asking the state attorney general if the games are legal, the city attorney here said that both the Minneapolis city council and police department are concerned as to whether the games violate the Minnesota anti-lottery law.

Heads of both chains deny their gimmicks constitute lotteries. They point out that not only is it unnecessary for participants to make any purchases at their stores, but also players don't risk the loss of any money.

'Crusade In Europe' Put Into Syndication

"Crusade In Europe," a series of 26 shows about Gen. Dwight D. Eisenhower, is being put into syndication by 20th-Fox TV. Produced by Louis de Rochemont for 20th, the shows were originally telecast over the ABC-TV network.

The five Metromedia stations, including WNEW-TV, N. Y., WTTG, Washington; KTTV, Los Angeles; and KQVR, Sacramento, have bought the series.

'Little Story Shop' Animated Puppet Sales

Hollywood, Nov. 26. Hollywood Television Service reports 11 deals for its "Little Story Shop" package of Christmas-themed filmed animated puppet shows.

Deals include WLS, Roanoke, Va.; KNTV, San Jose, Calif.; WHYM, Springfield, Mass.; WBAP, Fort Worth; WLEX, Lexington, Va.; Johnson City, Tenn.; KXTV, Sacramento; WGHP, High Point, N.C.; and WHIS, Bluefield, W. Va. Deals also have been closed with Canadian stations CKCK, Regina; and CKSO, Sudbury.

WINS' Tri-Faith Show

WINS Radio, Group W's New York outlet, has scored a religious programming coup in bringing the Archdiocese of New York into its first tri-faith cooperative production, "Dialogue," which bows Dec. 1. Show will present members of the Roman Catholic, Protestant and Jewish clergy in one-hour discussions.

Bert Cowlan, WINS director of public relations, was responsible for getting the tri-faith cooperation from the Archdiocese, the Protestant Council and the American Jewish Committee. A year ago, Cowlan brought the Protestant Council and the Paulist Communications for "Two Worlds of Jazz."

Keiter's Syndie Sports

A daily radio interview show, "Keiter Contacts," with sports-caster Les Keiter, has been put into syndication by Triangle Program Sales.

Denver Show's Star: Univac III

Rig-Proof 'Four Million For You' Bingo-Type Entry Hit of Winter Season

Metromedia Cuffos 100 Half-Hour Shows To Educational Stations

The Metromedia tv group has set up a special office to give programs away. Run by Metromedia's business manager Kurt Blumberg, this operation is part of the group's positive attitude towards educational programming in the U.S., highlighted by Metromedia's grants of \$600,000 to educational stations in New York, Washington and Los Angeles.

In the programming area, Metromedia has been cuffing over 100 half-hour shows in the Columbia International Lecture and Seminar series, its two-hour "Under Discussion" shows, its "Question of Life" and "Opinion In The Capital" series and various public service specials. The distribution is coordinated through an informal eastern network of educational stations who handle the station requests for programs. The Metromedia shows have played on all key educational stations in the country.

The Metromedia group also gives its show to the United States Information Agency and the Armed Forces Radio Network on request. With respect to the educational stations, Metromedia is acting on the orders of proxy John E. Kluge who has been pushing for their support.

Symph Cancelled In Chi's WGN-TV, AFM Tape Hassle

Chicago, Nov. 26.

The American Federation of Musicians and WGN-TV, the Chi indie station, have drawn battle lines over musicians' scale for taped tv shows. As a result a Chicago Symphony Orchestra concert scheduled for taping last Saturday (23) was cancelled. Program was to have been aired the following night in station's "Lively Arts" series.

At issue is an AFM dictum that any taped show has syndication potential and is thus eligible for the national scale. The issue flared to the fore this year because WGN's six projected symphony concerts were to be one-shots in the "Lively Arts" lineup. In previous seasons, the symphony was used regularly in the "Great Music" series which was offered for syndication. A union spokesman said that to the best of his recollection the "Great Music" shows were taped at local scale and an adjustment.

(Continued on page 38)

FLOCK OF CHANGES AT CLEVE'S KYW

Cleveland, Nov. 26. With rumors of major changes yet to be announced at the Westinghouse stations in Cleveland, KYW radio disclosed the appointment of Merle Levin, ex-WCUY, as public relations director, the fourth man assigned to the spot in about 14 months.

At the same time, Bart Claussen has resigned as editorial director, a post he held for over four years, and will be succeeded by Murray Seegar, onetime Plain Dealer political writer who joined the station during the newspaper strike. Claussen, who is also president of the City Club, has not announced his new plans.

In other shifts, Jack Riley has been named public affairs director for KYW-TV, replacing Dennis McGuire who has been upped to executive producer of specials. Chet Collier, Channel 3's program director, has left to become executive producer for the Steve Allen show, with Paul Turner coming in from the Coast to replace Collier. Dick Trembath recently was named news director, replacing Pat Trese who rejoined NBC news in New York.

Denver, Nov. 26.

Visions of thousands of Denver housewives pressing raisins or peas or gold stars or S & H Green Stamps on a bingo-type card as they play Denver KBTB's new audience participation game, "Four Million For You," are fast becoming fact.

This Denver-produced show is a hit of the winter tv season in Denver, and its future is considered most promising.

Since its Nov. 11 start, studio audiences of 100 have been crowding the station's facilities, it is bringing in a steady stream of phone calls, and is making sponsors happy.

Use of Univac III to speed news of the winning combination to viewers, and insure open-handed detailing of the game, gives the show a space-age angle.

Originator and owner of the show is Norval A. Luxon who claims "the first true audience participation show in the history of tv, because of Univac III."

To play, housewives use a game form distributed through the King Soopers and Red Owl grocery chains, as well as 600 other users of the Sperry and Hutchinson Green Stamps, all sponsors of the program. Bob Bartell is MC of the show.

Luxon says it's impossible to rig the show. An involved telephone setup in the studio makes it impossible to cheat; a button can "dump" anyone who tries to call in before Univac has rung the bell for a winner.

Giving daily prizes is considered to stimulate interest in the show. Luxon believes it makes viewers as involved as if they were in the audience, actually.

This first use of Univac computers on a regular basis allows for daily winners because of the split-second computations made by the machine, out there in Los Angeles. Exclusive arrangement with Univac puts the computer in view of tv audience.

Praise from clients indicates Denver may finally have broken through and created a program ready for national circulation.

Luxon hails from Columbus, and started in radio when he was in high school. He has several tv shows in the works, including a sports-type show, and a crossword puzzle word game, both of which are to stem from KBTB, Denver.

National syndication of "Four Million For You" is expected after the first of the year.

Omaha & Lincoln In Educ'l TV Clash

Initial plans for educational television in Nebraska have Omaha and Lincoln forces snarling at each other across the Platte River.

The \$600,000 made available by the Nebraska Legislature for etv has proved an interesting target for both cities.

Original planning has called for the University of Nebraska's KUON-TV at Lincoln to place its transmitter at Mead, Neb., where it would cover both Lincoln and Omaha. But Omaha school officials have asked for one-fourth of the money to use to establish an Omaha etv outlet.

The law creating the etv commission provides that the network shall consist of "no fewer than two originating broadcasting production and transmission interconnecting facilities, one of which shall be located in Omaha, to serve a series of interconnecting units."

Officials of the commission have called for construction at Mead and Lexington, Neb., in the western part of the state, using the \$600,000 state funds and a federal assistance of \$450,000.

Omaha wants construction of stations at Omaha, Lexington and Alliance and the increasing of the University station to full power.

Estimates for the construction at Mead and Lexington are about \$874,223. Two thirds of the remaining funds would be used for operating expenses.

'WHO SPEAKS FOR AMERICA'?

'Old Froth's' Pitt Milestone

Pittsburgh, Nov. 26. "Olde Frothingslosh," the "pale stale ale" with the "foam on the bottom" started the celebration of its 10th year of existence last week in Pitt. It had originated in 1953 as the result of some gag commercials put on the air at KDKA by Rege Cordic, now one of the country's top salaried deejays and easily the highest rated artist on Pitt radio.

No one took "Old Frothingslosh" seriously at first but Iron City Beer put it out as a holiday item and quickly sold 2,000 cases of the brew, which was really its regular beer with gag labels. But year by year, the popularity of Ole Froth has grown during the two months, November and December, in which it is marketed annually. Last year's sales far exceeded expectations when it was merchandised as a "Sick Pack" in a special six-bottle package.

This year requests for the beer have come from places as far away as England and Hawaii and is a ready item in such states as Pennsy, Ohio, Maryland, West Virginia, Virginia, Delaware, North and South Carolina, Washington, D.C. and New York.

This year's "Sick Pack" has six new labels, each in a different color with the subjects on the labels being "Egg Noggin," "Red Eye," "Old Folks Home Brew," "Sour Mess Burpin," "Cotton Gin" and "Jet Fuel."

S. E. Cowell, the Iron City Brewery president, said, "We have found the Olde Frothingslosh promotion has value far exceeding the bonus of extra holiday sales. Every year we receive many favorable comments from customers who say they like a brewery with a sense of humor."

British TV Expresses Concern Over McCarthy's Quota Pressures

London, Nov. 26. Campaigning by John McCarthy, prexy of the Television Program Export Assn., who is making "strenuous efforts" to get Britain's 14% foreign tv quota eased, is seen in certain sections of the native industry as untimely.

For instance, the unions are mightily concerned at increasing redundancies of technicians caused by the critical state of the local feature film industry. To some extent, television film production in this country may ease the problem—and any pressure brought to bear at this time for a larger influx of non-British vidproduct is bound to meet with stonewall opposition from the Association of Cinematograph, Television & Allied Technicians. In fact, secretary George Elvin, states: "The present quota of 14% foreign material is too high, it should be reduced to 10%." Which is an indication of the way the unions are thinking on quota at this time.

Also, the commercial tv contractors are currently "up for reelection" for further franchises. Any maneuvering on their part for an increased percentage of imported material now, could be misinterpreted both inside and outside the business as an attempt to provide tv on the cheap.

Already anti-tv sections of the press have accused the British video industry of being a "Hollywood dumping ground." Moves to up the one hour a day of Yank fare would leave the tv'ers wide open to further attack.

OF's 'Battle Line' Blankets 50 States

Official Films' prexy Seymour Reed is back from a three-week sales swing through the Far East to report that the syndication firm's new war archives series, "Battle Line" now has sales in all 50 states and shapes as a strong entry overseas.

Half-hour series preems on Alaska's KTVA, Anchorage, in a couple of months, also will run on KONA-TV, Honolulu early in '64. In the Far East, show is slated for a start early next year in Hong Kong and a January start on the Republic Electronics' tv station in the Philippines. In Japan, show starts in December on the Tokyo network which has 40 affiliates throughout the islands. Australian stations are screening the series for possible play.

Sales also cover the whole of South America, with the series dubbed in Spanish, and, in the case of Brazil, in Portuguese. Puerto Rico will have the show in Spanish.

CHOOSE SIDES: MPEA OR TPEA

By MURRAY HOROWITZ

Up and down the line, major and minor program distributors are choosing between the two American export associations, causing a good deal of concern of "who speaks for America?" in the capitals of the world.

The concern comes at a time when the foreign market continues to expand, when John G. McCarthy and the organization he heads, Television Programs Export Assn., was given another vote of confidence by TPEA's exec committee.

Splitting the ranks of TPEA is the growing membership list solely pledging their allegiance to the Motion Picture Assn. of America, which under its export wing has a tv committee for the foreign market, under the direction of Bill Fineshriber.

When MCA acquired Universal, MCA left TPEA and cast its lot with MPAA's sister organization the Motion Picture Export Assn., under whose flag Fineshriber functions. Universal already was a member of MPEA. Desilu has filed its resignation with TPEA, but is understood to be reconsidering. Four Star, which had a notice of its resignation with TPEA, has

McCarthy's New Ticket

Board of directors of Television Program Export Assn. meets next month to formally ratify the action of TPEA's executive committee, which approved the extension of prexy John G. McCarthy's contract through 1964.

Significantly, the committee, in which all three networks are included, recorded that TPEA has established its accomplishments during the first three years of its existence, the essentiality of the U.S. tv industry having its own trade association voice in all foreign markets.

reconsidered and now has reinstated its TPEA membership.

Strength of TPEA, now whittled down to eight member companies, is in the continued and wholehearted support of the three networks. Other companies remaining with TPEA in addition to Four Star are Danny Thomas, William Morris, National Telefilm Associates and Peter Roebeck, Inc.

The MPEA tv roster includes MCA, Screen Gems, MGM-TV, 20th-Fox, United Artists Television as well as all the other motion picture companies with tv subsides. There was a time, when tv subsides of some of the major companies, remained dual membership, both in TPEA and MPEA, but one by one each cast its lot with MPEA.

The defections from TPEA and the increasing strength of MPEA's tv committee, as far as membership is concerned, has left a trail of bitterness. There is a middle camp, though, which feels that two organizations, working in competition, can only help the continued expansion of the foreign market.

On the left and right of that middle camp, however, there are opposing views. Those that are pro-TPEA contend that the MPEA is dominated by its motion picture interests and can't cleanly represent the American tv industry in the markets of the world. They point out that native motion picture interests abroad in many areas are fighting tv interests, and the pro-TPEA'ers maintain that in such situations, the MPEA stands like a house divided and can't speak forcefully for tv interests.

The divided house charge against MPEA is denied by MPEA supporters. They maintain that tv earnings of motion picture firms are too sizeable, both in the U.S. and abroad, for them to maintain other than an aggressive tv posture in all areas of the world. One foreign tv sales exec, whose company is a member of MPEA, said in his opinion it would be best to

(Continued on page 40)

CBS Films' Global Breakthrough In Sale of News-Cultural Shows

Radio-TV Vet

CARROLL CARROLL

has his own perspective on the video medium in a discourse

Is TV Psychosomatic?

another Bright Feature in the upcoming

58th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

American programming in the news, pubaffairs and cultural fields has taken some giant steps forward in winning global exposure via recent deals inked by CBS Films.

CBS Films, which handles the cultural and news programs of CBS-TV, as well as the web's entertainment shows in the markets of the world, inked deals in the news, pubaffairs cultural field in West Germany, Australia and the Philippines.

In West Germany, CBS Films entered a long term arrangement with ZDF, the second German network, under which ZDF has access to everything CBS Films has available in the news, pubaffairs field. Deal also provides that ZDF, which is headquartered in Mainz, will take a minimum of 20 hours of news, pubaffairs programming per year. Deal encompasses such shows as "CBS Reports," "20th Century," and "Chronicle."

Another deal in the market of West Germany was with ARD, the first German network, under which ARD will take 18 programs of "The Young Peoples Concert." NDR, one of the state stations headquartered in Hamburg and a member of the first German network, is trying to get Leonard Bernstein to visit Hamburg as a guest conductor in connection with the unreeling of the "YPC" series. NDR, trying to retain the spontaneity of Bernstein's remarks, will not dub the series, but utilize subtitles. Many people in West Germany understand English. CBS Films is converting the "YPC" videotaped series from 525 lines to 625 lines, the standard of tv in West Germany.

"YPC" series also has been sold to Austrama, a division of Ansett Transport Industries, which will operate a new channel in Melbourne, Australia.

A breakthrough on the sale of cultural programs to the Philippine market was achieved when CBS Films sold the Leonard Bernstein "YPC" series to Bolinao Electronics, which operates a station in Manila. Philippine stations have concentrated their buying almost to the exclusion of news, pubaffairs, cultural programming.

Australian Broadcast Commission has signed a blanket deal with CBS Films, under which ABC will take a minimum of 50 hours per year of the network's news, pubaffairs, cultural programs.

Tokyo Broadcasting System renewed its "minimum of 50 hours per year" news, pubaffairs agreement with CBS Films.

CBS Films foreign sales v.p. Ralph Baruch is understood to be negotiating with other markets in order to win a place in the world sun of CBS-TV news, pubaffairs, and cultural shows.

Brit. TV Off Limits On Hope Features

London, Nov. 26.

A batch of 10 Bob Hope films, sold for worldwide television distribution, will not be available for the British networks. Assurances to this effect have been obtained by the Cinematograph Exhibitors Association from Paramount and Hope Enterprises.

Seven of the pix in the package are controlled through Par and the remaining three by Hope's own company, but both have assured the CEA that the U.K. is excluded from the deal.

WBC NAMES LEWIS TO PARTRIDGE POST

Westinghouse Broadcasting has reshuffled its advertising department with the naming of Dave Lewis, ad-promotion manager of its KDKA-TV, Pittsburgh, outlet to take over that post for the Group W chain.

He replaces Dave Partridge, who has been shifted into special projects for the creative services division under Herman Land.

WMCA Editorializes On Pacifica Foundation; Hits FCC 'Harassment'

WMCA, N.Y., has stuck its neck out with an editorial defense of the Pacifica Foundation, the non-profit organization which operates two FM stations in California and WBAI-FM in New York. Pacifica has been ordered by the FCC to file non-Communists oaths as part of its license renewal applications.

R. Peter Straus, WMCA prexy, editorialized on the air last week as follows: "The FCC has taken this action at the same time that it's urging other broadcasters to give more time to controversial programs on public issues. WMCA suggests that the FCC stop harassing stations whose only mistake has been to take the FCC's own directives seriously."



Move Over, Sonny-

Daddy wants to watch the circus too. The circle around the family TV set widens every Friday night at "International Showtime," and if the kids aren't careful they'll be crowded out of the room.

Don Ameche and his associates have a simple formula for success. First, find the world's best circuses, ice shows and entertainment troupes. Second, record them in actual performance wherever they are, New York to Tokyo. Third, put them on at an hour on Friday night when everyone can watch, because everyone will want to.



Kid stuff? Not exactly. For every three youngsters teenage or under, *five* adults are watching "International Showtime" in this, its third consecutive season. What's more, they *stay* with NBC's exciting Friday night schedule, from Bob Hope to Jack Paar, right through Johnny Carson's "Tonight."

To be blunt about it, "International Showtime" is one of television's most appealing adult attractions, with consistently greater popularity than its competition. Even for a circus show, you've got to agree that's not peanuts.

Look to NBC for the best combination of news, information and entertainment.

Foreign TV Reviews

PROFILES IN POWER

With John Freeman
Director: Bill Morton
60 Mins., Wed., 9:40 p.m.
Associated-Rediffusion, from London

The extent of President Kennedy's achievement during his first term was the theme of this illustrated probe by journalist John Freeman, who follows it up with a similar examination of Khrushchev. Importance of the hour can be judged by the show being scheduled for a repeat six days later—which is a precedent for the commercial web. Although the upshot was a clear essay which said little that was not common knowledge among diligent scanners of the newsheets, it made an interesting survey of Kennedy's background, his rise to power, and the Congressional blocks to implementing his program. Its chief conclusion was that democratic procedure built into the American Constitution could easily foil a progressive President like Kennedy. And this point was reinforced by filmed interviews with Representative Henry Reuss and Professor James McGregor Burns, Kennedy's biographer.

Burns, Kennedy's biographer. (Repeat will take on new, timely interest in view of President Kennedy's assassination, the original telecast having taken place two days before the tragedy.)

Kennedy's progress through college and the Navy was crisply charted, and the lack of faith in Britain's capacity to survive after Dunkirk, expressed by his father, Ambassador Joe, was chalked up as a family black mark. His part in the investigation of crooked unions was stressed as the factor that brought him public prominence, and his path to the White House was supported by film of the primaries, the crucial tv encounter with Nixon, and his declaration that his Catholic faith would not impair his exercise of power in a country that had a Protestant majority.

Freeman acutely explained the nature of Congress' opposition to many of Kennedy's progressive measures, and the President himself disarmingly confessed that he found the job much more difficult than he had imagined when he was voted into it. Finally, Freeman plumped for the segregation issue as the one that would test Kennedy's power to the utmost. In foreign affairs, the show awarded the Kennedy regime full marks, but, with James Baldwin to state Negro faith in Kennedy, it considered that parity for all Americans must be achieved for the sake of the President's ultimate reputation.

Director Bill Morton skillfully assembled the available material, which sprang few surprises, and John Freeman's lucid script was more an indictment of the American Constitution than Kennedy, who impressed as forceful, sincere, and clear-minded, but hampered by procedures. *Otta.*

CELTIC CHALLENGE

With George Scott, Roy Thomson, guest
Producers: Anthony Hoyland, Peter Lilley
Director: Ned Kelly
30 Mins., Mon., 10:40 p.m.
ITV Regional Coproduction, from Scotland

This weekly program, a joint effort by the regional tv companies of U.K. commercial tv, put Roy Thomson, newspaper and tv magnate, in the hot seat for some lively quizzing by four college students from Scotland, Ireland and Wales. Subject chosen was "Freedom of the Press," on which Thomson spoke vigorously before allowing himself to be grilled by the students.

Program held much attention, especially in view of its being transmitted within hours of an official announcement of a new newspaper merger by Roy Thomson, linking two Edinburgh evening sheets. Students gaddled the magnate with over-much responsibility for the virtues of the press, but he took it all in general style.

The undergrads plied him with questions, and raised such points as the intrusion into private grief, influence of a newspaper owner on his editors (which Thomson denied flatly), and the over-use of cheesecake and pornography. The powerful Canadian replied effi-

ciently to all quizzing and stressed that he was in the game purely as a business-man to make more coin and therefore produce better newspapers. He parried students by saying the public only got the journalism it wanted; and that the customer had the last right to decline to buy any newspaper or magazine.

Question of how far advertising departments dictated to editorial, in such matters as theatre criticism, was also raised by one quizzier, and Thomson replied that his scribes had the right to criticize where they thought fit, even to exclusion of advertising weight.

Camera work was good. Program had humor, vigor and interest, and was notable for its topical slotting. *Gord.*

COEUR DE PARIS

(Heart of Paris)
With Zizi Jeanmaire, Roland Petit, Marcel Marceau, Maurice Chevalier, others
Director, Choreographer: Petit
60 Mins., Tues., 8:40 p.m.
RTF, from Paris

Taped by a private organization and sold for a first airing by the state-run French tv setup, this Intertel emerged as an hour with good musical and terp numbers although uneven in tempo and pacing. Pert, leggy singer-dancer Zizi Jeanmaire was the focal point of this revue conceived and executed by hubby Roland Petit.

Some numbers had the deft brio of sharp visual annotation while others were just photographed dance numbers that lost snap and precision on the small screen. But when Miss Jeanmaire was sporting feathers and whirling with other dancers there was a fine dash and exuberance that made for good video appeal.

But having her sing and dance in the streets was a bit too confining to have it come off. Petit warbled a number that could best have been left out for he is better in a good pas de deux with Miss Jeanmaire than as a romantic crooner.

Miss Jeanmaire did a mime turn with Marcel Marceau as two tramps dreaming of a night at Maxime's and finally climbing the Eiffel Tower only to drift back to reality. If ballet and mime are related, they did not quite combine in this, but Marceau's elegant face and body did make an impact in this fanciful if uneven number.

Maurice Chevalier's bright bonhomie was ingratiating as usual as he did a typical good natured ditty on love and a takeoff on the twist. Miss Jeanmaire has a throaty, gamin voice that is both innocent and suggestive and had some good Paris songs to underline these qualities.

Incidentally, the show almost did not go on when governmental personnel objected to a privately made show with French talent going on the air. It was straightened out and may set a precedent for more shows being bought by the state-run web. *Mosk.*

NIKITA KHRUSHCHEV

With John Freeman
Director: Bill Morton
60 Mins., Wed., 9:53 p.m.
Associated-Rediffusion, from London

Journalist John Freeman won his tv renown as the "Face to Face" anchorman for BBC-TV. Here he provided the complementary profile to his study of the late President Kennedy for the commercial web. It was as good as, and as deficient as, its predecessor. It lacked what Freeman brought to his in-person interviewing, an ability to explore character through close fighting.

Absence of film material, strictly biographical, was much felt—as well as a lack of precise information about Khrushchev's formative years. This was partly compensated by director Bill Morton, who assembled some harsh and impactful film of the birthpangs of the Soviet Union and its first crisis. This was sprinkled with alert comment from Labor Party leader Harold Wilson, Journalist K. S. Karol, and writer Angus Wilson.

But the power-probe only really got under weigh in the second part of the program, which stressed Khrushchev's implication with the Stalin terror without distinguishing his part in it. Here Professor

Isaac Deutscher, Trotsky's biographer, came up with the most stimulating comment, explaining the nature of Khrushchev's authority and establishing his reason for sticking to coexistence.

There was much unusual material culled for the program, and it never failed to interest. But it didn't come within a continent of getting inside the motives and thoughts of the Russian boss, who stayed as enigmatic and unpredictable as ever. *Otta.*

Foreign TV Followup

Sunday Night at the Palladium

A good mixture was stirred in this segment of Associated Television's top vaude show, which took in dance, voice, and comedy and had agreeable allround appeal. Main viewer-bait was the classical partnership of Svetlana Beriosova and Rudolph Nureyev from the Royal Ballet. They offered the Diana and Actaeon pas de deux, unfamiliar to tv, and a showcase for high terping jinks, Nureyev, sullen in demeanor, produced some nonchalant turns in the air, and Miss Beriosova scored in a splendidly assured solo. The choreography itself is no great shakes, but it made a fine excuse for exhibitionism.

Bobby Rydell, on a return visit to the show, pleased with a selection from "Bye, Bye, Birdie," which he followed with a couple of his waxings. "Forget Him," which soared in the local charts last season, was worth reviving, and the closing "Walk Right In" showed him on the rhythm-and-blues fringe. There was a certain stiffness in his presentation, and when he relaxed, it was just too late to get on effortless terms.

Innovation of the segment was the debut of a stalwart group of glee singers, dubbed "The Square Pegs." After a comic buildup from emcee Bruce Forsyth, they belted out a couple of oldies with tap-room conviction and looked like adding a welcome musichall flavor to the proceedings.

Forsyth, at his egregious best, was joined by burly comedian Bernard Bresslaw in a smart imitation of the "Steptoe" stars of the BBC-TV series. This might have been aided by a more acid touch of parody, but was welcome nevertheless, Bresslaw, once a big slapstick name in tv, was overcalled as "a great artist" in Forsyth's intro, but is certainly an artist with more to give than he's yet been allowed to show.

Jon Scofield's production was adroit throughout, and the show, still dependent on Forsyth's outgoing personality, was potent. *Otta.*

Tele Follow-Up Comment

Perry Como's Kraft Music Hall
Perry Como, who's traveling his half-dozen shows for Kraft, turned up last Thursday night (21) at the San Francisco War Memorial Opera House for a live stanza with a standout array of guests. As usual, this Como outing was another pleasing variety session in which the low pressure approach sometimes might be confused with lethargy. Some crackling turns by Victor Borge and Jose Greco, however, injected some extra special kicks into the layout.

The opera house setting, which had meaning only when the cameras panned over the audience in the elegantly tiered hall, was the peg for most of the routines. Number in which Nanette Fabray teamed with Como for an operatic-styled workover of some of the latter's pop hits. It was an amusing idea, but carried slightly too far. Borge, however, came through with a socko spoof on a Mozartian opera with one of his piano-monolog creations, backed by the Lee Becker Theodore Dancers.

Greco, with a company of four dancers, also furnished some sparkling Spanish flamenco dancing that was appropriate for the theatrical setting. A followup parody of a ballet by Miss Fabray, garbed in a Chinese costume, had neither point nor humor. Similarly, a routine joining Como, Borge, Greco and Miss Fabray into a chamber music ensemble failed to ignite.

Como, working sometimes with the Ray Charles Singers, delivered several songs on his own, including

A TRIBUTE TO JOHN F. KENNEDY FROM THE ARTS

With Fredric March, Florence Eldridge, Marian Anderson, Sidney Blackmer, Isaac Stern, Eugene Istomin, Leonard Rose, Charlton Heston, Albert Finney, Christopher Plummer, Nathan Millstein, Boston Symphony Orch. St. John's Episcopal Choir
Exec Producer: Robert Saudek
Producer: Roome Arledge
Director: David Green
110 Mins., Sun., 8 p.m.
ABC-TV, from N. Y. (live, tape)

In key with the solemn national mood last weekend, ABC-TV presented this quietly poignant program of classical music, hymns, poetry and biblical readings by an array of prominent performing artists. The name of John F. Kennedy was mentioned only once, but the presence of the late President was deeply felt in every segment of this nearly two-hour tribute.

Two non-Americans, Canadian actor Christopher Plummer and British actor Albert Finney, contributed the most theatrical and most moving sequence with their reenactment of the death scene from "Hamlet." Marian Anderson, her face lined with the tragedy of the day and of the ages, sang a couple of Negro spirituals while Charlton Heston read a Robert Frost poem and a passage from the Psalms, both mournfully intoned.

Fredric March, the host, also delivered Lincoln's Gettysburg Address. His wife, Florence Eldridge, recited poems by Walt Whitman and others. Sidney Blackmer read John F. Kennedy's acceptance speech at the 1960 Democratic Party convention. Appropriate music by Brahms, Gluck and Schubert was performed by a group of distinguished recitalists and the Boston Symphony, under Eric Leinsdorf, brought the tribute to a close with a movement from Beethoven's Third Symphony. *Herm.*

GREECE: THE GOLDEN AGE

With Trevor Howard, narrator; others
Producer-Writer: Lou Hazam
Director: Ray Garner
60 Mins., Tues., 9 p.m.
NBC-TV (film, color)

Lou Hazam, has done it again. In surveying what he termed "man's finest hour"—a golden age of creativity and democratic freedom that has never been equalled in history although it dates back to the middle of the Fifth century, B.C.—he has once more produced a monumental hour of television.

"No Other Love." "You Do Something To Me." "But Beautiful" and a couple of paens to San Francisco. *Herm.*

Chronicle

More of the Civil War was captured in Wednesday's (20) edition of CBS-TV's "Chronicle," than in a host of other efforts, both in motion pictures and tv.

The hour, titled "A Season of War," was a brush with history, encompassing some of the leaders and some of the plain folk of that period. Producer-adaptor Don Kellerman used the now familiar technique of using historical, private diaries, other sources and the poet of the period, Walt Whitman, to thread his tale together.

The flow and the movement in the hour were in the words—the declarations of the big men, the weariness and sorrow of the plain folk, the sadness and joys of their tragedies and triumphs. It would have helped if director John J. Desmond could have achieved more physical movement to match the flow of thoughts and sentiments. What was offered was more in the nature of a tableau more akin to readings than a drama.

The hour, though, even within those terms, offered many compensations. Lincoln's development from an ambivalent position on outlawing slavery in the South to the Emancipation Proclamation was traced. There have been por-

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Television Reviews

one of visual beauty and cultural and intellectual enrichment. "Greece: The Golden Age" was that rare program that can redeem a whole week of video mediocrity.

It was superb in concept and execution, from the technique of recreating the life of the great classical age through its sculpture and literature, to the poetic eloquence of Hazam's own narrative and Trevor Howard's articulation of it, to Ray Garner's knowledgeable and at times imaginative direction. Like several of Hazam's other contributions to the medium, "The River Nile" and "Van Gogh: A Self-Portrait," for instance, this was a consummate work of video art that will doubtless capture some major awards and add to the ever-growing stature of NBC News.

The cameras roamed from Mt. Olympus, home of the gods, through remnants of the Mycenaean age and the ruins of the Temple of Zeus, out to sea for a dazzling shot of the Temple of Poseidon, and across the Athenian countryside for ambient studies of the Acropolis, the Parthenon, Delphi, the Temple of Apollo, the athletic stadia and the amphitheatre wherein contemporary Greeks staged "Oedipus Rex" as of old.

In Hazam's script they were never mere sights but scenes in a recreation of history, much as the statutory served for a "live" cast. Heard from in the course of the narrative were Pindar, Sophocles, Pericles, Socrates, Thucydides and Herodotus, the latter in what was perhaps the most brilliant sequence of the film, a reenactment of the Athenian defense against Persian attack through the movements of wheat (Greeks) and poppies (Persians) in a field. It was a beautifully realized idea and one that epitomized the real marvel of Hazam's film, the sense of action it conveyed through essentially static objects.

Implicit was a lesson in history, an appreciation of classical art and an astoundingly productive civilization to ponder, all without the taint of academicism. But most of all, and even in black and white, it was a feast for the eyes. *Les.*

THAT WAR IN KOREA

With Richard Boone, narrator
Producer-Director: Donald B. Hyatt
Writer: Richard Hanzer
90 Mins., Wed., 7:30 p.m.
XEROX
NBC-TV (film)

(Papert, Koenig & Lois) . . . For its first special of this year, NBC-TV's "Project 20" fashioned some old film footage into an engrossing recap of that "United Nations police action" which ended in an inconclusive truce a decade ago after causing more American casualties than the First World War. This show was a straightforward pictorial narrative of the Korean conflict and, if it was lacking in any retrospective analysis of underlying forces in the struggle between the west and the Communist world, it did succeed in being a chilling reminder of what happens when the cold war turns into a hot one.

The core of this 90-minute stanza was the combat footage shot by a brother team of NBC photographers, Gene, and Charles Jones, back in 1960. Without overdoing it in either direction, these clips recorded the heroism and the horror of the Korean war as the battle lines shifted from one end of the peninsula to the other. One of the most effective sequences detailed the long retreat of a Marine division from Korea's frozen north after a massive Chinese Red Army force entered the conflict with a murderous attack. One deeply moving shot showed American wives and mothers bidding a fearful farewell to their men departing for the war.

The documentary also touched lightly upon the political events generated by the Korean war. It presented a summary of the McCarthy era that was too quick and kalaidescopic to do this episode justice. The conflict between President Harry S. Truman and General Douglas MacArthur over strategic goals was handled impartially, but not at all profoundly. The stanza, however, was very good in reprising the long truce negotiations and the ultimate prisoner exchange which saw 21

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GLORY BRIGADE

From The Production Centres

Continued from page 27

Roger Smith who recently came in from Canadian tv... Brian Connell, journalist and broadcaster who latterly quit Associated-Rediffusion's prestige pubaffairs show "This Week," landed a job at Anglia-TV as program adviser. He will be concerned with special projects and current affairs broadcasts... Norman Bogner, formerly with publishers Jonathan Cape, replaces Irene Shubik a script editor of ABC-TV's "Armchair Theatre" skein. Miss Shubik is joining BBC... Ulster-TV, local Irish outlet on the U.K. commercial web, has its pioneering hat on again and has launched an experiment in regional station cooperation in the news field. Emerging under the banner "Britain In Brief" UTV latest tryout presents highlights from new studios around the country.

IN PHILADELPHIA

James A. Brooks, with station since 1945, upped to post of supervisor of technical operations at WRCV-TV. He succeeds Frank Whitlam, named technical field supervisor at WRC-AM-FM-TV, Washington, D.C. Tom Brookshier, WCAU sports director and former Eagles half-back to attend the National Football League draft meeting in Chicago (Dec. 2). He will air his WCAU programs from the studios of WBBM, Chicago... Matthew N. Cinelli named manager of Philco's Consumer Products Division, electronics plant... Bob Hope watched his tv show at home of Benedict Gimbel Jr., Metromedia veepee... Muriel Liney, the cartoonist's daughter, to be member of panel of "To Tell the Truth"... SKF Industries and United Steelworkers of America, Local 2898, presented the Senior Citizen Award to WRCV for its weekly public affairs series "Senior Citizens Make News."

IN DETROIT

Hugh Roberts, WWJ disk jockey, was presented the 10th annual radio award by the Detroit Police Officers Assn. for helping to improve the public image of Detroit policemen. This is the second consecutive year Roberts has won the award... Ted Lindsay, CKLW sportscaster and former Detroit Red Wing great, is touring Russia with the Windsor Bulldog hockey team and covering their games for CKLW listeners... CKLW-TV is kicking off its "V.I.P.s" feature film show this week, with Bill Boyle, a new personality, serving as host... WWJ radio will carry a "select schedule" of Detroit Pistons basketball games, with sportscaster Don Wattrick doing the play-by-play... Carol Channing, star, and Gower Champion, choreographer and director, of "Hello, Dolly!" now in breakin at the Fisher, will chat with Ed McKenzie on his "After Hours" show on WXYZ-TV... Detroit Street Railway general manager Lucas S. Miel will guest star on WWJ-TV's "Town Meeting"... "Detroit in Transition, Part II," an exhaustive examination of Detroit's urban redevelopment program, is ready for showing on WXYZ-TV this week.

IN MINNEAPOLIS

CBS affiliate WCCO beefed loudly last frame when Red Owl grocery chain's KRSI here carried live coverage of the Chicago Bears-Green Bay Packers pro grid tilt at same time WCCO was airing Minnesota Vikings-Baltimore Colts clash. WCCO station manager Larry Haeg termed it "a clear violation of the spirit of our agreement (with the Vikings and NFL) which I assumed gave WCCO exclusive rights in the field of NFL radio broadcast locally." Many of the 33,000 fans attending the Vikings' game brought transistor radios and tuned in to the Green Bay-Chicago clash, indicating intense interest in the struggle for first place. KRSI hooked up with WGN, Chicago... Newest local FM station is KADM, operated by Western Broadcasting Corp. which also owns KEVE here. Robert J. Rock is manager and Jerry Cunniff is program director.

IN CINCINNATI

R. J. Rockwell, with Crosley Broadcasting since 1929, is now v.p. in charge of engineering planning, reporting directly to James D. Shouse, board chairman, and John T. Murphy, president. In other stepups Clyde Haehnle became director of staff engineering. Howard Lepple is director of corporate engineering activities. Edwin Dooley is chief engineer of WLWT and Floyd Lantzer is chief engineer of WLW-Radio... WSAI newsman Tony DeHaro now aloft for helicopter scanning of Cincy auto traffic, a chore he did in Texas. Cincy Police Lt. Arthur Mehring is now in his sixth year as helicopter cop for WLW... Celebs Jimmie Dodd, a hometown, and Troy Donahue in for a couple of days of guesting on Cincy tv's... Don Dahlman, formerly with Ziv and WLW-T in Cincy, now sales manager of WLW-D, Dayton... Robert J. Horen is servicing Milwaukee, Minneapolis and Chicago as radio account exec for Crosley Broadcasting.

Brasselle Unit's 'Reporter,' Others

Formation of the production team for the Jerome Weidman CBS-TV project, "The Reporter," was set in motion by Keefe Brasselle, prexy of Richelieu Productions, under whose banner the hourlong series will be produced.

Arnold Perl, former exec producer of "East Side, West Side," will produce the series. Harry Guardino will star.

Other projects on the Richelieu drawing board include "We're Not Married," created by Brasselle, for which Elroy Schwartz and Austin Kalish have been assigned to develop and write the script. Schwartz and Kalish have contributed scripts for "My Favorite Martian" and "My Three Sons." Series is under the personal supervision of Hunt Stromberg, Jr., v.p. of program development, CBS Hollywood. Other plans include an anthology titled "The Fear Level," a one-hour situation comedy, "Jack of All Trades," and a musical series which will utilize several of the elements created on the summer "Keefe Brasselle Show."

Robert Krauthamer has been appointed secretary, treasurer of Richelieu Productions. He also has been named a board member of the firm.

ATV's Snazzy 81 Rating Alltime Pacesetter On 'Command Performance'

The television of the Royal Variety Command Performance has proved an alltime pacesetter for local vidshows bound up in the ratings race. Aired at 7:30 p.m. via Associated Television (and the entire commercial network) on Sunday Nov. 10, the three-hour production was seen in 10,445,000 dual channel homes throughout the country. This translates into approximately 26,000,000 people.

Statistics, compiled by Television Audience Measurement Ltd. the local independent ratings firm, reveal that the '63 Royal Variety Show topped the national network ratings but, surprisingly, was beaten in one or two regions. For instance, in the Ulster-TV area, Granada-TV's perennial champion show "Coronation Street" (two episodes) and Associated-Rediffusion's "Double Your Money" beat it into fourth place. It was also topped in the WNW area by BBC's presentation of the Miss World contest. The latter show and the Royal Variety performance tied for first place in the Anglia-TV area.

Previous largest audience puller was Harold Wilson's Party political broadcast following his elevation to leadership of the Labor Party which was seen in 9,793,000 homes.

ROLFE'S QUICKIE EXIT AS A TA-PAR EXEC

Hollywood, Nov. 26.

After three weeks as veepee of Talent Associates-Paramount Ltd., Sam Rolfe has decided the life of an executive is not for him, and has resigned his post.

Creator - writer - producer explained "I'm not an empire-builder. I feel I should be working for myself or for somebody, but not as a partner. I looked around my office and said 'what am I doing here?' Then I decided that before I involved myself too deeply in TA-Par projects, I would resign, because later on I might not be able to pull out."

However, Rolfe will continue to work on a 60-min. vidpix series he created for TA-Par, a police drama located in L.A.

Brit. A-R's 'Lover' 4-Award Scoopup

London, Nov. 26.

Associated-Rediffusion's dramatic production, "The Lover," which has already collected the RAI Prix Italia award, for the year's best tv drama, scooped four awards at this year's Guild of Television Producers and Directors merit awards handed out last Friday (22) at the Dorchester.

Harold Pinter, the author, won the script trophy, Alan Badel took the best actor award and Vivienne Merchant the femme oscar for their contribution to the play. And the supreme merit accolade, the Desmond Davis award (for outstanding tv work), this year went to Joan Kemp-Welch, who produced the Pinter play for A-R.

Other "best producer" awards were presented to Drama producer—John Jacobs (BBC); Dramatic Series producer—Philip Mackie (Granada); Light Entertainment producer—Colin Clewes (ATV); Factual Series producer—Peter Morley and Cyril Bennett (A-R); Documentary producer—Anthony D'Lotbiniere (BBC); Outside Broadcast producer—Anthony Caxton (BBC); Specialist producer—Margaret Dale (BBC).

Other awards went to best: Light entertainment artists—Morecambe & Wise (ATV); Designer—Richard Henry (BBC); Factual personality—Bernard Braden (ATV); Foreign tv program—"L'Aiguille de Midi" (producer Alexandre Tatar).

An "addition award" accrued to Geoffrey Cox of Independent Television News and a "special award" was presented to the "That Was The Week That Was" (BBC) team.

Lavin Warns TvB on Dangers Of Medium's Spiraling Price Trend

By LES BROWN

Chicago, Nov. 26.

K&E's New Pan-Am Hdqtrs. Wired for Sight & Sound In Posh Automated Style

Kenyon & Eckhardt prexy David C. Stewart says the agency's posh new offices in the Pan Am Bldg. has provoked only one negative reaction so far from among visiting clients. Said client walked into one of the six "communication conference rooms" and began a shake-down for hidden mikes. He figured anything so highly wired would be two-way.

He was assured, however, that all the communications are one way—into the conference rooms—and has taken his place among the duly impressed.

And impressive it is. New York trade press, on a tour last week, got a closeup of the new facilities which were two years in the planning.

Those six conference room are linked by closed-circuit to the K&E "TV-Radio Station." Each one has an adjacent control room with film and slide projectors, tape recorders, column speakers and three-speed playbacks. In the main conference room, all the devices work from a central control at the center of the giant C-shaped conference table. Sliding panels in the walls open to reveal video and film screens and automatically rising devices for presentation of print ads.

In the tv realm, however, the center of interest in the "station," which has a fully equipped studio and control room with live and film cameras for talent casting and experimental work. A client can be shown run-throughs of commercials either live or on tape, and the tapes can be used in the follow-up outside commercial production instead of story board. The studio can pipe nine different presentations to any of 12 locations in the agency simultaneously.

Main among those locations are two theatres, the larger containing a cinemascope screen that can handle three slide film presentations besides tele and filmcasts from the studio. There also are complete editing and sound facilities.

A photo studio and darkroom is available for a variety of experimental and advanced work on K&E print ads. Personnel have been working out of the new offices, covering space on three floors, for the last five weeks.

A top national advertiser issued a warning that television was pricing itself out of reach, an agency exec called for more demographic information from stations, a station manager urged the use of qualitative research, another offered a possible solution to traffic problems, and an ambassador of General Motors Corp. pitched free enterprise and the glorification of the salesman. So went this year's conclave of Television Bureau of Advertising, held last week at the Sheraton-Blackstone here.

Crowning a day of speeches, statistics, pitches and panels was this year's TvB roadshow film, which per usual was slick entertainment and potent in its message, the credit reflecting on producer Al Stahl, scripiter Duncan Miller and perhaps mainly on assorted producers of some of the more delightful tv commercials. Weaving together a raft of ingeniously conceived blurbs—Rainier Beer, Ford, Xerox, Crackerjack and Puralator, to list just a few—the film drove home its main point with ease, namely that "emotional involvement is the main-spring of the successful commercial." Except in one or two instances, the emotional gambit of the examples used was comedy.

Television was given a large share of the credit by Alberto Culver prexy Leonard Lavin for his company's phenomenal growth since 1955 (from a \$500,000 spender to a \$30,000,000 advertiser, giving 99.4% of its total budget to tv); but he warned the industry that the steady spiraling of rates from year to year was going to have the effect of slowing down an advertiser.

There is just so much money an advertiser can spend on advertising and no more, he said at the luncheon session, "and if the pricing trend is unchecked, there is no doubt that there will come a time when we will be forced to use more of other media."

He blamed the trend against "good" programs in television on economic causes, stating that as the price of television advertising continues to go up "manufacturers must, of necessity, conform to the tastes of the mass market in order to communicate with it."

Leo Burnett research veepee, Dr. Seymour Bank, told the gathering that spot television is one generation behind other major media in that it fails to provide adequate demographic data for today's computers. "A television station is not like a magazine," he said. "It doesn't have one audience but anywhere from one to 100 over a given week." He suggested that stations change their emphasis from a continuous numerical counting of households to less frequent surveys that would measure television audiences by both households and individuals in clear cut demographic terms.

Jack Harris, general manager of KPRC-TV, Houston, told of his own experiences with qualitative research and commended it to other broadcasters as a means of perceiving a shift in viewing habits before the first signs begin to show on the rating books. Qualitative research, he said, can perceive the relative strength of personalities and weaknesses in a station's program fabric. He said it can answer the "why" questions that are raised by headcount research and that it was not to be used as a sales tool but rather as a programming guide.

A new system for expediting traffic that has been devised by WBKB, Chicago, was demonstrated by station veep Sterling (Red) Quinlan; and the TvB turnout was given a pitch to "sell products and sell America" by Dr. Kenneth McFarland, a hellfire orator and outspoken anti-liberal who makes the speakers' circuit on behalf of General Motors.

Victor Mature Series

London, Nov. 26.

Victor Mature is to star in a new vidpic series, "The Promoters," which is to go into production in Europe in the New Year.

The skein is being produced by Clive Sharp from scripts by Ann Edwards. Each episode will run for an hour. It is reported locally that two U.S. networks are negotiating for the series.

Radio Revenues in '62 Hit High Of \$636,100,000; Hike of 7.7%

Washington, Nov. 26.

Radio revenue rose slightly and profits soared in 1962, FCC disclosed.

Commission reported total radio coin hit a new high of \$636,100,000 up 7.7% from last year's \$599,700,000.

Profits leaped to \$43,500,000 in 1962, a 48% boost over the 1961 mark of \$29,400,000.

In reporting the radio figures, FCC noted that total broadcast revenue (radio and television) for the first time rose above \$2,000,000,000. The total industry revenue was \$1,909,000,000 in 1961 compared to \$2,122,100,000 in 1962.

Total industry profits reached the \$355,100,000 mark last year, a one-third jump over 1961.

Detailed tv figures were reported earlier.

Partly keyed to the radio revenue-profit picture was the comparatively slight rise of radio expenses from \$561,300,000 in 1961 to \$592,600,000 in 1962.

The bluechip profit figures were tempered slightly by FCC's disclosure that 34% of the 3,533 AM and FM stations reported a loss. This was an improvement, however, over last year's report of nearly 40% of stations in the red.

Almost two-thirds of the stations reported their profits or losses at less than \$15,000.

Total time sales were up \$48,000,000 to \$655,200,000. Local

time sales accounted for almost three-fourths of the boost.

Nearly three-fourths of stations with revenues above \$100,000 turned in profits while stations with total coin of less than \$25,000 showed a "preponderance" of losses, FCC said.

Commission said the largest difference between black and red ink outlets was in national spot business.

On the FM front, total revenue was staked at \$13,900,000 with losses to independents registered at \$3,200,000. Losses in 1961 were \$2,600,000 by comparison.

Revenue of FM's operated by AM's was \$4,600,000 a jump of \$1,700,000 over 1961.

Still showing a loss were the four radio networks which were reported to be \$2,386,000 in the red.

The 19 o&o's, however, showed a \$4,575,000 profit deriving from \$32,513,000 in total coin.

Nine markets reported profits over \$1,000,000. They were (with number of stations in parenthesis):

Boston (17) \$1,195,548 from \$9,840,614 revenue; Chicago (26) \$6,430,006 with \$23,508,829 coin; Cincinnati (8) \$1,062,245 from \$5,376,673 take; Detroit (11) \$2,533,534 from \$10,275,672 revenue; Los Angeles-Long Beach (31) \$4,309,401 with \$23,476,403 total take; New York (30) \$6,162,065 from \$34,436,358 coin; Pittsburgh (21) \$1,241,084 with \$6,746,350 revenue and Washington (18) \$1,436,131 with \$8,876,708 coin.

PETER LIND HAYES

OF WOR RADIO

America's favorite show k
raves* on the most listen
nation. Peter and Mary v
millions in night clubs, ai
sion and the Broadway s
the largest morning audi
45 minutes of engaging
Tele-fun.† They're New Y
tradition.

*RAVES (ra-vēz)—

The enthusiastic reviews that leading critics everywhere have given PETER LIND HAYES and MARY HEALY for their refreshing new approach to morning radio.

"Easy to listen to... a couple of pros soft-selling commercials and pleasantly chatting about their life in and out of show business."

John Horn,
NEW YORK HERALD TRIBUNE

"H & H are solid listening not only for the hausfrau, but the driving-to-the-office males."

VARIETY

"A lively and provocative controversial show covering all phases of the entertainment world they know so well."

Fred H. Russell,
THE BRIDGEPORT POST

"[The PETER LIND HAYES and MARY HEALY] talk show on WOR... promises to be lively a.m. fodder."

Al Salerno,
NEW YORK WORLD-TELEGRAM
and SUN

"PETER LIND HAYES and MARY HEALY are back-headlining at the Shoreham Blue Room and a welcome duo they are. They are agreeable, likeable, talented and seem to be enjoying their work so thoroughly that it's infectious."

Harry MacArthur,
WASHINGTON EVENING STAR

Norman
Rockwell

Public Relations: Nat Fields
Personal Representative: Lou Irwin
Business Management: Vincent Andrews
Represented by: William Morris Agency

PETER AND MARY HEALY

DR DIO

Business team wins
1-to-1 station in the
to have delighted
1 on radio, televi-
age now entertain-
nce in radio with
conversation and
rk radio's newest

†TELE-FUN (tél'əfün)—

Strictly-for-fun morning
telephone visits with
PETER and MARY and
America's top show
business personalities:

George Abbott
Dr. Walter Alvarez
Lucille Ball
Milton Berle
Bennett Cerf
Perry Como
Joan Crawford
Joe Di Maggio
Frank Fontaine
Paul Ford
Jackie Gleason
Arthur Godfrey
Van Heflin
Daniel Heller
Skitch Henderson
George Jessel
Van Johnson
Walter Kerr
Al "D.T." Kelly
Sam Levenson
Mary Margaret McBride
Gordon & Sheila MacRae
Ethel Merman
Robert Preston
Carmel Quinn
Rod Serling
Craig Stevens
Margaret Truman
Forrest Tucker
Jonathan Winters
Shelley Winters



WOR RADIO
710 FM 98.7

The Flagship Station of
RKO General Broadcasting



VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week two different markets are covered.

Both the network and syndication study features the total area homes reached, and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIOD: SEPTEMBER 11 - OCTOBER 1, 1963.

Total Area Metro					Tot. Area Met.										
RK.	Top Network Shows	Sta.	Homes Reached	Area Rtg.	RK.	Top Syndicated Shows	Day & Time	Sta.	Dist.	Homes Reached	Area Rtg.	Top Competition	Sta.	Total Homes	
1.	What's My Line.....	WBBM	773,600	36	1.	Mr. Lucky; Fight; Spare (Fri. 9:30)		WBKB	Official	219,200	10	Jack Paar	WNBQ	475,100	
2.	Bonanza.....	WNBQ	735,900	34	2.	Law & Mr. Jones (Fri. 9:30).....		WGN	Four Star	216,300	9	Jack Paar	WNBQ	475,100	
3.	Candid Camera; JFK.....	WBBM	673,000	30	3.	Huckleberry Hoand (Mon. 6:00).....		WGN	Screen Gems	197,600	9	6 O'Clock Rpt; Standpt.....	WBBM	241,200	
4.	Beverly Hillbillies.....	WBBM	639,200	29	4.	Quick Draw McGraw (Thurs. 6:00).....		WGN	Screen Gems	195,800	9	Chicago Report.....	WNBQ	198,100	
5.	Dick Van Dyke.....	WBBM	581,100	26	5.	One Step Beyond (Fri. 8:00).....		WGN	ABC Films	179,000	8	Sing Mitch; B. Hope.....	WNBQ	421,800	
6.	Greatest Show.....	WBKB	528,100	25	6.	Yogi Bear (Tues. 6:00).....		WGN	Screen Gems	178,500	8	6 O'Clock Rpt; Standpt.....	WBBM	195,800	
7.	Fugitive.....	WBKB	519,700	25	7.	Maverick; BB; Naked City (Tues., Thurs. 9:00).....		WGN	Warner Bros.	171,500	8	Fugitive.....	WBKB	519,700	
8.	Ben Casey; My Way Higgins.....	WBKB	511,800	24	8.	Surfside 6 (Fri. 8:30).....		WGN	Warner Bros.	164,500	7	Nurses.....	WBBM	493,700	
9.	Comedy; Opening; Andy.....	WBBM	498,200	23	9.	Checkmate (Wed. 9:00).....		WGN	MCA	157,700	7	77 SS; Farmers Dgh.....	WBKB	372,000	
10.	Wagon Train.....	WBKB	496,300	23	10.	Wild Cargo (Sun. 7:30).....		WGN	Lakeside TV	150,600	7	Jack Paar.....	WNBQ	449,500	
												7	Reckoning; I. See Kay.....	WBBM	394,600
												7	Grindl.....	WNBQ	452,900

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: SEPTEMBER 11 - OCTOBER 1, 1963.

1. Beverly Hillbillies	KMOX	290,700	37	1. It's A Great Life; BB (Sun. 2:30)	KSD	NBC Films	172,200	23	NFL Football	KMOX	81,400
2. Dick Van Dyke	KMOX	264,400	36	2. Trails West; BB (Sun. 3:00)	KSD	Robeck	157,500	21	NFL FB; Round Up	KMOX	68,500
3. What's My Line	KMOX	255,400	34	3. Life of Riley; BB (Sun. 3:30)	KSD	NBC Films	156,100	21	NFL FB; Brannagan	KMOX	34,500
4. Bonanza	KSD	239,700	32	4. Biography; Mitch (Mon. 9:30)	KSD	Official	120,200	15	Breaking Point	KTVI	173,000
5. Candid Camera	KMOX	227,200	31	5. Sea Hunt; Maverick; BB (Sun. 5:30)	KSD	Economee	109,200	14	Football; Movie	KTVI	51,800
6. Phar; Prophet Ball	KSD	225,500	32			Warner					
7. Nurses	KMOX	204,600	28	6. Ripcord; Art; BB (Sat. 4:30; Sun. 4)	KSD	UA-TV	78,500	21	Early Show; NCAA FB	KMOX	83,800
8. Comedy; Opening;									Football; Movie	KTVI	49,100
Andy	KMOX	201,800	27	7. Popeye; NCAA FB (Sat. 4:00)	KMOX	UAA; King	76,400	11	Wide World Sports	KTVI	26,100
9. Comedy; Opening;				8. Death Valley; Kax Bil (Sat. 6:00)	KSD	U.S. Borax	65,800	8	Big 4; NCAA FB	KMOX	75,600
D. Thomas	KMOX	176,600	24	9. Riverboat; Checkmate; Para (Sat. 7:30)	KPLR	MCA	58,400	8	Hootenanny; L. Welk	KTVI	163,800
10. Breaking Point	KTVI	174,000	22	10. Maverick (Mon.-Fri. 4:30)	KSD	Warner Bros.	49,800	7	Early Show; News	KMOX	35,100

Television Reviews

Continued from page 33

American GI's elect to remain in China.

Richard Boone handled the narration in a lucid, low-key style. Richard Hanzer's script, which eschewed the purple prose, incorporated the honest prose of the fighting men. Asked what he wanted most in the world, a Marine answered: "Tomorrow." Richard Russell Bennett's medley of martial and pop airs of that time underscored the pictorial images. *Herm.*

FESTIVAL FRENZY

With John Secondari, narrator; others
Exec Producer: Secondari
Producer-Director-Writer: Gene Searchinger
60 Mins., Wed. 10 p.m.
PHILCO
ABC-TV (film)
(BBD&O)

Off the knowledge that U.S. tourists are wild about European festivals, John Secondari fashioned a 60-minute special that highlighted six of them, ranging from the aristocratically staid British opera annual at Glyndebourne to the ram-bunctious carryings-on at Pamplona, Spain, with the famous running of the bulls and the eight-day revelry of drinking and dancing. It was a fascinating kaleidoscope of pageantry, exhibitionism and feasting, marred only by Secondari's intellectual aloofness from what he called "organized mayhem."

While conceding that the once-a-year madness fulfilled a human need the world over, namely of releasing "the hobgoblins of hate and anger," preparing man to be civilized again, it was clear that he, as narrator, was not and could not be infected with the festive spirit. His apparent disdain for the "Dolce Vita" atmosphere of the Venice Film Festival was understandable, but for the rest of them his detachment implied perhaps unintended disapproval. He was more patronizing than understanding; in short, not with it.

Except for that the program was good viewing, with some effective directorial touches by Gene Searchinger, notably his cutting back and forth from the veddy proper champagne picnics at Glyndebourne to the garish and slightly improper publicity antics at the cinema blow-out in Venice, to accent the points

of contrast of two festivals not designed to release passions.

The 300 year old intramural horserace in Siena, with the emotional involvement of the city's competing districts despite general knowledge of its crookedness; the Bastille Day celebration near Limoges, France, with its fishing contest, folk dances and clumsy ballroom launching; the epicurean orgy of "Rome's Festival for Ourselves" somehow connected with religious processions; and the bravado of the bull-chasing youths at Pamplona all held interest, as much for their historical significance as for their curiosity value.

It was a slick production job, but the viewer may have been left wondering from the tone of the presentation whether traditions and festivals were declassing with the intelligentsia these days. *Les.*

THE FOLK WORLD OF JIMMIE RODGERS

With Jimmie Rodgers, Dale Monroe, Fairmount Singers
Producer: Kip Walton
Director: Gary Markas
Participating
30 Mins., 6:30 p.m.
KTLA, Hollywood

There's a swelling cut across the land for the syrupy sound of ridge rhythms. Jimmie Rodgers has been one of the high priests and for those who don't give a hoot for high-stylists or over-press-agented bellowers, this was one to relax by. Four lads with guitars can make a lot of music and Rodgers warmed up the Saturday evening tube with such down-homers as "Find the Girl You Left Back Home" and "Got No Use for Red Apple Juice."

There was nothing fancy about Rodgers, three Fairmount Singers and guest for the night, Dale Monroe. They dressed like the stars do at rehearsal, but their music had pleats and trim lines. Rodgers exuded a warmth that made you want to pull up a chair and not want to leave while he's singing. Monroe was a right fine helper and the folks come from miles around to hear him. The Fairmount Singers backstopped like they oughta.

KTLA's Bob Quinlan plucked a goodie here. It's a Kip Walton package, with Seymour Heller as an associate producer. *Helm.*

WBIR-TV's Big Stick

Knoxville, Nov. 26.
WBIR-TV in Knoxville has the world's highest transmitting tower. John Hart, manager of the station, says both the FCC and FAA approved construction of the tower which is 3,049 feet above sea level.

Hart said he received complete cooperation and a consulting service from both Federal agencies.

TV Followup Comment

Continued from page 33

trayals of Lincoln, however, than that of Donald Davis, who didn't project the inner conviction required of the role.

Ossie Davis was a fiery, eloquent Frederick Douglas. Judson Laire, as Jefferson Davis, sounded like a modern-day Dixiecrat, in defense of his position. The tintypes sketched in by the supporting cast was uniformly good. *Horo.*

Bell Telephone Hour

It was old home week on the NBC-TV "Telephone Hour" (19) with pop singer Patti Page making her third appearance on the series. Joan Sutherland who made her tv debut on "Hour" in '61 and ballet dancer Maria Tallchief and partner Erick Bruhn doing their fourth shot on the show.

Miss Page opened with a nostalgic medley of "songs of the thirties" which matched the music with the coreographic norm for this show. Miss Page belted in her w. k. pop style, but looked thin enough to have been on a Buchenwald diet (long way from the chubby youngster who wowed the jazz buffs back in the early post WWII years as a vocalist with a small group headed by a saxman named Sam Getz).

Opera diva Miss Sutherland added a new opera to her book with arias from Bellini's "I Puritani," a most difficult score which she executed brilliantly. Miss Tallchief and Bruhn filled out the high brow aspects with one of their deft ballet terp duos.

Show's highlight, however, was in excerpts from Gilbert & Sullivan's "HMS Pinafore," with Martyn Green joined by Margot Moser and Mac Morgan in the leads.

Guest roster concluded with steady Teddy Wilson, jazz pianist and his trio in a melodic, precise set of instrumentals. Wilson, a real gentleman of jazz, was as usual in black tie for the turn. *Bill.*

Chi AFM's Tape Hassle

Continued from page 30

ment was made to national scale after the show was syndicated.

The local AFM office said that it has a mandate from the national union headquarters not to discuss the matter with the station until WGN-TV signs a Television Videotape Agreement, a contract that has been signed by the other three Chi stations, all network affiliated. A WGN spokesman said that there would be no room for negotiation if it signed the agreement first, and that the station would like to have further talks with the union before signing.

It appears to be WGN's position that because it is an independent station, there is less of a certainty that a taped show will be used again and that an arbitrary national scale for taped shows precludes the possibility of taping for one-shot convenience or easier production than live. The Chicago Symphony concert could not be telecast live because the orchestra plays on the "Chicago Sunday Evening Hour" that same night. The station would like to do as it had done with "Great Music", that is tape at the local scale and adjust it if the show goes into syndication.

The AFM maintains that such a formula provides the musicians with no protection, since the union will have no control over the tapes. A union spokesman suggested that the tapes could be played in the growing overseas syndication market without the AFM's knowledge.

The Chi local live scale is \$41.98 per man for two hours including rehearsal and a show. The national scale is \$79.09 per man for five hours of rehearsal and a one hour show. The difference for a single symphony show would amount to over \$2,000. In addition, the national scale also includes a 75% residual for the second and third runs and a 50% residual for the fourth and fifth round of syndication.

WGN's position, as expressed by exec veepee Ward L. Quaal, is that the union's "adamant demand that we pay national network rates for local performances is more than any individual local station can bear."

Station substituted a syndicated program with Yehudi and Hephzibah Menuhin for the cancelled Chi symphony telecast. Since the AFM local would not return its phone calls, WGN telecast a previously taped "Barn Dance" outing as

scheduled on Saturday night and proceeded with plans to tape a pair of "Bozo Circus" Christmas specials that would use live music.

WJW

Continued from page 31

and, with the exception of the tv spot issue, all points virtually in agreement with radio to sign at any time.

AFTRA's concluding editorial remarks were a plea for the public to phone or write Storer. Management has reported only 54 responses within the first 24 hours, and five were anti-union. Approximately 19 AFTRA's are believed involved, although IATSE and NABET members have not crossed picket lines. Storer supervisory personnel are keeping the stations on the air. Federal Mediator Gilbert J. Seldin has been called in and talks are continuing.

In one side issue, Ken Coleman and Warren Lahr were prevented (24) from doing the telecast of the Browns-St. Louis game for CBS. Jack Drees of St. Louis substituted. Coleman and Lahr protested the ban, saying they were CBS employees, but AFTRA charged they were using struck facilities and a protest has been lodged with CBS over the use of Drees.

Europe Com'ls

Continued from page 30

with every part of job, or almost, under a different director or technician. One's original ideas naturally become more dispersed and diluted as a result."

After working in the U.S. Hess went to London for a spell of tv cartoon work, then worked in Milan before settling in Rome. One locally made cartoon commercial, for "Baci Peruggina," has already won him a first prize at the Anney Festival, while his more recently won unusual praise and mention for his titles to a RAI-TV comedy series, "P.E.P." Currently, Hess is working on a commercial for Cleveland (Ohio) Black Label Beer.

The U.S. however remains the main market for theatre and tv commercials, Hess feels.

TWO GREAT PASS TIMES IN D.C.

Watching Norm Snead and Bobby Mitchell on the gridiron...

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SCREEN GEMS

Will Taft-Hartley Act Be Invoked In AFTRA-SAG Com'l Code Deadlock?

Continued deadlock in the negotiations for a new television commercial code between the American Federation of Television & Radio Artists and the Screen Actors Guild, on one side, and the webs and agencies, on the other, raising the question of the role of the Taft-Hartley labor act in the broadcast industry in the event of a strike.

The employers have intimated that they would attempt to invoke the Taft-Hartley law machinery, which can defer strikes in vital industries for 180 days. Trade union execs minimize the possibility that the T-H law pertains to commercials and entertainment shows. Thus, the union is operating on the belief that it has a free hand in staging a walkout.

While no progress is as yet discernible in the intensive meetings aiming at closing the gulf between the union demands and the agencies' counter-demands, there's still a lot of mediation and conciliation channels still to be explored before negotiations break down completely. The unions, for instance have to give the Federal Mediation Service 60 days notice before pulling a strike.

New element in the current talks is the leadership of the ad agencies and their tough bargaining technique. Whereas the webs have handled the past tv commercial code negotiations with a relatively liberal attitude, the agencies have come swinging in with a counter-offensive which has made union execs somewhat pessimistic over coming to terms without a display of power.

Winnipeg—Board of Broadcast Governors, Ottawa, last week approved the construction of an \$85,000, 10,000-watt rebroadcast station by Southern Manitoba Broadcasting Co., operators of radio station CFAM, Altona, 60 miles south of here.

MPEA Vs. TPEA

Continued from page 31

have one trade organization speak for the American tv industry. He said that the trade organization should be the one whose members represent the bulk of American tv product, both in quality and quantity, and, according to that logic, the MPEA has emerged as that organization, in his view. He went on to say that the "failure to speak with one voice doesn't do the industry any good."

At stake, in this TPEA and MPEA rivalry is an ever-growing foreign market for tv programs. It can be helped or hurt by what happens in the respective MPEA and TPEA camps. The dimensions of the foreign market is over \$60,000,000, estimated for '64.

NBC Station Swap

Continued from page 21

bringing the long, hot contest to a close.

Officially the Examiner advised affirming the 1957 three-year renewal and granting another renewal for the period beginning in 1960.

The web is under a Justice Dept. consent decree order to jettison its Philadelphia outlet by next June.

The Examiner knocked down charges by FCC's Broadcast Bureau that NBC shouldn't have its Philadelphia outlet renewed since it garnered the station through "abuse of its network affiliation power."

Commenting on the contentious exchange in 1955 when NBC and Westinghouse traded their Cleveland and Philadelphia outlets, Cunningham said, "the pinning of a misconduct label on NBC at this time (now) would appear unfitting."

He averred "the evidence does

not support a finding of impropriety on the part of NBC," in obtaining Philadelphia channel 3.

He made the same assertion about the proposed exchange for WNAC.

In denying Philco's competing application for channel 3 in Philadelphia, Cunningham said, "reasons points under all of the circumstances to rejection of a bid by an automobile manufacturer in favor of the application by the broadcasting network..." Philco is owned by Ford.

The Examiner rapped NBC's quiz show record but said the web's overall performance and "historical place in the development of broadcasting" shows it is "concerned" and will make the new security procedures on quiz shows work.

In okaying the WNAC trade, Cunningham rejected assertions that it would restrain competition among Boston stations for network affiliation, among the webs for station affiliation and among independent program producers.

WCKY Bumps 'Jamboree' For Cincy Reds Ballcasts

Cincinnati, Nov. 26.

Country music, a WCKY staple since 1944, gives way to baseball in spring when the L. B. Wilson 50,000-watt start's originating airings of Cincy Reds games for the Burger Beer 80-station network.

The suds sponsor, which has an exclusive radio rights pact with the ball club through 1965, via its Midland ad agency rep, signed with WCKY last week in a switch from Taft's WKRC, the carrier since 1957.

Mrs. Jeanette Heinze, WCKY veep and general manager, said its "Jamboree" nighttime program format will be changed permanently when baseball broadcasts begin with 20 exhibition games prior to the National League regular season.

Waite Hoyt has been Burger's play-by-play announcer from the start and continues.

Inside Stuff—Radio-TV

NBC-TV's daytime hospital meller, "The Doctors," is not as critical as reported. Network says the half-hour strip is firm through April 1 with scripts already complete through March.

Colgate, which via Ted Bates and a production company launched the show last April, will continue to sponsor. A Ted Bates spokesman says soapery is still high on the show, with special research indicating that viewers are using Colgate products.

The ABC-TV owned & operated stations have launched a media advertising campaign to the public via its own stations. The campaign has taken the form of a one-minute commercial message dealing with recent special community efforts undertaken by each of the stations on behalf of their own communities. The one-minute film describes a special public service campaign conducted by WABC-TV, N.Y., on behalf of the Red Cross. In Chicago, WBKB has produced a documentary designed to introduce the white community to the Negroes. The school dropout problem was spotlighted by WXYZ-TV in Detroit. The spot also described KGO-TV's, San Francisco, drive to find summer jobs for 16,000 high school students, and in Los Angeles, KABC's initiation of a project to recruit men for the police department.

About 500 members and guests are expected to turn out for the 20th annual convention of the National Assn. of TV & Radio Farm Directors which opens this Friday (29) at the Conrad Hilton Hotel in Chicago. Organization, currently presided over by Bruce Davies of KFAB, Omaha, works towards improving broadcast service to farmers and others in the field of agriculture.

NBC Radio's experiment in repeat sci-fi drama, broadcast of two old Ray Bradbury mellers from several seasons back in the "Meet the Press" Sunday slot (6:30-7 p.m.) Nov. 17, had pulled more than 3,000 letters by the end of last week.

Listeners were asked to send in comments concerning "Zero Hour" and "There Shall Come Soft Rains," Bradbury dramas about a Martian invasion and an atomic attack. At week's end, network had read 1,500 of the returns—all praising the program.

2 Miami TV Stations Nixed by FCC on Use Of Ft. Lauderdale Tags

Washington, Nov. 26.

FCC told two Miami television stations they cannot add the Fort Lauderdale tag line to their station identifications.

In letters to WTVJ and WCKY, Commission said it denied their requests for additional identification because it might discourage future applications for channel 39 in Fort Lauderdale.

Commission said granting the Miami stations' requests for waiver of the rules against double identification might also make it more difficult for a station on channel 39 to succeed.

Commissioner Rosel Hyde dis-

sented from the letter and Commissioner Robert Bartley said he would deny the requests on the grounds the stations didn't have studios in the second city.

Backing the denial were Chairman E. William Henry and Commissioners Robert E. Lee, Frederick Ford, Kenneth Cox and Lee Loevinger.

'Dial AA' Sales

Allied Artists Television's "Dial AA for Action Features" has been sold to 10 stations, including WFIL, Philadelphia; KSHO-TV, Las Vegas; and WNHC, New Haven-Hartford.

Other deals were made with WFBG, Altoona; WBAP, Ft. Worth; WLYH, Lebanon; and KFRE, Fresno, Calif.

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JACK GOULD, *New York Times*:

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"TALL TALES"

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Presented Sunday, November 17, 4 P.M.

ON THANKSGIVING DAY

Thursday, November 28, 2:30 P.M.

and

Sunday, December 8th

"THE COWBOY and the TIGER"

ABC-TV



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New York

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New York

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Year-round, sports coverage on the five CBS Owned television stations zooms far ahead of all competition. Football? Television's most comprehensive schedule of collegiate (NCAA) and professional (NFL) gridiron action. Golf? Exclusive live coverage of the Masters and PGA tournaments and, starting December 28, sixteen successive weeks of top-flight elimination play in the new \$166,000 CBS Match Play Classic. Racing? Live cameras are trackside for each leg of the coveted Triple Crown: Kentucky Derby, Preakness and Belmont Stakes. Plus billiards, bowling, basketball, surfing, parachuting, auto-racing and other peak-interest competition on the weekly "Sunday Sports Spectacular." Moreover, this all-out coverage from the CBS Television Network is backed by top-notch reporting of local and regional contests by some of the sports world's biggest names. Want to speed up sales? Your CTS National Sales representative can get you off to a fast start.

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WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA, KMOX-TV ST. LOUIS

Werner's Burner

Continued from page 23

Bob Mosher & Joe Connelly, and starring Harvey Korman and Debbie Watson.

"90 Bristol Court", embracing four half-hour pilots supervised by Mosher & Connelly. They bear the titles of "Hughey", "Harris Against the World", "A Girl From Ron" and "Interns." Also from the MCA factory.

"That Was the Week That Was", the Leland Hayward-produced half-hour U.S. variation on the BBC-TV satiric theme, which was greeted with considerable enthusiasm in its recent Sunday night "sneak-preview". Colgate turned it down for a January start but it looks set for next season.

"Paul Lynde Show" (to be retitled). It's Screen Gems' sole pilot for NBC. In the story Lynde, a

widower with two teen children, owns a thriving toy factory and the basic conflict is between his love for his world of fantasy and the necessity of being involved in the real world of his children and business. Weiskopf & Schiller have scripted. Harry Ackerman is exec producer.

Other NBC pilot projects to round out the diversified list include the GAC production of "Funny Funny World", a variety show produced by Nick Vanoff. Also the "Seven Little Foys" involving Bob Hope Enterprises and Jimmy Saphier, which was developed by Milt Shankan. Final NBC pilot is "Pearce's World" starring Arthur Kennedy and produced by Herb Brodwin.

Although the final schedule is not yet drawn, its fundamental Big M outlines are clear—the big M of MCA and MGM that appear to loom as the dominant NBC suppliers next year.

FCC STAND PAT ON CBS INCENTIVE PLAN

Washington, Nov. 26. FCC refused to reconsider its ban against CBS' tv incentive compensation plan.

Commission rejected a petition by the web to review its May 28 order which said the sliding scale plan had a "restraining effect" on affiliated stations.

The original nixing of the CBS plan came at the same time as the option time ban.

Two Bobs

Continued from page 21

the NBC operation that would have questionably rate encomiums for for the two Bobs and their lieutenants. This has nothing to do with the Nielsens—in fact it readily concedes the unqualified No. 1 status of CBS when it comes to numbers and programming for the largest audience.

Rather, this has been a well thought-out, skillfully executed campaign designed to convince all and sundry that, for all the NBC sins of omission and commission, for all the trivialities and banalities of a "Harry's Girls," a "Redigo," a "Temple Houston", etc., there's depth, a dimension, a diversity, if you will, about the overall NBC programming concept that makes it unique among the networks. It's a 3-D story that's predicated on the NBC boast that while at least half of the program schedule is hardly calculated to produce Top 10 ratings, they do recruit the biggest audiences from the discriminating upper part of the socio-economic scale. Or, to put it more bluntly, the dollar spending audience.

That's their story, and it's a story that they've been skillfully translating in terms of promotion, advertising and critic persuasion. Over the past month it's been paying off quite handsomely—so much so as to convince a lot of money-obsessed affiliates that all that glitters isn't necessarily reduced to Nielsen numbers.

And, brother, when you can do that, you've got an affiliate right in your pocket.

WVAR Penalized

Washington, Nov. 26. FCC ordered WVAR, Richwood, W. Va., to fork over \$3,500 for failing to have a fulltime radiotelephone first-class operator.

FCC said the station "offered no proof of trying to employ an operator and that W. Courtney Evans principal owner of its licensee Royal Broadcasting Co., did not remedy the deficiency."

In its response to the original notice of the fine, the station pointed to the scarcity of operators in the area and contended the fine was excessive.

Glasgow Screams It Was Murdered In BBC 'Panorama'

Glasgow, Nov. 26.

A BBC-TV documentary on Scotland, in the weekly "Panorama" series, has irked Scots, particularly residents of Glasgow. The city's civic chief, Peter Meldrum, has protested to the chairman of the BBC governors about "the unbalanced picture of the city presented."

According to Peter Meldrum, the program stressed too much the unfortunate aspects of life in Glasgow, and ignored its many good points. He attacked the "bearded weirdies" of BBC production for "staging scenes to create sensationalism."

Despite a semi-apology from the BBC in their nationally-networked news, Meldrum returned to the attack, saying: "This is a lame apology, and it has come too late. I hope the BBC will try to remedy the impression of Glasgow and Scotland they gave by putting on another program, and this time, give a true picture. From the scenes of vandalism in the program, one would think there was nothing but bad in Glasgow."

The BBC admitted, following the program, that the acts of vandalism screened in the "Panorama" program in question had been staged.

A spokesman said: "Obviously, this sort of thing has to be staged. You cannot film actual vandalism." He stressed that the fact that it was only an impression "was clearly stated before and during this brief film sequence."

Civic leaders here felt that the program, as well as showing youths smashing the windows of buses, might also have indicated that the great majority of the city's youth were industrious and well-doing.

The "Panorama" program objected to was emceed from a Clydeside shipyard by Richard Dimbleby, and the film sequence on youth was presented by interviewer Michael Barratt.

Irish TV-Radio Shows a Deficit

Dublin, Nov. 26.

Radio Eireann, controlling both sound and tv in the Irish Republic, lost \$47,897 in its first full year of operation.

TV advertising revenue was \$1,968,844. Income from radio advertising at \$342,835 was marginally below the previous year.

Of an output of 2,200 hours on tv imported programs accounted for 55%. Largest share of the imports came from the US and detective and adventure series dominated these buy-ins.

Latest TAM ratings, covering October, show home-produced programs dominating the Top 10 chart for the first time. Imports do no better than sharing a third place ("Mr. District Attorney"): "The Nurses" shares eighth place with an Irish quiz show and "Sergeant Bilko" shares the last place in the Top 10 with "Bat Masterson" and "Mr. Ed."

UA 'Showcase' Sales

United Artists Television's "Showcase for the 60's" package has been sold in nine Canadian cities, all in the province of Ontario.

Deals include CKNX, Wingham; CFCL, Timmins; CKCO, Kitchener; and CBLT, Toronto.

World TV Fest

Continued from page 23

crime detection show from Polish-TV.

At presstime, a dozen Yank vidshows had been selected for screening in various categories including five from NBC and five from CBS. Besides BBC, ATV and TWW British companies participating include Southern-TV, Ulster-TV, Border-TV, Television Reporters International and British Home Entertainments Ltd. (the feevee setup).

While the main structure of the Fest will be held within the National Film Theatre on the South Bank, the nearby Shell Theatre has been lined up for the overflow. Even so, accommodation is strictly limited, though goldticket (delegates) and blueticket (industryites and press) guests will get reserved viewing accommodation.

Fete is arranged by the National Film Theatre Division of the BFI (it's presented by the video magazine Contrast) in association with BBC, Independent Television Authority and the Independent Television Companies Association and with the cooperation of the Association of Cinematograph Television and Allied Technicians, British Actors' Equity, Musicians Union, Variety Artists Federation, Screen Writer's Guild, Society of Screen and Television Arts and the Television Society.

Official cost of the festival is estimated to be just under \$2,800 a day. As part amortization of this, BBC, ITA and the India tv companies are contributing \$16,800.

Program will be shown electronically on projection screens and monitors placed through the theatre on several line statndards.

Sugar Bowl

Continued from page 21

Bowl cancellations could cost well into six figures.

Further (and this could be a strong factor in the network's decision to go ahead with the Sugar Bowl game), there are the forthcoming negotiations for the NCAA football contract, covering telecasts of weekly games through the season (now held by CBS). Under new sports director Carl Lindemann Jr., NBC has launched a concerted drive to land the college games (as well as pro) for next year. Lindemann has been wooing the college officials in a campus-by-campus drive, and it's reported he has a financial free-hand when the bidding is set. It's easy to surmise that at this time NBC doesn't want to upset any faction in the NCAA authority, and a riled south might figure negatively in negotiations.

Low Grade

Continued from page 30

Grade: "The sale of the U.K. rights to independent television will contribute greatly towards the cost of production. There will still be a lot of money for ATV to recover, but overseas prospects look good. Already we have more than a dozen inquiries and I am absolutely confident that we shall be able to sell these series in the United States, Canada and Australia, as well as France, Germany and Italy."

At the same time as ATV preps to go into production with two new vidfilms, its current celluloid project "Sentimental Agent" has wound production after only 13 segments. This is because its star, Carlos Thompson, is ill in a Swiss nursing home.

MGM's Pre-'48s

Continued from page 31

to-tv end of the biz after a hiatus of fresh pix releases.

Going price for pix in the N. Y. market is from \$30,000 to \$35,000 per pic on an average when a first-run bundle is offered. Of course, features, currently being priced individually in packages, carry separate price tags above and below the average.

Indianapolis — WLW-I, Indianapolis, has received the Golden Mike Award for the best local tv program in the interest of youth, from the American Legion Auxiliary, for its "Exercise in Knowledge."

Cleve. Educ'l TV Gifted With \$1-a-Yr. Tower Site

Cleveland, Nov. 26.

A dollar-a-year tower site and use of WERE transmitter building in North Royalton have been made available to the Educational Television Assn. of Metropolitan Cleveland.

This follows a \$250,000 grant given by the Cleveland Foundation, and Louis Pierce, board chairman of ETAMC, said hiring of a staff for sample programming to start in spring on UHF Channel 25 will come after an additional \$250,000 has been raised.



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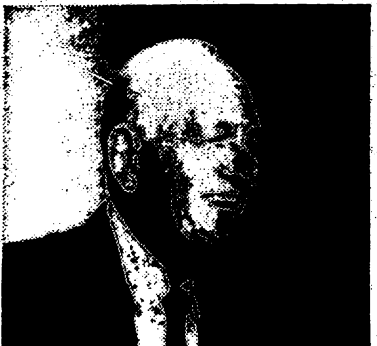
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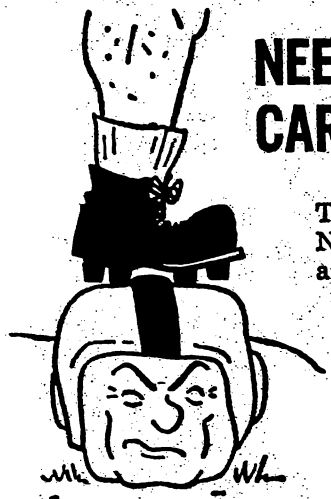
TV STATIONS OFFERED 'HUMAN INTEREST' SEGS FOR LOCAL NEWS BLOCK

Gabriel Heatter, billed as "the greatest human interest personality of our time", is now being pitched to TV stations, in a series of episodes live on videotape, by Winnebago Productions, a division of Balaban TV.

The 110 segments are 3½ minutes long and are available on a multiple play basis. The live quality of the videotape and the dynamic presentation of Gabriel Heatter combine to provide a strong audience hypo in the stations' own presentation.

Heatter on tape joins the local stations' own personality team and provides the impact of a powerful and dramatic human interest feature to the local potpourri. The program is also in format for 5-minute sponsorship entry.

Contact Winnebago Productions, Meridian Road, Rockford, Illinois. Phone: 963-5413. (Adv.)



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The Northwest's first TV station, KSTP-TV combines maximum coverage, top entertainment and superior service to dominate this market of 810,800 TV families and over \$5 Billion in spendable income.

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Behind the Picture, A Tradition of Quality Entertainment

At 8:30 PM Sunday, December 1, a most special 90-minute television program will be seen on NBC-TV. It is called "The World's Greatest Showman," the life and legend of Cecil B. DeMille. It was produced in color by Metro-Goldwyn-Mayer Television. And it is great entertainment. It is also part of a tradition that continues to grow and expand.

Great entertainment doesn't just happen. It develops

out of talent and time, the best people and finest facilities. Quality becomes a habit, a tradition and a trademark. Leo the Lion has earned his mark as a leader in great motion picture entertainment over the past 40 years, right up to the present.

Metro-Goldwyn-Mayer Television continues to expand in this tradition. With care and intelligence, programs are developed and produced which give the public, and net-



works, and advertisers, full value. MGM-TV has now become a prime producer of quality television entertainment, six series every week plus thirty of the finest MGM Movies produced in recent years.

The pace continues with seven exciting and different new series planned and underway for the next season of television. The tradition of the past continues to live today and tomorrow at Metro-Goldwyn-Mayer.

For a reproduction of this illustration, with identification of all the stars, write to TV 44, MGM-TV, 1548 Broadway, New York, N.Y. 10036

This week on network television from MGM-TV

Saturday: THE LIEUTENANT, 7:30 PM, NBC-TV; SATURDAY NIGHT AT THE MOVIES, "Count Your Blessings," 9 PM, NBC-TV; **Sunday:** TRAVELS OF JAIMIE McPHEETERS, 7:30 PM, ABC-TV, Dec. 1, TV Special THE WORLD'S GREATEST SHOWMAN, 8:30 PM, NBC-TV; **Monday:** MONDAY NIGHT AT THE MOVIES, "House of Numbers," 7:30 PM, NBC-TV; **Tuesday:** MR. NOVAK, 7:30 PM, NBC-TV; **Wednesday:** THE ELEVENTH HOUR, 10 PM, NBC-TV; **Thursday:** DR. KILDARE, 8:30 PM, NBC-TV; **Friday:** HARRY'S GIRLS, 9 PM, NBC-TV

Tom Jones, 'Cardinal' Soundtracks; Chacksfield's 'Love' Top New LPs

"TOM JONES" (United Artists). Although this soundtrack is made up of excerpts of musical bridges and themes, many of them are charming and reflect the character and verve of the film "Tom Jones." John Addison has written some fetching music for the picture, rich in humor and style. For anyone who has seen the film, the track will be particularly entertaining because it is such a well integrated part of the picture and recalls incidents and mood expertly. The album has been nicely packaged by UA Records for solid presentation. The film is a substantial success in its limited engagements and as it spreads throughout the country so should the success of this well-produced soundtrack LP.

"THE CARDINAL" (RCA Victor). Otto Preminger's film, "The Cardinal," is an epic and episodic picture which traverses the globe for its locales and moods. Jerome Moross has penned a score which richly captures these themes and emotions and the music has been effectively put on wax by RCA Victor. The range is from dixieland to Mozart's "Alleluia." The soundtrack evokes the dramatic fervor of the Preminger film and will be a solid seller as the picture plays off, beginning in a few weeks.

FRANK CHACKSFIELD: "HERE'S LOVE" (London). As he has done several times in the past, British orch leader Frank Chacksfield has prepared an orchestral version of a Broadway score. It's Meredith Willson's "Here's Love," and Roland Shaw has provided solid arrangements for the baton which ably capture the feeling of the pieces as reflected in the legit original. The Chacksfield orch delivers these arrangements with spirit and finesse. The result is a musical package that will stand up well in the music library of any legit buff.

MICHEL LEGRAND: "BIG BAND PLAYS RICHARD RODGERS" (Philips). The music of Richard Rodgers has supplied the springboard for countless disk sessions, and here is a big band version of some of Rodgers' tunes as interpreted by French arranger-conductor Michel Legrand. Included are such fave Rodgers items as "Falling In Love With Love," "It Might As Well Be Spring," "This Can't Be Love," "There's a Small Hotel," "The Lady Is a Tramp" and others. All are given a bright, zestful treatment by Legrand to produce one of the better musical tributes to the composer. The sound is big and often exciting with jazz overtones. It scores time and again with imaginative and musical vigor.

"WASHINGTON SQUARE AND THE BEST OF KENNY BALL" (Kapp). This package is an obvious attempt to get in on some of that "Washington Square" gravy currently being lapped up by The Village Stompers on the Epic label. "Washington Square" is The Village Stompers' click but there are enough Ball buffs around to give this package an okay ride, too. He gives the title tune a neat jazz splash as he does the other items in the set including "Midnight In Moscow" which launched this British jazzster in the U.S. The maestro's trumpeting is expertly matched by John Bennett's trombone, Dave Jones' clarinet, Ron Weatherburn's piano, Paddy Lightfoot's banjo, Vic Pitt's bass and Ron Bowden's drums.

"HOOTENANNY HOOT" (MGM). The soundtrack of the MGM pic with this title has been fashioned into a nifty LP fitting right into the current folksinging groove. It's a varied dish of performers and styles, ranging from country and western through gospel to folk. Standout numbers include the bouncing title tune by Sheb Wooley, Mark Dinning's "Country Boy," Chris Crosby's "Sweet, Sweet Love," Joe & Eddie's "There's A Meeting Here Tonight" and "Foolish Questions" by The Gateway Trio.

LIONEL NEWMAN & HIS ORCHESTRA & CHORUS: SILVER SCREEN '63. MAGIC SCREEN '63" (20th Century-Fox). This is a collection of themes judged by orch leader Lionel Newman to be the top music from films and TV shows of the 1963 season. All the film scores are on one side of the disk and the TV tracks on the other. Newman has styled the items with smooth effectiveness, using the silky strings approach and a chorus. The pie themes come off the better of the two because there is more music to them. But the whole package is musically pleasant and has interest.

LITTLE RICHARD: "COMING HOME" (Coral). Having made his disk name primarily as a rhythm 'n' blues and rock artist, Little Richard turns his pipes to the religious medium. He proves an effective gospeler and delivers his material with rhythmic and emotional strength. The ballad numbers also score with emotional intensity. Withal, the album is a solid-sounding religious platter which should have a good run in its market. As an extra plus, the lyrics to the songs are printed on the back cover of the LP. A skillfully-produced session, it fits well with the current gospel push.

"THREE BILLION MILLIONAIRES" (Golden). This is an interesting look into history and the present and future, done in song and story form for children. It is a work which covers lotsa ground and imparts much information and ideas on all matter of subjects regarding human relations. Subtitled "A Musical Fable About the United Nations," the session uses the UN as the springboard for its intellectual wanderings. All the material has been prepared in varied and simplified terms, designed for the entertainment as well as instruction of youngsters. Music has been composed and conducted by Robert Allen, with book and lyrics by Diane Lampert and Peter Farrow. The cast does a nice job of presenting the item. The LP rates as a solid kiddie entry.

HERBIE MANN: "LIVE AT NEWPORT" (Atlantic). One of the swiftest jazzmen around, Herbie Mann has come up with another solid musical platter. Recorded during the past Newport Jazz Festival, the session packs lotsa drive and exciting musicianship. Most of the items are in Mann's w.k. latin jazz groove and they move with style and fervor. His bossa nova selections are not in the usual soft-toned pattern used by most jazz artists. Instead they are presented in a pulsating beat and melodic styling that gets the most out of the genre. There is one bossa in more conventional style but this, too, is delivered with distinction. Mann's latest LP continues his string of top jazz platters and should score solidly.

AL MADISON: "SMART SET SWING" (Almad). For this LP society tooter Al Madison has compiled sets of medleys in various dance tempos which have a fairly hip piano styling but still allows businessman's bounce ad-



LAWRENCE WELK

Has Another Hit-Dot Record! "BLUE VELVET," B/W "FIESTA"

dicts to strut their stuff. Elliot Eberhard, featured at the piano, briskly paces the work of the group. Latter is basically a trio but is augmented with various instruments as the session moves along. Tune selection is first rate, coming largely from the legit songbag. Arrangements are sound, if somewhat redundant after a time. The disk will provide over-teen terpers with several pleasing minutes and for background playing at cocktail time it is also a solid bet.

Ernie Ford's Biog Marred By Discordant Approach

By WILLIAM R. WEAVER

Hollywood, Nov. 26.

Author Tennessee Ernie Ford's autobiographical "This Is My Story, This Is My Song" (Prentice-Hall; \$3.95) does performer Ernie Ford's public image no good. It's a folksy account of his boyhood in and around Bristol, Tenn., and his career to now, written in the rustic vernacular of his beginnings with interesting line drawings by Lorin Thompson and photographs from many sources. It's an easy-going first-person narrative that could have made its way market-wise as a gift item for the family-circle where the Ford popularity centres if he hadn't heeded the cliché that says you can't sell a book these days that lacks a full complement of off-color words.

When he's not interjecting the standard vulgarisms, some of them under guise of explaining them properly to his inquiring children, plus others in dubious anecdotes, Ford gives a clear and colorful picture of life in the '20s and '30s as it was lived in rural and urban America. There are frequent references to religious beliefs, ethical values, basic virtues, and there are personal commentaries on present conditions, problems and practices. There's an underlying earnestness and sincerity that might have carried the undertaking a long way if bad advice hadn't torpedoed it.

Longplay Shorts

Golden Records is releasing the English version of "The Songs Of A Singing Nun" on a \$1.98 LP. All 12 tunes by Soeur Sourire have had English lyrics added by Noel Regney. In addition, the album will have the English lyrics printed on the back liner. The songs will be done by Susan Stein, a folk singer. Orchestra U.S.A., with Gerry Mulligan as guest soloist, scheduled for a Friday (29) concert at New York's Hunter College. Smash records rushed "The Cosa Nostra Story" into release this week. It's a satirical takeoff by the Second City Players on the recent Senate hearings on organized crime.

Pulitzer-prizewinning historian Henry Steele Commager has written the liner notes for Caedmon's forthcoming album in which Edward G. Robinson reads the patriotic classic, "The Man Without A Country."

Carolyn Hester, just out with her new Columbia LP, "This Life I'm Living," is headlining a three-weeker at the Cellar Door, Washington. The Chad Mitchell Trio, currently riding with the Mercury album "Singin' Our Mind," do a Thanksgiving night (28) at New York's Carnegie Hall. The Grandison Singers, RCA Victor diskers, at Denver's Exodus Club until Dec. 1. The Clancy Bros. & Tommy Makem appear in concert Nov. 29 at Washington's Listner Auditorium.

Gale Garnett, new folksinger on the RCA Victor label, has tagged her upcoming LP "My Kind Of Folksongs." Roland Kirk, whose current Mercury LP is "Reeds and Deeds," is now at New York's Village Gate. Teri Thornton, while promoting her Columbia debut LP, "Open Highway," is working on her second album with Larry Wilcox doing the arrangements. Regina diskier Sylvia De Sayles is set for a Basin Street East appearance sometime in February. Regina president Jack La Forge will fly to Japan in March to record Toshiko for the second in Regina's "Portraits In Jazz" series. Gisele MacKenzie is out with an album on the design label titled "Dominique." Trini Lopez, Reprise diskier, has been awarded the Grand Prix National du Disque for 1963.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RAY CHARLES **THAT LUCKY OLD SUN**
(ABC-Paramount) **Ol' Man Time**

Ray Charles' "That Lucky Old Sun" (Robbins*) gives this standard a crackerjack rendition that will bring it a wide round of spins. "Ol' Man Time" (Miller*) is a bright swinging slice of this oldie.

BARBARA LEWIS **SNAP YOUR FINGERS**
(Atlantic) **Puppy Love**

Barbara Lewis' "Snap Your Fingers" (McLaughlin*) hits as another striking slice by this standout songstress, who should corral lotsa juke spin with the entry. "Puppy Love" (McLaughlin*) aims at the teenage market with a lightweight rhythm lyric also handled very well.

PAT BOONE **SANTA'S COMING IN A WHIRLYBIRD**
(Dot) **O Holy Night**

Pat Boone's "Santa's Coming In A Whirlybird" (Scottsdale*) shapes up as a highly appealing seasonal entry which could crack into the very select circle of Christmas pop hits. "O Holy Night" (Spoon*) is a good straightforward rendition of this traditional hymn.

STEVE & EYDIE **I CAN'T STOP TALKING ABOUT YOU**
(Columbia) **To the Movies We Go**

Steve Lawrence & Eydie Gorme's "I Can't Stop Talking About You" (Screen Gems-Columbia Music*) is a snappy rhythm ballad with a teen-angled sound which the couple project for maximum impact. "To The Movies We Go" (Maxama*) is another bright entry with a big plug for Hollywood.

DUANE EDDY **THE SON OF REBEL ROUSER**
(RCA Victor) **The Story of Three Loves**

Duane Eddy's "The Son of Rebel Rouser" (Linduan*) shapes up as a nifty instrumental slice showcasing this guitarist on a catchy melody arranged for a rocking combo. "The Story of Three Loves" (Charles Foley*) is a pleasing workover of the Rachmaninoff theme.

BRENDA LEE **AS USUAL**
(Decca) **Lonely Lonely Lonely Me**

Brenda Lee's "As Usual" (Samios Island*) is a solid ballad with a fresh lyric idea which this country songstress handles with commercial impact. "Lonely Lonely Lonely Me" (Tennessee*) bounces along as an okay rhythm number with chances.

JODY MILLER **HE WALKS LIKE A MAN**
(Capitol) **Looking At The World Through A Tear**

Judy Miller's "He Walks Like A Man" (Central Song*) registers as an unusual contemporary ballad with a pounding beat and a well-written lyric which the songstress belts in potent style. "Looking At The World Through A Tear" (Central Song*) is a good ballad also sharply handled.

BROOK BENTON **YOU'RE ALL I WANT FOR CHRISTMAS**
(Mercury) **This Time of the Year**

Brook Benton's "You're All I Want For Christmas" (Benjamin Dayben*) registers as a fine class ballad with a seasonal message that gains considerable impetus via this singer's rendition. "This Time of the Year" (Vanessa*) is another seasonal slice with a fine lyric.

CONWAY TWITTY **SHE LOVES ME**
(ABC-Paramount) **Go On and Cry**

Conway Twitty's "She Loves Me" (Moomoo*) is a hard rocking number with a typical teen lyric projected in a flavorsome low-down style. "Go On and Cry" (Moomoo*) is another strong rhythm number also belted forcefully.

DON HUME **GO RIGHT AHEAD**
(Felsted) **Perfect Night**

Don Hume's "Go Right Ahead" (Dundee*) registers as a swinging rhythm number with a neat lyric aimed for the juke set via a feathery delivery by this singer and combo. "Perfect Night" (Dundee*) is a routine idea with lesser chances.

JAMES BROWN **THE BELLS**
(King) **I've Got to Change**

James Brown's "The Bells" (Billy Ward*) is a slow-moving funeral number projected in a blues groove with some hysterical crying effects for macabre impact. "I've Got To Change" (Wist*) is more traditional rocking blues number right down this singer's alley.

ADAM WADE **DOES GOODNIGHT MEAN GOODBYE**
(Epic) **Charade**

Adam Wade's "Does Goodnight Mean Goodbye" (Screen Gems-Columbia Music*) is another standout version for this fine ballad in waltz tempo. "Charade" (Southdale-Northern*) impresses as a finely written piece of performance material.

BOB JAXON **WEEP, MARY, WEEP**
(20th Century-Fox) **Do The People**

Bob Jaxon's "Weep, Mary, Weep" (Gilt*) is a lilting folk-styled ballad with a simple lyric delivered with a fair that should earn spins. "Do The People" (Gilt*) is an amusing takeoff on the "monkey" song cycle.

LINK WRAY **RUN CHICKEN RUN**
(Swan) **The Sweeper**

Link Wray's "Run Chicken Run" (Florentine-Andwalt*) drives along with a frantic pace with some offbeat instrumental sounds for commercial impact. "The Sweeper" (Florentine-Andwalt*) is more of exactly the same.

*ASCAP. †BMI.

500 Tooters Win Court Order Staying 802's Mail Vote Results for 10 Days

Local 802's mail referendum, by which the union's administration sought to cancel a new by-law on fiscal policy, received a setback Friday (22) when Judge Richard Levett issued a 10-day temporary restraining order in N. Y. Federal Court.

The action to bring the union into court was backed by a group of over 500 of its members, representing the Musicians' Voice Emergency Committee, said in court by labor lawyer Donald Grody.

The 10-day injunction was occasioned by the fact that the mail pools on the referendum closed the following day Saturday and the result were to be announced immediately. However, Judge Levett restrained the Local from imposing any summary disciplinary action against its members based on what is contained in the referendum until he reaches a determination.

The difficulties began last September when at 802's annual by-law meeting a program to update the Local's laws sponsored by a membership newspaper, The Musicians' Voice, produced a turnout off 1,200, a quarter-century record.

Three resolutions of the reform program became bylaws. Two (by almost unanimous voice vote) carried over a disapproving official recommendation of the 802 executive board; and one—killing a work tax and raising the annual dues (by a two-to-one secret ballot) was passed over the "no comment" appraisal of the Local's board.

Formation of the MVEEC and raising the Musicians' Voice Emergency Fund was precipitated by an announcement in the October Allegro, official journal of the Union, of a mail referendum of the 28,000-plus membership of 802 seeking to throw out the third new bylaw before it became operative January 1.

Though it made "no comment" on the bylaw resolution preceding the membership meeting, 802's administration unanimously reversed itself and recommended the referendum resolution (to rescind the new bylaw) be passed.

A wave of indignation at the move to allow non-resident, inactive, non-present vote to prevail over the working membership developed in the tooter ranks. At a midnight meeting Oct. 24 of more than 500, the Emergency Fund was begun and a program of protest by appeal to the Local, the American Federation of Musicians and finally the Court, was laid out.

The MVEEC fears more of an end to members participating in union affairs at democratic meetings than reversion to the work tax and cheap dues. "802 has always been the most apathetic of unions without recourse to government by referendum of the disinterested," said one member, "it could be the beginning of the end—and I mean another union."

Cleffer Marjorie Deutsch Wins 158G Award in Suit Over Son's Birth Injury

The N.Y. State Supreme Court last week awarded Marjorie Deutsch, songwriter and wife of bandleader Emery Deutsch, \$158,000 damages in a suit against Doctors Hospital, N.Y., for brain injuries suffered by her son, Christopher, at his delivery. The jury gave Mrs. Deutsch \$150,000 as guardian of her son, who at age of six is mentally retarded, and awarded her \$80,000 in personal damages.

Last year a jury had awarded her \$187,000. It was set aside by the Appellate Division as "contrary to the law and fact."

Mrs. Deutsch charged that nurses at the hospital had delayed the birth of the child for a "considerable period" until the arrival of her doctor. She said her son's retardation was caused by the delay.

Justice Maurice Wahl denied all motions to set aside the verdict and reduce the amount. It was not learned whether the hospital planned an appeal. Norman Roy Grutman was the attorney for the Deutsches.

Pickwick's Leslie Eyes Expansion in O'seas Trip

Cy Leslie, president of Pickwick International, left for London last week on the first leg of a two-week promotion tour of the British Isles and Europe to arrange expansion of his company's overseas operations.

Pickwick, a low-priced disk combine, is already represented abroad through Pickwick International of Great Britain, Ltd., its subsidiary in England. The subsidiary distributes records under Pickwick's various labels in England, Belgium, Holland and West Germany.

Leslie will negotiate with other companies in several European countries to develop new distribution outlets throughout Europe and the Common Market nations.

Set Arbitration In BBC-Tooters' Tiff Over More Disks

London, Nov. 26. In its protracted fight with certain sections of the music industry over the proposed increase in "needle time" on radio, BBC has decided to take the issue to arbitration. Matter will be put before the Performing Rights Tribunal in the near future.

BBC, which 18 months ago sought and received permission from the Government to extend its radio services by about 95 hours a week, is further seeking to split the additional airtime into 50% live music and 50% disk. It is the latter proposed use of wax that is meeting with a firm "no!" from the Musicians' Union. The org is diametrically opposed to allowing BBC any increase in "needle time" on grounds that disks displace musicians.

Musicians' firm stand on this point is one of the main reasons why BBC was not able to make its February deadline with the extended radio services. Even with

(Continued on page 46)

British Disk Best Sellers

London, Nov. 26.

Never Walk Alone	Pacemakers
(Columbia)	
Sugar And Spice	Searchers
(Parlophone)	
She Loves You	Beatles
(Parlophone)	
Be My Baby	Ronettes
(London)	
Don't Talk To Him	Richard
(Columbia)	
I	Bassey
(Columbia)	
Blue Bayou	Orbison
(London)	
Memphis	Berry
(Pye)	
Do You Love Me?	Tremeloes
(Decca)	
Secret Love	Kirby
(Decca)	

UA INKS DAILY, PLANS OFFICE IN NASHVILLE

H. W. (Pappy) Daily, country & western artists & repertoire man, has been tagged to another long-term deal by United Artists Records. Coinciding with the pacting of Daily is the diskery's plan to open an office in Nashville on Dec. 1.

Under the supervision of Daily, the Nashville hq will serve as UA's base for country product in its drive to expand in the c&w field. Daily will continue to commute to Nashville on a regular basis from his home in Houston. Tommy Jackson, longtime assistant to Daily, will be in Nashville on a fulltime basis.

Daily, one of the pioneers in the country music field, has been working in recent months with such UA artists as George Jones, Melba Montgomery, Judy Lynn and Kathy Dee.

Cleve. Orch, 2G in Red, Sets 245G Fund Goal

Cleveland, Nov. 26. The Cleveland Orchestra incurred a \$2,000 deficit in the fiscal year ending last May, and the group will seek a 1963-64 fund campaign goal of \$245,000, according to Orchestra spokesmen to safeguard the group's upcoming season.

Total expenses were \$1,444,000. The Orchestra has also disclosed it will make a 10-week tour of Europe, including five weeks in Russia. The 108-man musical group will be under the baton of director George Szell during the Spring '65 tour.

RIAA Beef to Senate Appropriations Committee Hits Taiwan Disk Pirates

Jerry Vale's Carnegie Click Cues Another '64 Concert

Jerry Vale is set for a 1964 Carnegie Hall, New York, concert as result of his biz last week when, according to boxoffice attaches, almost 1,000 were turned away. The sale, in fact, suggested Vale doing a midnighter the same Nov. 15 night but manager Mort Farber and Dee Anthony, in association with GAC's Sid Bernstein, decided that four hours of straight songalog would be too rugged on the pipes.

GAC's Bernstein, who booked other clients (Tony Bennett, Nina Simone and Enzo Stuarti) into Carnegie, says that Vale's b.o. was right up there with the tops of his clients and other personalities es-saying one-nighters.

2 Batoners Lose Separate Court Actions Vs. AFM

The American Federation of Musicians racked up two court victories last week against dissident batoners. The first of these decisions was handed down by N.Y. Supreme Court Justice Jacob Markowitz in favor of the Federation against expelled bandleader Joseph Carroll. In a suit levelled at the union, he had sought an order for reinstatement after payment of accrued dues and fines.

Carroll charged that he was unlawfully expelled from AFM membership. He contended that he had not been given a fair trial and also claimed that his expulsion was in the nature of a retaliation by the union against him for having brought other court actions against it.

A similar suit which Carroll had pressed in N.Y. Federal Court against the AFM was tossed out last Jan. 15 by Judge Richard H. Levett who held that the bandleader had been lawfully expelled by the AFM after a fair hearing. Judge Markowitz, in dismissing the

(Continued on page 46)

The Record Industry Assn. of America has protested the piracy of American records in Taiwan and the export sizable quantities of these counterfeit records throughout the Far East.

In a statement filed with the Senate Appropriations Committee now considering foreign aid appropriations for the Republic of China, RIAA says reliable figures indicate that 150,000 pirated records are being exported from Taiwan each month to such areas as Hong Kong, Saigon, Viet Nam, Singapore, Burma, Ceylon, Indonesia, The Philippines, Thailand, Macao and Cambodia.

Terming this paracy "one of the worst forms of commercial lawlessness," the RIAA told the Committee that it has been repeatedly called to the attention of the Nationalist Chinese Government as well as the U. S. State Dept. but to no avail. RIAA pointed out that legitimate agents of American record companies in the Far East are being increasingly and more severely hurt by counterfeit recordings from Taiwan that are being smuggled into their countries.

"Because the Taiwanese counterfeiters pay no royalties or fees," RIAA notes, "they can drastically undersell the legitimate product. Moreover, these pirated recordings are of questionable quality. American manufacturers are thus not only being deprived of their legitimate business pursuits abroad but their reputation are being damaged by having these poor recordings foisted upon an unsuspecting consumer as the legitimate article."

American record manufacturers are not trying to suppress the Taiwan record industry or to reduce its potential, the RIAA statement declared. Most American companies, in fact, would be most willing to negotiate manufacturing contracts with any reputable Taiwanese manufacturer "if their products could be protected from the activities of predatory counterfeiters," the statement added.

It noted that the American record industry finds it ironic "that the Government of the Republic of China, which has been supported and upheld by the U. S. as part of the Free World in the Far East, has not been able, or has not considered it important enough, to eliminate this piracy."

RIAA said it took no position on whether foreign aid should or should not be voted to the Republic of China. However, it asked that the statement be incorporated into the record of the Committee hearings "in order not only to apprise the members of Congress of this situation but forcefully to bring it to the attention of the Government of the Republic of China in the hope of securing remedial action."

The statement filed with Senator Carl Hayden, chairman of the Appropriations Committee, was accompanied by reproductions of newspaper articles reporting seizure of pirated records in key markets in the Far East.

Personality Productions Forms S.O.S. Inc. Subsid; Both to HQ in Vegas

Personality Productions has formed a subsidiary company to be known as S.O.S. Inc. (Special Original Songs Inc.). In addition, P.P. has set up offices in Las Vegas where S.O.S. will also be headquartered.

S.O.S. will write and produce commercials for international distribution and is under the management of Sam Melchionne and Jack Eglash, with Jerry Cearn present handling P.P.'s business end in Las Vegas.

Plans for the new office include the writing of new material for placement with "name artists," talent management, plus recording and production of singles and LPs.

The first talent to be signed by Personality in the Las Vegas area is Sam Melchionne's "Modern Music Men" to be known as "The Big M's." Buck Ram, Personality's music director, has already recorded and released their first single for Entree Records, and is in the process of recording their first album.

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VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	7	PETER, PAUL & MARY (Warner Bros.) In the Wind (W 1507)
2	5	3	THE SINGING NUN (Philips) Sœur Sourire (PCC 203)
3	2	11	BARBRA STREISAND (Columbia) Volume II (CL 2054)
4	10	15	NEW CHRISTY MINSTRELS (Columbia) Ramblin' (CL 2055)
5	3	11	ELVIS PRESLEY (Victor) Golden Records, Vol. III (LPM 2765)
6	15	46	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
7	4	8	AL MARTINO (Capitol) Painted, Tainted Rose (T 1975)
8	26	17	JOAN BAEZ (Vanguard) Vol. II (URS 9094)
9	16	3	WASHINGTON SQUARE (Epic) Village Stompers (LN 24078)
10	17	108	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
11	12	34	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
12	6	31	RYE, RYE BIRDIE (Victor) Soundtrack (LOC 1081)
13	7	11	RAY CHARLES (ABC-Par) Recipe for a Soul (465)
14	13	79	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
15	14	9	BOBBY VINTON (Epic) Blue Velvet (LN 24068)
16	9	16	TRINI LOPEZ (Reprise) Trini Lopez at P.J.'S (6093)
17	11	8	FRANK SINATRA (Reprise) Sinatra's Sinatra (R 1010)
18	25	4	ROBERT GOULET (Columbia) In Person (CL 2088)
19	8	32	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
20	18	16	ALLAN SHERMAN (Warner Bros.) My Son the Nut (WB 1501)
21	20	2	MARIA ELENA (Victor) Los Indios Tabajarez (LPM 2822)
22	36	35	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
23	21	26	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
24	—	10	JOAN BAEZ (Vanguard) Vol. I (URS 9078)
25	22	38	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
26	27	3	JOHN GARY (Victor) Catch a Rising Star (LPM 2745)
27	19	39	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
28	46	15	KINGSTON TRIO (Capitol) Sunny Side (T 1935)
29	23	35	ROY ORBISON (Monument) Greatest Hits (MLP 8000)
30	47	5	PETER NERO (Victor) In Person (LPM 2710)
31	31	10	BOB DYLAN (Columbia) Freewheelin' (CL 1986)
32	32	14	NANCY WILSON (Capitol) Hollywood My Way (T 1934)
33	41	5	CHAD MITCHELL TRIO (Mercury) Singing Our Minds (MG 20838)
34	42	4	AL HIRT (LPM 2733) Honey in the Horn (Victor)
35	—	1	JIMMY GILMER (Dot) Sugar Shack (LP 3545)
36	34	13	MONDO CANE (United Artists) Soundtrack (UAL 4105)
37	28	33	NANCY WILSON (Capitol) Broadway My Way (T 1828)
38	33	19	VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
39	—	1	BEACH BOYS (Capitol) Little Deuce Coupe (T 1998)
40	40	22	JAMES BROWN (King) James Brown Show (826)
41	24	5	SWINGLE SINGERS (Philips) Bach's Greatest Hits (PHM 200-097)
42	38	3	PERCY FAITH (Columbia) Shangri-La (CL 2024)
43	29	7	BEACH BOYS (Capitol) Surfer Girl (T 1981)
44	35	4	JERRY VALE (Columbia) Language of Love (CI 2043)
45	37	11	JOHNNY MATHIS (Columbia) Johnny (CL 1809)
46	49	23	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
47	45	3	BILL COSBY (Warner Bros.) Bill Cosby Comedy (W 1518)
48	44	3	HERE'S LOVE (Columbia) Original Cast (KOL 6000)
49	48	7	JIMMY DURANTE (Warner Bros.) September Song (W 1506)
50	39	20	NAT KING COLE (Capitol) Lazy, Crazy Days of Summer (T 1932)

Hickory Invading U.K.

London, Nov. 26.

Another American waxery is to get its own logo splashed in the U.K. It is Wesley Rose's Hickory label which, under a deal just signed with Pye Records, will be distributed here from Jan. 28.

Pye already handles such Yank labels as Reprise, Cameo-Parkway (with their own banners here) and Chess, Checker and Argo which go out on Pye International.

Eastvold, Ginny Simms May Split But Bands Will Play On at Their Resort

Chicago, Nov. 26.

On the basis of the success of four name band engagements last summer, Breezy Point Lodge in Pequot Lakes, Minn., will go to a full season of big orches next summer. Lodge, which is located 150 miles north of Minneapolis, is owned by Don Eastvold, hubby of Ginny Simms, and Mern "Ish Kabibble" Bogue is convention manager. Bands are being booked through Orchestras Inc., Chicago.

Bill Black, head of the band agency, said that he has been commissioned to line up 11 name orches on a weekly basis from June 19 through Labor Day, Sept. 7, 1964. The four bands last summer were Russ Carlyle, Si Zentner, Ted Weems Orch and Jimmy Dorsey Orch.

Eastvold's Divorce Suit

Minneapolis, Nov. 26.

Singer Ginny Simms, 44, who, with her husband of 17 months, former local attorney Don Eastvold, 43, has owned and operated two summer resorts in this state, Breezy Point Lodge, and the Ginny Simms Lake Estates, the past several years, is being sued for divorce.

Miss Simms has disclosed that she intends to file a counter divorce suit against her husband, but has been delayed in doing so by her 80-year old father's illness.

This is Miss Simms' third marriage and her husband's second. He has five children by his first marriage. Miss Simms now resides at Palm Springs, Calif.

2 Batoners

Continued from page 45

Supreme Court action, ruled that since the key issues of the case had already been decided by the federal tribunal, it is not legally permissible to make a different determination.

Carroll's complaint also alleged that as a result of his exclusion from membership, instrumentalists were not permitted by the Federation to play in any orchestra which he conducted or in which he played. In addition, he charged that in order to effectuate his expulsion the Federation and its Locals discriminated against him in applying the provisions of their bylaws.

The other AFM victory was on a contempt charge filed by Ben Cutler, a member of the Orchestra Leaders of Greater New York, against the Federation which was dismissed by Federal Judge Richard H. Levett.

Cutler had claimed a violation of the court's order on grounds that musicians Locals had attempted to collect from him, as an orchestra leader, certain work dues. Judge Levett ruled that Cutler had shown no convincing evidence that the AFM had "knowingly, wilfully and deliberately" violated the injunction order of a year ago.

BBC Toolers

Continued from page 45

the matter headed for arbitration, the MU will not change its tune and if the Tribunal grants extra needle time to the BBC, "open warfare" is likely to ensue.

While the tooter union concedes the BBC plan for extra hours will provide a substantial increase in work for MU members, the union also contends that it will increase only the volume of employment for those already working.

BBC holds that unless it is allowed to broadcast a reasonable amount of records, its radio services become uneconomical and impracticable.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.
Wk. Wk. On Chart

Label

1	1	8	I'M LEAVING IT ALL UP TO YOU Dale & Grace	Michelle
2	4	6	EVERYBODY Tommy Roe	ABC-Par
3	3	10	SUGAR SHACK James Gilmer	Dot
4	2	7	IT'S ALL RIGHT Impressions	ABC-Par
5	21	3	DOMINIQUE Singing Nun	Philips
6	8	6	SHE'S A FOOL Leslie Gore	Mercury
7	7	10	DEEP PURPLE April Stevens & Nino Tempo	Atco
8	9	6	BOSSA NOVA BABY Elvis Presley	Victor
9	6	8	WASHINGTON SQUARE Village Stompers	Epic
10	5	8	MARIA ELENA Los Indios Tabajarez	Victor
11	10	6	500 MILES AWAY FROM HOME Bobby Bare	Victor
12	25	2	YOU DON'T HAVE TO BE A BABY Caravellas	Smash
13	24	3	SINCE I FELL FOR YOU Lenny Welch	Cadence
14	31	3	LODDY LO Chubby Checker	Parkway
15	15	10	FOOLS RUSH IN Rick Nelson	Decca
16	19	5	WALKING THE DOG Rufus Thomas	Stax
17	13	4	LIVING A LIE Al Martino	Capitol
18	36	2	LOUIE LOUIE Kingsmen	Wand
19	33	3	TALK BACK TREMBLING LIPS Johnny Tillotson	MGM
20	11	6	DOWN AT PAPA JOE'S Dixie Belles	S.S.7
21	27	4	LITTLE RED ROOSTER Sam Cooke	Victor
22	12	4	CAN I GET A WITNESS Marvin Gaye	Tamla
23	14	4	24 HOURS FROM TULSA Gene Pitney	Musicor
24	17	10	TALK TO ME Sunny & Sunglows	Teardrop
25	35	4	WONDERFUL SUMMER Robin Ward	Dot
26	18	4	HEY LITTLE GIRL Major Lance	Okeh
27	22	3	BE TRUE TO YOUR SCHOOL Beach Boys	Capitol
28	—	1	THE BOY NEXT DOOR Secrets	Phillips
29	23	3	I WONDER WHAT SHE'S DOING TONIGHT Barry and the Tamerlanes	Valiant
30	32	3	I ADORE HIM The Angeles	Smash
31	37	11	BUSTED Ray Charles	ABC-Par
32	20	10	MEAN WOMAN BLUES Roy Orbison	Monument
33	34	3	THE MATADOR Johnny Cash	Columbia
34	40	2	SATURDAY NIGHT New Christy Minstrels	Columbia
35	29	6	CRY TO ME Betty Harris	Jubilee
36	46	4	WALKIN' PROUD Steve Lawrence	Columbia
37	—	1	HAVE YOU HEARD Duprees	Coed
38	—	1	IN MY ROOM Beach Boys	Capitol
39	28	12	CRY BABY Garnet Mimms	UA
40	—	1	DRIP DROP Dion	Columbia
41	49	4	ENAMORADO Keith Colley	Unical
42	43	5	YOUR OTHER LOVE Connie Francis	MGM
43	16	3	WITCHCRAFT Elvis Presley	Victor
44	38	7	YOU LOST THE SWEETEST BOY Mary Wells	Motown
45	26	9	I CAN'T STAY MAD AT YOU Skeeter Davis	Victor
46	—	1	YOUNG WINGS CAN FLY Ruby & Romantics	Kapp
47	—	1	LONG TALL TEXAN Murray Kellum	Moc
48	—	1	THERE, I'VE SAID IT AGAIN Bobby Vinton	Epic
49	—	1	NEVER LOVE A ROBIN Bobby Vee	Liberty
50	30	12	BE MY BABY Ronettes	Philles

GEMA, the German ASCAP, Eyes Whopping \$25,000,000 Take in 1963

By HAZEL GUILD

Frankfurt, Nov. 26. GEMA, the powerful German music union which is the equivalent of the American Society of Composers, Authors and Publishers here, expects to collect \$25,000,000 from performing rights this year. But while the figure is obviously a substantial one, it's still considerably below the \$33,000,000 that ASCAP anticipates racking up in 1963.

GEMA (whose full moniker is the Gesellschaft fuer musikalische Auffuehrungs und mechanische Vervielfaeltigungsrechte) stands for the Assn. for Musical Offerings and Mechanical Repeating Rights. It protects composers, lyricists, and music publishers in this country and also collects for those in other lands with which it has agreements.

The organization, headed by Dr. Erich Schulze, has just published its 1962 report which shows income up 7% over 1961 and collections of 98,500,000 German marks—about \$24,625,000.

Costs of collection and operation represent about 15% of the association's take, just as they have in previous years. So GEMA paid out almost \$21,000,000 to native and foreign musicians and publishers whom it represents.

Radio-TV Paid Third

About one-third of the income came from radio and television in West Germany, according to Dr. Schulze's report. In this particular area, earnings have increased considerably and have offset losses in other fields, it was explained. GEMA has signed contracts with Germany's Second Television Net, which got started in April this year, and with Voice of America and the Deutsche Welle (Voice of Germany). Latter is a propaganda and news short-wave setup of the German government.

Income from records has dropped slightly to 22.2% of the total take, since the trend is to play more LPs, which pay a slightly more than the same number of spins with single platters.

However, GEMA progressed in that it concluded pending contracts with the firms of Deutsche Grammophon, Teldec, Electrola and Philips for its rights, and did not have to complete a test lawsuit that it was preparing against Grammophon to up its fees.

With the film business sliding in West Germany, the income from GEMA-protected music in pix dropped a bit, to about \$60,000. And recorded music played in jukeboxes, too, is just about at a standstill in the GEMA tills.

Restaurant Income Dips

Fewer restaurants, hotels and pensions have television sets in (Continued on page 50)

Buckingham Pirated Its 'Nun' Album Cover, Merc Contends in \$100,000 Suit

Mercury Records filed suit in N. Y. Federal Court last week against Buckingham Records. The action seeks an injunction enjoining defendant from distributing or using a record album cover or any similar cover resembling that used by Merc for "The Singing Nun." An accounting by reason of unfair competition as well as compensatory damages of \$100,000 is sought.

The complaint states that on or about Aug. 15, 1963, Mercury released on its Philips label an album in monaural and stereo versions entitled "The Singing Nun," and a single called "Dominique." Philips' record lists for \$4.98 for stereo and \$3.98 for monaural. Buckingham's disk lists for 99c.

The suit claims that the album cover in which Philips' record is enclosed is an unusual and distinctive one. Buckingham's cover assertedly is a substantial copy of plaintiff's. The action charges that the defendant deliberately copied the color, design, layout and method of depiction and other details in order to confuse and deceive the public.

The suit alleges that the sale of Buckingham's record injured Mercury and deceives, misleads and confuses the public.

JIMMY PHILLIPS

discusses on the how and why

Anglo-U.S. Music Tables Are Turning

another informative feature in the upcoming

58th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

ASCAP Okay Of TV's '10 C's' Score Sets Precedent

Hollywood, Nov. 26.

The American Society of Composers, Authors & Publishers has set a precedent with regard to air play of the Elmer Bernstein music in Cecil B. DeMille's "10 Commandments," with release of six-minute portion of the original score soundtrack of the Paramount film for use on the Dec. 1 MGM DeMille television spectacular.

At DeMille's personal request, soundtrack has been restricted from any air play. ASCAP, at request of Paramount and with approval of Mrs. Cecilia DeMille Harper, who controls her father's estate, has released music for this airing only, with 1965 repeat of the special yet to be negotiated in area of this music.

Soundtrack originally was recorded by Dot Records, company restricting it from its deejay catalog which allows sale of all other releases to stations at \$1 each. Paramount music head William Stinson said this restriction will remain. DeMille originally had objected to airplay because he didn't want score to be interrupted by or associated with commercials.

In the past, restrictions have become void if barrier has been broken once. However, ASCAP, in this instance, according to Stinson, pledges to protect "Commandments" music in honor of DeMille to this single—or possibly '64 repeat—airing.

PHONOGRAPH SALES UP SHARPLY IN SEPT.

Washington, Nov. 26.

Phonograph sales were up in September and running ahead of last year's figures, the Electronic Industries Assn. reported last week.

September distributor sales were 591,694 compared to the August mark of 407,348. First nine-month distrib sales were 3,057,493, a big jump over last year's comparable figure of 2,734,788.

As broken down by EIA, 413,003 portable/table models and 178,691 consoles were sold in September by distributors. On the nine-month pattern, distributors this year have sold 2,030,434 portables and 1,027,059 consoles.

Comparable sales for last year were 1,797,904 portables and 936,884 consoles.

3 British Music Trade Assns. Form Joint Council

London, Nov. 26.

Three British music trade associations—the Gramophone Record Retailers Assn., the Music Trades Assn. and the Radio & Television Retailers Assn.—have formed a joint body known as the Retailers Joint Record Council. Object is to safeguard interests of all record retailers throughout the country. At the same time the council will be available for joint consultations with diskeries.

RJRC will be convened at least three times a year. An action committee, however, has been formed to meet at short notice.

Paris 'Concours' Ends

Paris, Nov. 26.

The Long-Thibault biannual "Concours," generally considered in music circles, as one of the two or three most important long-hair contests for pianists and violinists, ended here on Monday (25). Musicians from 21 nations participated, including six Americans.

Importance of the contest in music circles is indicated by a glance at the jury, which consists of Emil Gilels, Raymond Luecher, Franz Andre, Leonid Kogan, Darius Milhaud, Henri Sauguet, Daniel Lesur, Yuri Boukoff. There were 48 pianists and 32 violinists enrolled in the contest.

Brubeck Quartet Jazzes Up Nat'l Press Club For BMI's 7th Annual Show

Washington, Nov. 26.

How jazzy is the National Press Club?

Broadcast Music Inc. execs, working out their annual show for the Club's only black tie ball of the year, made an admittedly nervous booking last week with the Dave Brubeck Quartet in top billing.

Club members reacted with far more than usual enthusiasm. The Brubeck group was as big a hit as has played the Club in a long time.

BMI board chairman Sidney Kaye and v.p. Robert J. Burton were down for the program, the organization arranges once a year as a public relations gesture for Washington newsmen. It is a "have fun" evening with no effort to sell BMI view.

The aim is obviously to make a good impression for BMI in the minds of reporters who cover everybody's troubles in D.C. ASCAP for years provided talent for a Club luncheon once annually but abandoned the project two years ago.

The Clancy Bros. & Tommy Makem opened the show with some rousing Irish ballads, warming the capacity audience well for Kathy Keegan who sang a variety of tunes, including "Build a Mountain" and "What Kind of Fool Am I." The Irishmen and Miss Keegan won heavy mitting.

It was the seventh year in a row for the BMI project. Carp.

See No Snafu in 1964 To Cleve. Orch's USSR Tour

Cleveland, Nov. 26.

The Soviet-American incident over Yale Prof. Frederick C. Barghorn is not expected to disrupt the recently announced Cleveland Orchestra's five-week trip of the Soviet Union with the opening concert in Moscow, April 16, 1965.

Musical Director George Szell, associate Conductors Robert Shaw and Louis Lane, will head the 106-member group in the first Soviet visit of the orchestra, one of four attractions scheduled by the State Dept. to go to Russia. The others include the Oberlin (O.) College Choir, N.Y. Pro Musica, Oct. 1964, and the "Holiday On Ice" May-June, 1964.

With the orchestra will be Leon Fleisher and John Browning, pianists. Following the five-week Russian tour, the Orchestra will conduct an extra five-week visit in Scandinavia, Britain, France, Austria and Holland. This is the Cleveland group's second tie-in with the State Dept. program; the first coming in 1957 when 10 countries were visited in Europe, and 29 concerts under Conductor Szell were given in 40 days. In the 45 seasons of its history, the orchestra has played a total of 1,924 concerts on tour.

Pitt Symp Also Set

Washington, Nov. 26.

The Pittsburgh Symphony Orchestra has been tapped by the State Dept. to perform in a series of music festivals in Europe and the Near East next summer.

The tour from Aug. 15 to Sept. 5 will cover festivals in Baalbeck, Lebanon; Damascus, Athens, Lucerne.

Cliburn's Hometown Gig

Kilgore, Tex., Nov. 26.

Van Cliburn returns to his hometown for a special concert benefit on Dec. 3 for the East Texas Treatment Center. Event will be held in the Kilgore College Auditorium.

It will be the first local concert for Van Cliburn since Dec. 2, 1958.

AFM & Its N.O. Local Urge FCC Deny License Renewal of WWL-TV

GENE MOSKOWITZ

details how, as in the U.K. and U.S., 'Les Copains' (French)

Teens Call Tunes In Paris

one of the many features in the upcoming

58th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

The American Federation of Musicians and its New Orleans local have again petitioned the Federal Communications Commission to deny or designate for hearing the license renewal of New Orleans station WWL-TV.

Basis of the formal objections, filed by Federation attorneys in Washington last week, reiterates the petitioners' complaint to the FCC of April 24, 1961, that the Loyola U. station has failed to fulfill its programming pledges "particularly with respect to local live public service programs."

At that time the Commission granted WWL-TV only a short-term license renewal, serving notice on the station in December, 1962, that "a substantial variance" was found in its program proposals as compared to program performance, particularly with respect to local live offerings.

In its new petition, the musicians assert that since that warning the license "has literally done nothing to improve its local live programming, to ascertain the needs of the New Orleans community, or to encourage and utilize local live music talent."

Complaint's Long History

History of the musicians' complaint against the Loyola station dates back to shortly after its original grant of channel 4 in New Orleans. Staff musicians employed by Loyola Radio Station WWL at that time, the petition says, performed without pay to produce intra-studio camera chain programs in order to substantiate the television application's claim that such programs could and would be used if the grant were made.

The applicant's program proposals to the FCC listed 38 live local programs, of which 13 would use local live music, the complaint recites.

Apart from using a staff organizer for two years from its inception, WWL-TV has provided no staff employment for local live musicians over the years, the complaint asserts, and within the last year employment records of the New Orleans local show only a single staff pianist whose duties are "to act as a master of ceremonies and who occasionally touched a piano keyboard."

In support of their status as "parties of interest" to the license renewal application of WWL-TV, the Federation and its New Orleans local cite the recommendations of former FCC Chairman Newton Minow and present Chairman E. William Henry for public participation in programming hearings, such as the ones held in Chicago and Omaha, and assert that: "a petitioner whose interests are direct, economic, substantial and necessarily involve the public interest in programming, should be welcomed and automatically treated as a 'party of interest' in the statutory sense."

Specifically, the musicians ask that WWL-TV's application for license renewal be designated for hearing, on these issues:

"To determine whether, in the (Continued on page 50)

Coast Terpalace Cancels Morgan In \$66 Tax Tiff

Hollywood, Nov. 26.

Jack Roberts, operator of the Aragon Ballroom in Pacific Ocean Park, has shrouded the terpalace and in so doing has precipitated a dispute with Russ Morgan that the bandleader has passed to AFMusicians Local 47. Morgan contends that he has a valid contract to have opened at the Aragon on Nov. 13 and play four nights weekly through Dec. 29.

Max Herman, Local 47 v.p. who probed the wrangle, stated that the pact is valid. Roberts, at the same time, said it is not. He added that he notified Morgan that his band was cancelled out of the engagement shortly after Morgan played the Aragon for a stretch in September-October. Roberts also contends he notified the union of the cancellation. Meantime, Herman says it is "pay or play."

According to Roberts, and confirmed by Morgan, the dispute stems from phraseology in the contract. Morgan's band last played the Aragon on a deal calling for or to get guarantee of \$2,000 for the weekly four nights against 50% "of the gross." Morgan contends that "gross" in terms of the pact includes that slice of the box-office take that is Federal tax. Roberts holds it does not include the tax.

When Morgan last played the ballroom the disputed tax coin that the bandleader realized in his percentage deal amounted to \$66. Each claimed it—and the \$66 dispute moved Roberts to cancel the band's return date.

GARDINER EXITS MILLS FOR CONCERT MGT. BIZ

Bob Gardiner, Mills Music's publicity man for the past four years, leaves at the end of this month to enter the concert field in management and publicity.

Gardiner recently brought American soprano Nancy Tatum over from Germany to make her New York debut at Carnegie Hall. Gardiner is also an officer for Scope Records which is currently represented by "Ezio Flagello Sings Rossini and Mozart Arias." Scope plans to cut an album of dramatic Verdi and Wagner arias by Miss Tatum.

Jack Mills, president of Mills Music, has not as yet named a replacement for Gardiner.

Mathis Doubling in Tape, Ball Stint in W. Germany

London, Nov. 26.

Johnny Mathis heads for Bonn this week to tape a one-man show for the second German network. The program will be recorded Saturday (30) at the Beethoven Halle in the German capital. On the same night, Mathis will also appear at the German Government ball in the city.

The package deal was set by Norman Payne and Harry Harbour, through their tv company, Albermarle Productions.

Audio Fidelity Breached Royalty Contract, Marks Charges in N. Y. Court

Edward B. Marks Corp. filed suit in N. Y. Supreme Court last week against Audio Fidelity Records for alleged breach of contract. The action was disclosed when the defendant moved for dismissal of the suit and made a general denial of all allegations.

The songs involved are "Glow Worm," "My Gal Sal," "Ida Sweet As Apple Cider," "Spring Beautiful Spring," and other copyrights and a number of versions and arrangements of renewals.

The complaint charges that AF recorded without Marks' knowledge and with no payment of royalties. The suit claims that in order to induce plaintiff from suing it, AF agreed in writing to pay 2c per side and counsel fees under an agreement in 1957 and another agreement in 1958.

AF claims that the action is for copyright infringement and that the Supreme Court has no jurisdiction, plus the fact that the tunes are in the public domain, copyrighted before the 1909 act.

**Great movies
are
seen...**

and then heard on RCA Victor



Cary Grant and Audrey Hepburn
"Charade"

LPM/LSP-2755

RCA VICTOR



The most trusted name in sound



Colpix Adds Wine, The Girlfriends, Kaplan; Other Artist-Disk Deals

Colpix Records has added three new acts to its roster: 16-year old Toni Wine, The Girlfriends and Artie Kaplan.

Miss Wine is the youngest member of the Screen Gems-Columbia Music writing staff. She has been composing songs for the past six years and making demo records for over two years. Her first recorded song (she is the co-writer with Gerry Goffin and Artie Kornfeld) is "Only To Other People," which is The Cookies' latest Dimension release.

Her first record as a vocalist for Colpix is "My Boyfriend's Coming Home For Christmas. The song is her own. An album in the near future is also on the singer's recording schedule.

The Girlfriends, a trio from L.A., bow on Colpix with "Jimmy Boy." The members of the trio are Gloria Goodson, Nanette Jackson and Carolyn Willis.

Artie Kaplan's disk on Colpix is "Theme From 'The Victors'" ("My Special Dream"). Kaplan plays soprano sax on the record. Before joining Colpix as a solo artist, he was a sideman on many disk dates out in New York.

Capitol: Good Time Singers

The good time Singers have signed an exclusive longterm deal with Capitol Records. The troupe of seven men and three girls are regulars on NBC-TV's "Andy Williams Show." They started recording their first album for Capitol in Hollywood last week. The LP is scheduled for release in January. Curly Walter is producing for Capitol.

In addition to their regular tv appearances, the group also does niter work and is current at Hollywood's Troubadour.

ABC-Paramount: Conway Twitty

Conway Twitty will now record under the ABC-Paramount banner. For the past several years he had etched for the MGM label.

Twitty's first single for ABC-Par will be a coupling of "Go on and Cry" and "She Loves Me (She Don't Love You)." He wrote both songs.

Look, Ma, They're Playing Our (U.S.) Songs, Leeds' Lou Levy Finds O'seas

The way Lou Levy sees it, American music today is stronger than it has ever been in the world markets—with the possibly temporary exception of the U.K. While the British are undergoing a wave of self-scored beat music, the Leeds music topper asserts that anywhere else on the continent, Yank tunes are prevailing.

"You can go to a cafe in France, in Italy or in Germany," Levy points out, "and you will hear American music. I was recently in Moscow and Leningrad and even there they were playing jazz which was primarily American."

Things have gone so far now, Levy adds, that countries such as France are importing from America French-originated tunes with Yank lyrics. Same goes for Italy and Germany, which are picking up their native ditties with U.S. modifications. And, of course, several topline Yank artists are recording American hits in foreign languages.

Emphasizing that a nation's pop music strength is bound up in its perennial numbers, Levy raps both American and British songwriters for "throwing in their hands too easily" in the face of the tide of beat music. He believes that like himself, other "legit" pubbers are still in the market for tunes that will build over the years to become evergreens.

"The present crop of rock 'n' roll songs are almost all dead within two or three months of their appearance," he points out. "That's okay, they make some quick money while they are alive which help to finance other songs that take a long time to get off the ground but which will still be around in 20 years' time."

However, a publisher has to have the potential evergreens coming in, he reiterates, and at the moment there just aren't too many around.

N'w'gian Disk Best Sellers

Oslo, Nov. 26.	
Sukiyaki	Sakamoto (HMV)
All in Game	Richard (Columbia)
Want Marry Cowboy	Myhre (Triola)
Don't Have to Be Baby	Caravelles (Sonet)
Devil in Disguise	Presley (RCA)
Singel Og Sand	Olkabilamo (Philips)
She Loves You	Beatles (Parlophone)
Welcome My World	Reeves (RCA)
Ser Du Jan Sa	Thoresen (Triola)
El Snerten Snelle	Myhre (Triola)

Britain's Beatles On Sullivan Show

The Beatles, Britain's hottest singing foursome, has been signed for three Ed Sullivan shows next February. The deal was closed when their personal manager, Brian Epstein, made a quickie visit to New York earlier in the month.

The quartet, who introduced the Liverpool sound to Britain, will leave for New York Feb. 8 and within their first 48 hours will do two Ed Sullivan shows—one live and the other recorded. They will then head for a Florida vacation and, a week later, will do their third Sullivan program live from the resort.

Meantime, the Beatles are maintaining their unique position by breaking new records each week in the platter biz. Last week, at a private reception at EMI headquarters, they collected four silver disks in one session, an achievement believed to be without parallel in the industry.

The awards were made for "Please Please Me" (EP), "With the Beatles" (LP), "Twist and Shout" (EP), and "She Loves You" (EP). They were handed individual silver disks for the "Twist and Shout" click.

Sir Joseph Lockwood, EMI topper, commented on their phenomenal rise during the last 12 months, and referred to the increasing volume of advance orders each time a new waxing was announced. Advance orders now reach in excess of 500,000 disks, and the group is heading for its first gold disk.

To avoid riots and demonstrations, that normally mark every p.a. by the group, EMI adopted unusual security precautions for the presentation ceremonies. Invites were on a strictly personal, non-transferable basis.

VERNON DUKE'S TOME HITS STATE OF MUSIC

"Listen Here," by Vernon Duke (Obolensky, \$4.95), is subtitled "A Critical Essay on Music Depreciation." Tome finds composer of "April in Paris" and "Cabin in the Sky" in caustic mood concerning sad state of music.

Duke sees a rise of the assemble-line in musical composition, a loss of harmony and originality. Fact that there is more music with more people listening to it, author believes, does not mean that the music is better or even as good as that of former years. Duke holds forth on composers, conductors, critics, American music (including that for opera and ballet), and the defilement of Stravinsky, among other subjects.

In an appendix Duke prints replies from eight contemporary composers to a series of leading questions in the field. Answers tend to substantiate author's thesis, already developed in a tome filled with wit and savvy. Rodo.

On the Upbeat

New York

New artists in the F.G.G. Productions stable are Low Courtney, Diane Christian, The Poets and Patty Lane & The Petticoats. Firm, operated by Bob Feldman, Jerry Goldstein and Richie Gottschler, just wound up its first ann... The Phoenix Singers taped an ABC-TV "Hootenanny" show at Fordham U. and Ian & Sylvia are due for a Dec. 10 taping at Salem College... The Travelers 3 on a tour of the midwest campus circuit via Variety Theatres Inc. ... Ned Fay opened his own jazz spot, The Gordian Knot, on the upper east-side... Don Glasser Orch. with Lois Costello on vocals, began an engagement at Roseland Dance City last night (Tues.)... Earl Wrightson & Lois Hunt, on mid-west concert tour, set for dates in Minneapolis (Dec. 2-4), Northern Illinois U. (Dec. 5) and Warren, Pa. (Dec. 7)... The National Academy of Recording Arts & Sciences (NARAS) began preliminary steps in its 1963 "Grammy" award voting program with the mailing of Recommendation Forms to record companies throughout the country... Singer-songwriter Ray Rivera at The Other Place, eastside niter, with his trio.

London

New member of the Shadows recording group is John Rostill who replaces bass guitarist Brian Locking... Duane Eddy, on tour here, missed his first house performance on his initial concert because of equipment trouble... New a&r man with EMI is Robby Scott who will work on the Columbia label... Local disclick "Miss You" has legit singer Jimmy Young back in demand as a cabaret artist... Columbia decided to release the last waxes cut by the late Michael Holliday—"Drums" and "Can I Forget You?"... Strong, intra-industry fancy is that both the Beatles and the Searchers, local pop toppers, will tour the U.S. in 1964.

Kenny Ball and his jazzband set for block of overseas tours. Unit will tour Germany (for fifth time) in March, is in line for a two-week flip around Scandinavia in the Spring, will visit New Zealand and will swing through the Far East later next year... U.S. singer Gene Pitney due in this week for radio, tv and ballroom dates... Bluesinger Otilie Patterson ordered to rest.

In the works: a British "Grand Old Opry." At least, country and western artists like Big Pete Deuchar, Lorne Gibson, Houston Wells and Johnny Duncan are planning a big get together... Britain's 1964 Music Trades Assn. conference set for May 10-13 at Bournemouth.

Ember Records head Jeff Kruger upped Miss Sandy Page to export topper. Meantime, Barbara Hayes joins Kruger as assistant coming over from the Fontana label... Songplugger Terry McGrath quit Francis, Day & Hunter to join Arthur Howes' artist agency... Britain's Premier Drum Co. supplied a \$14,000 order from the Soviet government.

Philadelphia

Mantovani and his orchestra, playing at the Academy of Music today (Wed.), was sold out a week in advance. He's set for a repeat session Nov. 28... Oscar Peterson current at the Showboat, followed by Sonny Stitt, Dec. 2-7; Don Gardner, Dec. 23-28... Herb Keller, owner of the Showboat and vet promoter of jazz concerts and festivals, bringing Peter, Paul & Mary to Convention Hall Dec. 20, their only local date this season.

Tony Leer, local singer who debuted at Frank Sciolla's Penny-pack Cafe over the weekend, has been signed by Capitol Records.

Local attorney Robert Borden, who has co-sponsored concerts here, makes his solo leap as an impresario with Bill Cosby and the Big Three at the Academy of Music, Feb. 21, and set the Chad Mitchell Trio for the same spot April 24... The High Hopes, local music and comedy group, now playing Harrah's Club, Lake Tahoe... Nina Simone slated for the Academy of Music Nov. 29... Ray Charles and his orch at the Latin Casino, Nov. 27-Dec. 10.

Upcoming San Remo Fest Stirr Italo Music Biz—Other Via Veneto Notes

By ROBERT F. HAWKINS

Rome, Nov. 26.

Dutch Disk Best Sellers

Amsterdam, Nov. 26.	
If I Had Hammer	Lopez (Reprise)
Tes Tendres Amours	Halliday (Philips)
Ik Heb Eerheid	Timmerman (Telefunken)
Devil in Disguise	Presley (RCA)
Vladimir	Greenlooh (Philips)
All in Game	Richard (Columbia)
Cherami	Anneke Greenlooh (Philips)
Less Mein Herz	Marina (Imperial)
Barcarole in Der Nacht	Francis (MGM)
When Fm Walking	Domino (ABC-Paramount)

Victor to Groove Merrick's 'Foxy'

RCA Victor has picked up the original Broadway cast album rights to another David Merrick production. Latest is "Foxy," which is scheduled to open on Broadway Feb. 15.

Other Merrick properties already in the Victor hopper this season are "110 In The Shade" and "Hello, Dolly." The "110" album, with a score by Tom Jones & Harvey Schmidt, rolled into market late last week. "Dolly," which is currently on its out-of-town tryout tour, is scheduled for a Jan. 16 opening on Broadway. The score was written by Jerry Herman.

"Foxy" has a score by Robert Emmet Dolan (music) and Johnny Mercer (lyrics). The tuner will star Bert Lahr.

Victor's other cast album of the season is "Jennie," the Howard Dietz-Arthur Schwartz musical starring Mary Martin. It's produced by Cheryl Crawford and Richard Halliday.

EMI'S PUBLISHING COS. INTO ARTISTS MGT. FIELD

London, Nov. 26. Ardmore & Beachwood, EMI's official publishing house, is the latest in the growing line of pubbers moving into the artists management and promotion field.

A&B agency limb is being helmed by Chris Peers, who was previously with the Bunty Lewis pubber-recording-agency setup. Tabbed Artistes Promotions Ltd., the new arm comes under the supervision of Sid Coleman, EMI's publishing supervisor.

Wigmaker's Slander Suit Scalps Dinah Washington

Las Vegas, Nov. 26.

A remark singer Dinah Washington allegedly made to her Thunderbird Hotel lounge audience could cost her \$75,000, according to a slander suit filed by a local wig stylist. The suit was brought by attorney Toy Gregory Jr. on behalf of Isadore J. Marion Continental Coiffures asking \$25,000 in general damages and \$50,000 punitive damages.

The complaint contends Miss Washington made disparaging remarks about Marion and his firm Nov. 3 during her last show of the evening at the Thunderbird.

Singer is currently playing Basin Street West in Los Angeles.

UA Gets Tucson Boys

The Tucson Arizona Boys Chorus has been added to the United Artists Records' roster. The group previously recorded for the Capitol label.

Their initial UA single will be issued this week. It's called "African Noel." The group was founded in 1939 by Eduardo Caso, their current director. Their ages range from eight to 16.

San Remo is once more the daily topic of the Italian musical world, and the Italian press is devoting daily articles to the latest developments of the event, though it is still two months away.

There is still much conjecture and many rumors regarding which singers—foreign and Italian—will be present, and what the 20 finalist songs will be. What's known is that 217 songs have been entered, and that probably tomorrow (Wednesday), the 20 choices will be announced.

Entrants, and probable participants, are several songs by well-known personalities: Domenico Modugno (with a tango, "Disperato Tango"), Rascel (with "Magari"), another San Remo winner, Tony Renis (with "Sorrisi e Sere"), Gino Paoli, Tony Dallara, Pino Donaggio, and others.

While the bossa nova never really caught on here, the tango continues strong, thanks mainly to several slick tangos by Adriano Celentano. In fact, the tango will soon be honored by RAI-TV with a program of its own, a one-shot item called "Stasera Tango" (Tango Tonight), with several pop performers featured: Ornella Vanoni, Johnny Dorelli, Adriano Celentano, Tony Dallara, France Nebbia, Augusto Mazzetti, Corrado Lojacono, Gino Bramieri. Slated for winter viewing, it's said to be a brief panorama of tango from "La Cumparsita" to the latest Italo hits, all in one hour.

ri-fi's Longhair Series. Meantime, ri-fi records is prepping a classical series under a ri-fi-westminster label, which for a starter will include a series of Hermann Scherchen LP's. On the pop front, ri-fi has brought out a new Ricky Glanco set, written for Fabrizio Ferretti: "Ti Ricordi" and "Se Hai Deciso." Company also doing good biz with Cocki Mazzetti's "La Domenica." Other fast-rising ri-fi name is Fred Bengusto, a recent guest on RAI's "Gran Premio" show.

Three recent Milan visitors, all on behalf of V.C.M., are Timi Yuro, Richard Anthony and John Coltrane. First two in to appear on RAI's "Dream Fair" quizzer, which is a major drawing card for all visiting singers.

Considerable activity, as usual, in the RCA Italiana camp. Carlos Montoya skied in from New York to tape a stint on the upcoming RAI "Anna Maffo Show," as well as a personal special, taped in Milan, also for tv use. Rita Pavone tours Italy until January, when she's slated to leave for the U.S. On return here, she does a tv series "Gianburrasca," and a pie stint in "Uffa, Che Traffico," for producer Peppino Amato.

RCA also has Tony Del Monaco's new combo, currently on Italian tour, and taped four new songs—in Italian—with Bob Azzam. Company is prepping soundtrack for Steve Barclay production of "Dark" (Continued on page 50)

CRI International Ups Jane Friedman to Job Of Classical A&R Mgr.

CRI International, Columbia Records' international division, has upped Jane Friedman to the post of classical artists & repertoire manager.

She'll be responsible to Harvey Schein, CRI's veepee - general manager, for recommending classical recordings produced by CRI International for use by affiliated overseas companies and for recommending classical product produced by affiliated companies for release in the U. S.

Miss Friedman will also assist in maintaining CRI International's classical artist relations and liaison with Creative Services on classical overseas LPs released in the U.S. She will also direct the servicing of subsidiaries and licensees with promotion and manufacturing material.

Miss Friedman has been with Col since 1954 when she joined the sales department. Since 1958 she has been responsible for Eple Records' classical a&r.

Theatrical Law a Red Tape Jungle Says Show Biz Blackstone Panel

That the legal end of show-biz is one of the most complicated divisions of the black art of law was the foremost conclusion to be drawn from an illuminating 3-hour tour through the Red-Tape Jungle, conducted by a panel of over a dozen theatrical Blackstoners for the benefit of the Federal Bar of New York, New Jersey and Connecticut, held fittingly enough in the "Word for Word" tv show set at NBC Wednesday (20) night. Evening was topped by award of merit from the Consular Law Society, plus honorary fellowship, to Frank Loesser for promoting music as force for international good will.

Theme of the evening was "The Law and Business of the Theatre" and music end of industry was stressed, with a solid representation of legalites in that field on the panel. Meeting was chaired by Bernard A. Grossman, who announced that the Federal Bar, as has been its custom, will publish a book based on the 8-minute papers presented. Such a tome should be invaluable to counsellors in the entertainment field and easily comprehensible to thorough readers of VARIETY and its economic and legalistic coverage.

Though showbiz law was unfolded with innumerable warnings and don'ts, this branch was tagged "a very romantic field" and the capacity attendance bespoke the fascination it holds for metropolitan barristers. Speakers rose to the challenge and spoke brightly and amusingly on their specialties. Ted Kupferman recounted prior appearances before the group of three successive S.E.C. officials: the first told how to form a Broadway producing company under U.S. corporate rules; the second, the penalties for non-compliance; and the last, how to get a variance. Leon

Brettler surveyed the music business, its economics and pitfalls, comparing its lack of organization to "a bucket of worms—lots of movement but no direction." Walter Hofer explored the labyrinthine convolutions of foreign rights and warned that the Russians have the habit of selling the same rights a number of times to different U.S. buyers. He contrasted an Italian payment of \$230 for performing rights, made to an American pub for a hit, to a later check for over \$19,000 when it had been rerecorded by an Italo company. Charles B. Seton defined and capsulized the history of the recording industry and predicted that the 61-time rise in gross from \$99 million in 1945 to \$601 million in 1962.

Reporting the legal ramifications of exchanging dupe masters between countries with conflicting copyright codes, Sidney A. Diamond, counsel for London Records, touched on the various Decca companies, RCA and HMS, the Musician's Trust Fund anent export, the introduction of U.S. trade marks and the possible effect of "neighboring rights" if the U.S. does not join that convention. Paul Sherman, legal v.p. of General Artists Corp., gave a peep into the many worlds of the legit theatre, starting with writers' collaboration agreements, dramatists' MBA contracts, and touching on the other straightjackets of jurisprudence and imprudence. On a different level, Maxwell T. Cohen dealt amusingly with the frustrations and snarled scarlet ribbon of coffee house, restaurant and cabaret licenses and clearances in N. Y. City. Sidney Shemel (United Artists) went into film music from the legal aspect and told the assembled lawsuit-pressers of the function of the Harry Fox office on clearing rights, both synchronizing and performing, the different contracts needed in lashing music to film, and the various types of agreement for film soundtrack l.p.s. Elaborating on cinema music contracts, Richard Colby (20th Century-Fox) went into the pitfalls of foreign clearances and the performing societies in Europe, their varied functions and procedures. Leon Kellman, ASCAP counsel, gave an extremely lucid account of the mechanical processes of musical reproduction and their legal aspects.

Harry R. Olsson, Jr., ex-NBC and current ABC general attorney, conveyed the situation as seen from network and single station, tv, and radio eyes. He pointed to a list of "unusable works," not because they were immoral, but because rights and "go-ahead" were so fragmented by numerous collaborators and other interests that it was impractical, not to say impossible, to get agreement or price from the scattered owners.

"How can you make a deal on a musical comedy property," he asked, "when two of the collaborators are in Europe, one is on the Coast—and none are speaking with each other?" He also dwelt on the dilemma of the network picking up a news event where "Aunt Emma's home-made hymn" is broadcast without clearance.

Allen H. Arrow (Ornstein, Arrow & Lourie) dwelt on the three main performing rights societies in the U.S., ASCAP, BMI and SESAC, tracing their histories and differences. As Grossman summed up, attending counsellors added considerably to their stockpile of info on show biz codes and conduct.

June Crosby's Sideline

Honolulu, Nov. 26.

June Crosby, Bob's wife, is making a series of personal appearances here—but not in connection with show biz.

She's introducing her own line of home-made candles at department and specialty shop counters. Mrs. Crosby also writes a cuisine column for the Honolulu Star-Bulletin.

SUES ON WELK DATES

Disk Jockeys Inc. Calls Texas Law Improper

Austin, Tex., Nov. 26.

The constitutionality of the state admission tax has been challenged by a California firm, Disk Jockeys Inc.

The company has sued to recover \$8,856 in admissions taxes paid during six appearances by Lawrence Welk and his orch at Houston, San Antonio and Fort Worth between May, 1958 and March, 1962.

The firm alleges the law is unconstitutional because it levies an occupational tax upon entertainment which is held at places other than a fixed and regularly established motion picture theatre.

The group also contends the tax rate is higher than for entertainment held at a fixed or regularly established theatre.

AFM

Continued from page 47

last license period, the applicant has provided opportunities for local self-expression and use of local talent.

"To determine whether the applicant should be required, as a condition to renewal of its license, to present local live musical programs . . . and

"To determine whether, upon all the facts, the license renewal of WWL-TV should be denied."

Herman Kenin, AFM president, said that he regarded the Federation's renewed petition to the FCC as "hopefully, a far-reaching projection of our musicians' long-standing contention that broadcast licensees have a certain obligation to propagate live local talent through consistent programming usage."

GEMA

Continued from page 47

1962 than reported for the year previously. And since GEMA collects a fee for this type of entertainment using its music as well, the income was slightly off.

GEMA collected more money from foreign sources in 1962 than previously, getting \$1,760,000 from outside nations for fees for its German members. And on the other side, GEMA picked up considerably more for its foreign counterparts in West Germany. During 1962 it raised \$4,645,000 to be paid to GEMA associates in other countries (about \$500,000 more than the year before), with most of the money going to England, France, Austria and the U.S.

GEMA has become more influential over the years, with a total income of under \$10,000,000 in 1956. And for 1963 it's anticipated that the total receipts will be about 5.4% higher than those for 1962.

The major problem still confronting the music union here is its unsettled dispute with the tape recording industry. GEMA wants to collect a fee from every owner of a tape machine, anticipating that the machine will be used to record music protected by GEMA. So far, however, it has not been able to win a court victory that would entitle the organization to know the names and addresses of every tape buyer, since this has to date been considered an invasion of privacy by the German courts.

If more music is taped, considerably fewer records will be sold, the GEMA officials figure. Hence, GEMA foresees some dark clouds in its crystal ball for the future. Dr. Schulze noted realistically.

Inside Stuff—Music

Five MGM soundtrack albums will come in for special promotion in connection with re-release engagements of five Metro film musicals set for late November and early December and January showings. The albums, "Till The Clouds Roll By," "Words and Music," "Three Little Words," "The Band Wagon" and "Singin' In The Rain" will be promoted in advance and concurrent with the playdates of the films in neighborhood theatres. The tie-in will include showing a nine-minute 16m trailer in color via a continuous rear view projector setup in large record outlets in key markets throughout the country. Arrangements also have been made to supply distributors with guest tickets to the films according to the quantity of albums ordered. The ducats will be turned over to dealers and given to the consumer with every soundtrack album purchased.

John Y. Burgess Jr., RCA Victor division veepee for commercial sales, and Lester M. Goebel, diskery's plant manager (Rockaway, N.J.), made the RCA Victor Record Division 25-year Club of the Radio Corp. of America. Burgess and Goebel were honored, along with other RCA employees who have attained a quarter century of continuous service with the company, at the annual 25-Year Club dinner held at the N.Y. Hilton Nov. 7. Each was presented with a gold watch by George R. Marek, Victor veepee-general manager. Burgess joined RCA Victor as a trainee in 1938 and the same year Goebel came to the company as a machine operator in its Indianapolis plant.

Goodyear Tire & Rubber Co. will distribute 3,000,000 copies of its 1963 LP special, "Great Songs Of Christmas, Volume III," produced by Columbia Records custom division. The disk will be offered exclusively through Goodyear's 60,000 dealers and stores at a cost of \$1 per copy. It was lined up for the company by Stanley Arnold, marketing consultant. The LP features Julie Andrews, Robert Goulet, Isaac Stern, Leonard Bernstein, Eugene Ormandy, Norman Luboff and the Mormon Tabernacle Choir, among others.

William L. Dawson, composer, arranger and choral director, retired director of music at Tuskegee (Ala.) Institute, where he still serves as a consultant to the department, was one of 14 persons given alumni awards at the U. of Missouri at Kansas City last Thursday (7). He is a graduate of the Kansas City Conservatory of Music class of 1925. The Conservatory was independent then, but since has merged with the U. of Kansas City which this fall was made an arm of the U. of Missouri. Dawson's "Negro Folk Symphony" has just been recorded by Leopold Stokowski and the Philadelphia Symphony on Decca.

Teenage singers are climbing on bestselling disk lists in Scandinavia. Latest is 16-year-old Norwegian schoolgirl Wenche Myhre. However, she was relatively unknown outside Norway until a few weeks ago when Swedish tv producer Lenart Hyland set her on his Stockholm TV show. She scored with "Mack the Knife" and trade sources feel her disks will soar in Sweden and Denmark as they have in her native Norway.

Coast's Golden West Aud., C&W Centre, Bows Dec. 5

Norwalk, Calif., Nov. 26.

The Golden West Auditorium, reputedly the world's largest showcase for country and western and folk music, opens Dec. 5 in this little city 25 miles east of Los Angeles. Olen Thibedeau, who hails from Fort Smith, Ark., heads operation of the \$750,000 layout.

Grand opening will feature c&w music of Hank Thompson & the Brazos Valley Boys. Other toplineers skedded for December appearances are Bob Willis & his Texas Playboys, Ernest Tubbs, Buck Owen & Rose Maddox.

San Remo

Continued from page 49

Purpose," music by Angelo Lavagnino and a theme song penned by Yank Paul Baron.

Controversial Celentano
Among new releases, there's lotsa discussion over latest Adriano Celentano 45, "Sabato Triste," which some feel too far out, others go for in big way. Sales seem to bow to latter, and record has jumped to a top 10 position in one week. Another Clan release, Don Backy's "Amico," backed by an almost-as-strong "Dimmi Cosa C'e" has firmly established Backy in the top national ratings.

After an absence of some months, Mina is back with a series of new pressings: "Vulcano" is unmistakably her kind of song, has a god listening and dancing beat to it; "Stranger Boy" is the weaker side, slower, though also good for terping. Neither is the bestseller she needs to hit the ratings she so long dominated.

V.C.M. has three likeable releases coming up, topped by a Gilbert Beaud 45 which should please aficionados: "Au Revolt," and "Trop Beau." Both make easy listening in Gallic singer's distinctive style. Also in the V.C.M. orbit, Pino Donaggio's combo has two bouncy items boasting good arrangements for top juke appeal ("Rita" and "La Rapina"). Nicola Arigliano has his best one in some time in an Italo-adaptation of Ray Charles' "Take these Chains from my Heart" ("Se Tu Vuol").

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TALENT AGAIN THE FLA. LURE

Show Biz Adapting Elements of U.S. Missile Pgm.—May Have Wide Effects

Declassified elements of the U.S. missile program have been harnessed to show biz uses and will be employed at New York's World's Fair starting next April in applications that may have far-reaching effects on the entertainment industry.

At the same time, it's anticipated that the new formats developed for presentation at the Fair may have a profound influence on staging in all phases of the amusement field. That's the opinion of Morton Da Costa, who is directing "To Broadway with Love," which will be housed in the Music Hall of the Texas exhibit at the Fair.

According to Da Costa, "To Broadway with Love" will be a huge production with two casts of 75 each and with a double set of costumes for which new techniques of staging had to be devised. One of the items that became available to the show was the console arrangement which controlled the various phases of the missile shoot.

An application of the console made it possible to house the entire lighting system as well as control the curtains and sets in one comparatively simple device.

Other gimmicks developed by the missile program are also being studied for application to show biz; it was revealed by Da Costa and Gordon Wynne, executive director of Wynne-Compass Productions, Compass Productions' subsid which is staging the big musical in a 2,500-seater which will have

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Ringling Starts Tour Of Germany as German Big Top Begins Russian Trek

Frankfurt, Nov. 26.

This appears to be the circus-switching season.

Ringling Bros. and Barnum & Bailey—which made its last appearance in West Germany in April and May in 1900—is coming again after the 63-year absence.

The big top will be indoors at Hamburg, Kiel, Dortmund, Frankfurt, Cologne, Stuttgart and Berlin, with appearances starting this month and continuing until next March, following the circus' run in Paris.

And this month too, after lengthy negotiations, a German circus is heading for a three-month tour of Russia, under terms of the German-Russian Cultural Exchange. The German government is handling the hefty costs of the transportation.

Acts from three of the big German circuses of Carla and Willi Hagenbeck, Circus Krone and the Sarrasani Circus make up the show. The circus will perform for a month in each of three Russian cities, Odessa, Kiev and Moscow.

Chinese Acrobats Pend For Alhambra, Paris

Paris, Nov. 26.

The Red Chinese Peking Opera, which had a spectacular success during its last visit here in 1958, is due for a stay at the Alhambra Music Hall from Feb. 20-March 17, 1964. However a pending law could hold up its visit.

Technically ballet and opera are exempt from taxes for the first 40 performances. But new law could make them liable which would make it difficult for the Peking Opera which has a big cast and tons of equipment. The tax could rule out the needed monthly take no matter how much of a success it would be.

Despite its name, Peking Opera is mainly acrobatic and mime with only singing bits. The final decision on this move is expected soon. Alhambra directress Jane Breteau feels it will not get through and the cultural exchange aspects will still exempt it.

Gunty to Ringmaster Coliseum, N. Y., Circus

Morty Gunty, the nitery performer who is also topper of the WOR-TV kiddie show, "The Funny Company," has been signed as ringmaster for the Coliseum Christmas Circus, which opens Dec. 21 at the Coliseum, N.Y. Paul Lavalley has been signed to conduct the band.

Others pacted for the circus, which is being produced by Jack Tavin, include the Hannefords, Lottie Brunn, Madison's Baby Elephants, Princess Tajara, Rudy Dockey, Flying Artons, Haslevs, Carlos Twins, Van Downen's Seals and Cathalas Duo. Show, ending Dec. 31, has been pegged at a \$5 top.

Eddy's Illness Hits Aussie House With \$30,375 Loss

Melbourne, Nov. 26.

Cancellation of the two remaining weeks of "The Nelson Eddy and Gale Sherwood Show" at the Tivoli Theatre here due to Eddy's ailing voice meant a \$30,375 loss to the house according to Gordon Cooper, managing director of the Tivoli Circuit.

Eddy, whose show opened Nov. 2, lost his voice during the matinee of Nov. 9. He did not return to the stage until five days later when he appeared to be better. But by Saturday's (16) matinee his voice again failed and the show was cancelled. Meantime, he's en route to the U.S., where he will rest his voice for about six weeks.

Although the first half of the Eddy show had a strong supporting bill, the Tivoli was unable to

(Continued on page 52)

INNS SPLIT OVER STARS VS. REVUES

By LARY SOLLOWAY

Miami Beach, Nov. 26.

Accent on entertainment offerings is again the winter season main prestige-factor for Miami Beach and south Florida Gold Coast hoteliers and indie club entrepreneurs.

But this year also has an intriguing aspect in the division of the top big inns in presentation thinking—three will compete for the tourist buck with the high-pay names while the others are concentrating on production-revues.

The division can be traced to two factors: lack of enough top talent that can draw heavily enough to warrant their demanded Las Vegas payoff figures and the vagaries of a long season. Thus, only a Deauville hotel Casanova Room will present a near continuous pattern of top names beginning with the Christmas holidays and running through Easter.

The others in the star bookings group will in one case (Eden Roc) not open its cafe until end-January while the other (Diplomat) shutters its Cafe Cristal after New Years, also until end-January.

The former fourth member of the high bidders for top names, the Fontainebleau, has decided on trying a revue policy again; any return to biggies bookings will depend on how the more modestly budgeted production gamble pays off in terms of attendance and returns.

The Fontainebleau brass came up with Freddie Apcar's Dunes (Vegas) click "Vive Les Girls" package to open in time for the holiday period with options to hold the revue into mid-season or longer. Whether marquee names will be added at that time depends on availabilities and, of course, the grosses the Apcar confection pulls.

Meantime, both the Deauville and Diplomat have definitely set

(Continued on page 52)

AGVA Exec Board, In Massive Purge, Fires Faye, Sharp Other Top Officers

Liborio, N.Y., on Top Latino Name Kick

The Liborio, N. Y., is unrolling a heavy bankroll for a series of Latino names. Perez Blanco, spot's operator, will tee off with Olga Guillot, a Cubano singer, who goes in Dec. 9. Tito Guizar is set March 4; Miguelito Valdez is pacted for March 31 and Latin filmster Libertad Lamarque is lined up for April 22.

Blanco is working on some interim names following Miss Guillot. Recently, spot played Lilia Guizar, daughter of Tito, who has the March booking.

Adams Resisting AGVA Top Comm; Wants Bd. Meeting

Joey Adams, president of the American Guild of Variety Artists, has wired the interim committee now governing the union, to poll the national board on the desirability of calling a special meeting of that body to review the acts of the executive committee which last week dismissed several top employees of AGVA (see separate story). Constitutionally, the interim committee must set a date between 15 and 30 days after the majority of the board votes for the confab.

Request for the meeting was preceded by a wire to board members from ousted national administrative secretary Bobby Faye, telling the board that Adams' telegram was coming, and urged them to vote for the special meeting. Telegram also denounced the executive board and the interim committee.

The interim committee chairman Johnny Woods, has stated that he is opposed to spending between

(Continued on page 52)

The American Guild of Variety Artists is undergoing one of the most sweeping upheavals in its history. For an aggressive executive board is cleaning up what had been regarded as the most troublesome of the Associated Actors and Artists of America affiliates.

In the course of a two-day meeting last week, the union-fired Bobby Faye, its national administrative secretary; his assistant, Dolores Rosaler; Irvin Mazzei, Coast regional director; suspended Al Sharp, Chicago branch manager, and accepted the resignation of Helene Tetrault, head of the AGVA contract dept. Miss Tetrault offered her resignation voluntarily, even after some execs expressed the hope that she would stay.

In charge of the union's administration is a five-person executive committee chaired by vice-president Johnny Woods, and comprising Anne O'Connor, Chicago national board member; Ernie Fast, former midwest regional director; Dick Jones, former eastern regional director and a stormy petrel in union affairs, and the union's newly elected treasurer, Russell Swann. All are serving sans pay.

The interim committee is scrutinizing all items of past union administration in an effort to houseclean the setup. In addition, it is looking around for a likely candidate to succeed Faye for presentation to the union's national board which is slated to meet in February.

There were reports that Margie Coate, in charge of the union's Sick & Relief Fund, would be the acting administrator to replace the interim committee. It's under

(Continued on page 57)

Chi Booker Al Dvorin Sues to Cut Name Off AGVA's 'Unfair' List

Chicago, Nov. 26.

Attorneys for local booker Al Dvorin filed suit in Federal Court last week charging that his being placed on the American Guild of Variety Artists' "unfair" list is a violation of the antitrust laws and the Taft-Hartley labor act. Suit also claims that the union's move is libelous and constitutes an illegal interference with operation of his business.

Dispute with the Chi office of AGVA started nearly a year ago when Dvorin refused to post a \$1,000 bond, maintaining that it was not universally required and was discriminatory. The complaint seeks an immediate injunction to remove Dvorin's name from the "unfair" list.

AGVA Chi branch manager Alton Sharp and national proxy Joey Adams are given 20 days to reply to the charges, but Dvorin is asking a temporary restraining order before that time. Action contends that the list may not be libelous for others, but Dvorin is unfairly being placed in a category in which he does not belong.

St. Paul Muni Auditorium Eyes All-Time Gate Mark

St. Paul, Nov. 26.

With such bookings as those of the Theatre Guild-American Theatre Society and other legit stage shows, along with numerous concerts, skating spectacles, lectures, circuses and athletic events, this city's municipal Auditorium will set an all-time attendance record the current year.

That's the prediction of Commissioner Severin Mortinson who is responsible for the operation managed by showman Ed Furni. The 1,000,000 attendance mark for the 736 Auditorium performances to date already has been reached—the earliest in the structure's history, according to Mortinson.

The 1,000,882 attendance up to the end of last month was 150,525 more than for the corresponding 1962 period, he said.

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Via Sardegna 43

3 Major Canadian Fairs '63 Biz Dips From '62 Take; Winnipeg's 4 1/2% Loss

Winnipeg, Nov. 26. Red River Exhibition Assn. showed a net loss of \$4,509 on 1963 operations compared with a \$34,861 profit in 1962. Gross revenue decreased \$14,900 to \$294,600. Total attendance was 196,834, a drop of 27,755 from the 1962 record year.

Assn.'s financial statement also showed an increase in operational costs of \$13,000. Despite this season's loss, the association is in the black, having managed profits in three of the last five years of operation.

Officials were at a loss to explain the decline in attendance and the resulting deficit. Motions were tabled at the annual meeting to consider a complete overhaul of the grandstand show policy and the possibility of hiring professional assistance to study the sagging attendance problem.

Calgary Down \$142,404

Calgary, Alta., Nov. 26. A net surplus of \$536,171 on the year's operations, as compared with a record \$678,575 last year, was recorded by the Calgary Exhibition and Stampede Ltd.

Total revenue was \$859,647, compared with \$995,629 in 1962, and expenditures were \$323,476, up \$6,423. Take for the six-day stampede was \$578,725, down \$29,000 from last year, largely due to a mid-week rain. The stampede gate totalled 572,246, down 13,000.

A deficit of \$26,136 was shown on operations of the Stampede Corral due to a decline in professional hockey attendance. The surplus last year was \$43,021.

Alberta Auds in Red

Edmonton, Alta., Nov. 26. Jubilee auditoriums operated by the Alberta government in Calgary and Edmonton showed an operating deficit of \$367,433 in 1962, it was disclosed last week, and the tab was picked up by the government.

The payment of operating losses is \$15,000 more than in 1961, and

the Calgary building continues to show the largest deficit. The auditoriums were built in 1955 to mark the province's 50th birthday.

Edmonton's auditorium revenue totalled \$120,460, and operating costs were \$275,073. Calgary auditorium revenue was \$101,038, and costs were \$313,858.

Regina Off \$34,838

Regina, Sask., Nov. 26. The Regina Exhibition Assn. showed a net profit of \$58,985 on its six-day summer fair, off \$10,861 from 1962. Profit on the year's operations was \$4,963, down a hefty \$34,838.

Declines were attributed to a drop in revenue from rentals of fairgrounds' buildings and a slump in evening grandstand attendance. The grandstand show, produced by L. N. Fleckles Agency, Chicago, was off 15,779 from last year, when the RCMP musical ride was featured. The money figure slid \$19,880.

Exhibition week revenue totalled \$395,645, down \$14,110 from 1962. Expenses were \$336,660. Attendance was 235,324, an all-time high, for a revenue total of \$69,699.

Midway revenue was \$36,651, up \$3,247. Royal American Shows played the date. "Grand Ole Opry," which ran for six days in Exhibition Auditorium, showed a profit of \$3,062.

Vaude, Cafe Dates

New York

Miriam Makeba and Bill Cosby set for Basin St. East starting Jan. 23 for 17 days. Bob Melvin pacted for the Copacabana March 19 for a fortnight. Lee Shaw Trio into the Embers Dec. 9. Vaughn Monroe tapped for the Holiday House, Pittsburgh, Jan. 24. Sergio Franchi to work the Nugget, Sparks, Nev., Feb. 6. Herbie Mann inked to the William Morris Agency for concerts. Alex Shanks, producer of the Latin Quarter show, returned to England last week. Previews of the new Upstairs at Downstairs show, "Twice Over Nightly," to continue until Dec. 2. Preem was originally slated for yesterday (Tues.).

Kansas City

Bill Hayes follows opening of his new act at Eddys' with dates at the Chateau, Cleveland, and the Queen Elizabeth, Montreal, to wind up 1963. Sonny Mars spends Thanksgiving at home in Chi, then has a 10-day stand at The Vapors, Hot Springs, Ark. Holiday season causing some shuffling of engagements at Eddys', next bill opening Friday (29) for a week with Peggy Lord and Frank D'Rone. Dukes of Dixieland to follow have an eight-day stand, Regular Thursday openings will be resumed in '64. Warner Mack in to warble "Grand Ol Opry" tunes at Genova's Chestnut Inn on a four-night stand last weekend.

LIBERACE COLLAPSES IN PITT: EXHAUSTION

Pittsburgh, Nov. 26. Liberace collapsed after his second show Saturday night at Holiday House and is now in St. Francis Hospital suffering from viral infection and exhaustion. He did not perform Friday night out of respect to President Kennedy, but spoke to the crowded before both shows explaining his feelings. On Saturday, he was physically upset between changes but finished the show and then fainted. The house doctor ordered him to the hospital in an ambulance, after giving him emergency oxygen.

Pianist had just completed string of 38 one-nighters before coming here. Sammy Shore will sub during Liberace's hospitalization joining Claire Alexander and Heller & Helene.

Cleve's New Ice-ery

Cleveland, Nov. 26. The Gay 90's, a former strippery, is now a regular nitery with a resident ice show. Show is "Jam-boree on Ice," produced by and starring Robin Nelson, a former "Holiday on Ice" blaster.

Ailing Pearl Bailey Bows Out of Det. Nitery Date

Detroit, Nov. 26.

Pearl Bailey, stricken with the flu, had to bow out of her Elmwood Casino engagement. She couldn't make her first two shows last Monday (18) and Tuesday, did the first show Wednesday, but couldn't make the second show that night. She then cancelled the rest of the week's booking.

Meanwhile, comedian Dick Gregory, scheduled to follow Miss Bailey for a fortnight, was asked to postpone his appearance because of current dates in the Detroit area which the Elmwood management thought would take the bloom off his Elmwood opening.

Comedian Stu Allen and singer Betty Olinger will replace the Dick Gregory show.

2 McGuires Lose 32G in Hub Heist

Boston, Nov. 26.

Thieves ransacked the rooms of two of the McGuire Sisters, Christine and Dorothy, Sunday (24), making off with \$32,000 worth of furs and jewelry, but left the room of the third sister, Phyllis, untouched at the Sheraton Plaza Hotel here.

The McGuires, who completed a Blinstrub week booking, discovered the loss when they returned to the hotel. Police said false keys had been used to gain entrance to the rooms.

Pitt Cocktailery Op's Suit Vs. Politico Asks \$50,000 For Vice Raid 'Humiliation'

Pittsburgh, Nov. 26.

Harvey Wander, former nitery owner and op of Harvey's house, a Pitt cocktailery, has filed a \$50,000 damage suit against Alderman Joseph P. Rigby as a result of the embarrassment caused him in the vice raids staged by the state police on Oct. 25, two weeks before the county election.

Wander's suit, filed by attorney James Ashton, contends he was charged illegally with keeping a disorderly house, prostitution and assignation. The complaint alleges that Rigby "abused" the legal process by "attempting to aid and abet a political campaign."

The action also claims that Wander was arrested without information, signed in advance, charging him with a specific crime; that he was denied counsel and bond, was fingerprinted and "mugged" against his will and was deprived of his Constitutional rights.

Adams

Continued from page 51

\$10,000 and \$15,000 for the confab, when the matter can wait for the regular board powwow slated for February. Since many of the current moves by the executive committee have been made in the interests of economy, a special meet would defeat the purpose.

Woods stated that no member of the interim committee gets a salary. They get a per-diem expense of \$20 plus \$35 weekly toward hotel rent. He also pointed out that committee members have had to forego work because of the press of union matters, and the days when members find it necessary to take off for a job or for a problem at home, they get no per-diem.

Nelson Eddy

Continued from page 51

get a big enough name to replace Eddy. The house therefore will remain dark for two weeks.

A revival of "Annie Get Your Gun," staged by the J. C. Williamson management, was originally scheduled to follow the Eddy show. However, the musical—which previously had a successful New Zealand tour—proved such a flop at Her Majesty's in Sydney that it had to be withdrawn. The Tivoli now will reopen Dec. 2 with hypnotist Van Loewe who scored at the same house in a two-week stand prior to the Eddy show.

Talent Again Fla. Lure

Continued from page 51

their rosters, and strong ones they are. Eden Roc toppers are playing it cool in filling out the six-week schedule planned; only three or four acts have been set or tentatively committed.

The Deauville wheels off with Sammy Davis Jr., Augie & Margo on Dec. 20 to key a mostly-trying and found-profitable set of returnees: Jack Carter with Julie London as the new face; Jimmy Durante & Co., then Carol Lawrence making her first outing in these precincts with Beach fave Myron Cohen on same bill.

Mitzi Gaynor, after skipping last season, comes back for a 10-day run, as does Ella Fitzgerald who'll follow in March. The big b.o. smash of last season Robert Goulet, tops the talent lineup—he was money in the bank for Deauville. For the Easter trade Tommy Dorsey orch with Frank Sinatra Jr., Helen Forrest and the Pied Pipers.

The Diplomat set its share earlier than most. Again it's a set of solid returnees with tee-off slot Dec. 21 turned over to Allan Sherman who closed the Cafe Cristal run last Spring. Room then shutters, as noted, until Jan. 29 when Rosemary Clooney comes back.

Then in order come Tony Bennett in a surprise switch from Eden Roc, where he hit big last year; Eydie Gorme, working single-o now that spouse Steve Lawrence has that Broadway musical; Andy Williams follows, with Peggy Lee, Buddy Hackett and Gordon & Sheila MacRae to round out. Incidentally, all liked that one show nightly (two on Saturdays deal) which the Diplomat features.

Roc's Big Roster

The Roc's roster at the moment has Milton Berle and his aides set for a Jan. 29 lightup of the Cafe Pompeii. Dinah Shore is committed, with exact date to be arranged and, of course, the Pompeii's perennial returnee, Joe E. Lewis who'll have Diahann Carroll with him.

Worthy of note: Harry Mufson has options on services of Barbra Streisand to be picked up in event her music comedy foray this winter doesn't jell and on Sergio Franchi. He's also been talking with another regular at the Roc, Alan King. Withal, there are three week-stands still to fill.

The town's longest-running show, Lou Walters' Parisienne frolics that bear a new title with each edition goes into its sixth year at the Carillon. All new faces, costumes, choreography and solo acts, with first top feature the Barry Sisters who are a big draw in these parts.

The Americana boasts the second longest runner in its ice-show package produced by George Arnold and Jack Young. Announced as set for a season spot for their upcoming new edition is Dick Haymes, who is talking about becoming a Beach resident.

The sturdy records of the aforementioned production perennials may eventually influence the rest of the hotel impresarios on late spring and summer planning with again, the results at the Fontainebleau to be considered.

Another buildup in attracting customers to hotels is the surge in promotion of their bar-lounges. Harry's American Bar (Eden Roc) is an example. There are two orchs featured, currently Al Escobar for the Latino-rhythms and Sonny Kendis for the society-dance devotees. With it, Johnny Bachemin and his trio came in Monday (25) for entertainment, to be followed by Belle Barth—a most unusual booking, considering the holiday period she'll be working and the family trade that abounds. However, her showtimes at 11 and two a.m. are gauged to the adult tourists.

'This Year's Hotel'

The Doral Beach, which might be called "this year's hotel" what with having opened late last season, has a dinner-dance click in its spectacular-view Starlight Roof, where Mal Malkin and his orchestra are spotted. In the 350-seat Shell Lounge off the lobby, Luis Varona is the hit item, with Damita Jo set for the year-end 10

days and such names as Benny Goodman being mentioned for later bookings.

The Deauville sets up two bands plus acts in its Musketeer Lounge with Don Rickles a February pactee. The Fontainebleau's Boom Boom Room has Ziggy Lane guiding an assortment of nightly-change acts, plus Chero and his Latinairs as well as a trio, for change of pace.

The Diplomat's Tack Room again will feature fresh young talent; first two acts are Jack Jones for two weeks starting Dec. 26 and Anita Ray & Diane Hall (ex Ray Anthony) to follow.

Carillon has changed its Tamboourine Room into Bar of Music, where Bill Jordan and his twin-pianos are now in for a long run. He has his own spot in mid-Beach for 17 years.

Majority of the oceanfront hotels have open-to-public intime spots where trios and/or full orchs are on hand plus the new-show nightly routine that provides a lengthy set of dates for acts resident here and those who hit town for an appearance in a Cavalcade of Stars or a Shower of stars (free to guests only of the member-inn bookers).

Lotsa Indie Clubs

The small indie clubs will be as numerous as ever. Murray Franklin is back, having taken over Bill Jordan's old place. He'll have Kay Carol, the femme ventro artist who has been with him for years, plus his usual collection of oddball acts and offbeat comics.

Peppermint Lounge, up on the 79th St. Causeway, is opening this week with Dee Dee Sharp and a pair of rocking beat bands. Play Lounge in that area says it will have the Vagabonds and their new act (8) for a season date.

Up on motel row, the Thunderbird and the Castaways are the bigger hot spots with dozens of bar-lounges offering everything from piano solos to Calypso acts, to upcoming song talent.

Per always, there'll be a couple of strip spots. The Place Pigalle has a legit novelty draw in Sweet Richard and Princess Kitty in wild Limbo exhibitions. On South Beach, the Life Bar is still in operation. Following last year's cop cleanups and license cancellations, these are the only two left on the Beach.

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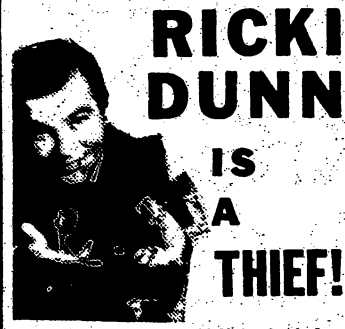
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Carmen Amaya, 90 Lbs. of Fire, Dies At 50; Flamenco Frenzy Killing

By JOE COHEN

Carmen Amaya, probably the top femme flamenco dancer of the concert roster in recent times, died Nov. 19 at her home in Bagur, Spain, of a prolonged kidney ailment. She had been suffering for several months and last week asked that last rites be given her.

Miss Amaya, with her death at 50, died as several of the great Spanish dancers did before her—at comparatively an early age. La Argentina and La Argentinita died in their 30s. Miss Amaya, who was the tiniest and frailest of this distinguished trio, outlived them, despite the fact that she worked more arduously and never got her weight beyond 90 lbs. or so.

Miss Amaya first excited attention in the U.S. with her engagement at Monte Proser's Beachcomber, N. Y. She had been seen by Proser earlier and he signed her for an indefinite engagement on a percentage basis which kept her and her huge family extremely happy. After that long stand, Miss Amaya branched into concerts, films and went on to become an international fave. She carried virtually her entire family in her troupe. Some were dancers, her uncle Paco, became a guitarist who sometimes gave concerts on his own, and various nieces, nephews, cousins sisters appeared with her at some time or other. Miss Amaya's last cafe engagement in New York was at the Village Gate recently. In that date, it was evident that she had slowed down, but it was not then known that she was ill. Shortly thereafter, she went home to Spain to spend her final months.

Miss Amaya worked in the wild and passionate gypsy vein. She eschewed the more formal and classical dances, and leaves little behind her except a huge family for which she was the keystone of their support. Unlike La Argentinita, who graphed a colorful choreography to Ravel's Bolero which is still seen occasionally since it remains in the Jose Greco

repertoire, there is no known formalized Amaya presentations. In Gypsy style, Miss Amaya's art was based largely on improvisation with only the rhythms remaining constant.

Miss Amaya danced in a special concert for Pres. Roosevelt, and appeared with Ed Wynn in the 1942 film, "Laugh, Town, Laugh". She was a huge earner, commanding four figure fees from various concert promoters and nitery owners. At one point she moved into a house in Rego Park with all her relatives.

Miss Amaya was the daughter of performers and started at age four in a Barcelona theatre. She later performed in taverns in that town to her father's guitar for coin collections, and at 10 was among the top dancers in that city.

Her husband, guitarist Juan Antonio Aguero, survives. An accurate census of the rest of her numerous family is not available.

Ottawa Cops Strip McCoy Nudes From Femme Mime Show at Riverside Hotel

Ottawa, Nov. 26

An attempt to introduce nightclub nudes to this small but cosmopolitan capital went down to polite defeat last week.

"The Guilda Revue," produced and headed by a Parisian femme impersonator (who has a wife and child), unveiled two of its McCoy lookers partially and one completely (though she remained motionless) in a spectacle parodying the old Ziegfeld-Carroll-White pulchritude parades.

After two evenings of the revue in Riverside Hotel's Rib Room here, the Ottawa police chief complained to manager Rene Gagnier. Latter invited him and some associates in to witness the artistry involved. They attended, agreed that the display was indeed artistic, but requested nonetheless that the nudes be draped, which was done forthwith. Meanwhile, however, word of mouth had hyped attendance.

Gagnier says the nudes were in the Guilda revue during its recent 11-week run at Casa Loma, Montreal's top French-end nitery. After four weeks' here—doing virtual sellout and turning down weekend reservations, show goes to le Barail d'Huitre ("The Oyster Barrel") in Quebec City, where it had a run at Chez Gerard before reaching Montreal.

It will get, says Gagnier, \$1,000 a week more than he's paying, through having signed it early in its Montreal run. Guilda (Jean Guada) then goes to Paris for Christmas, returning for Canadian and U.S. dates next year.

JOEY BISHOP NAMED 'COMEDIAN OF YEAR'

Pittsburgh, Nov. 19

Joey Bishop will be honored as "Comedian of the Year" at the 36th annual Variety Club banquet at the Pitt Penn-Sheraton Hotel next week (24). Bishop made his first important move as a comic while living here in 1938 and working as half of the comedy team of the Bishop Bros. (Rummy Bishop was then his partner). Bishop went into the Army from Pittsburgh.

Also here for the bash will be his leading lady, Abby Dalton, and Jack E. Leonard, who will be emcee. Honored guest is retiring Chief Barker, Ernest Stern, head of Associated Theatres.

Jessel's Tahoe Debut

Hollywood, Nov. 26

George Jessel, making his first appearance at the resort, will headline act tabbed "George Jessel at the Palace" at Harrah's, Lake Tahoe, Dec. 5-23.

Show, being packaged by William Morris office and featuring other performers, also will include dance team of Hal Loman & Ruth Lawrence, with others still to be set.

Bates' Integration

Fountain Inn, S.C., Nov. 26. Negro dancer Clayton (Peg Leg) Bates had lunch with the all-white membership of the Fountain Inn Rotary Club last week and was made an honorary member of the local Chamber of Commerce.

Bates, a Fountain Inn native, appeared at a recent performance in nearby Greenville as part of the Harlem Globetrotters' tour. The club invited him and his Negro manager to a luncheon where the one-legged dancer was given the keys to the city by Mayor Paul Gault.

Showboat Replica Joining N. Y. Fair

The New York World's Fair is getting some last minute additions. Among them is a Mississippi showboat replica which will be off Meadow Lake in the Fair's amusement section and will provide continuous variety entertainment on two decks. Vessel's capacity will be 750 on each deck.

Special Enterprises Inc., headed by Allan A. Bunshaft and Richard F. Pierce, is taking on this venture. Jules Lopata, in charge of food and beverages at the Latin Quarter, N.Y., will administer the boat's restaurants.

The Fair will also have a new building to be put up by Bristol-Myers' femme hair-dye subsid, Clairol. Although the Fair declared last August that it would not permit any new construction because of the probability it could not be completed in time for next April's opening, it okayed the Clairol venture presumably because it could be finished for the preem.

Structure will be located on 20,000 sq. ft. space near the Pool of Industry between the General Electric and the Parker Pen Buildings. Only femmes will be admitted into this edifice.

The Fair also announced the addition of a circus museum to the Continental Circus, which will be operated by Ringling Bros. and Barnum & Bailey.

LAS VEGAS SUN RAZED BUT STILL SHINES ON

Las Vegas, Nov. 26

A raging pre-dawn fire Wednesday (20) destroyed the building housing the Las Vegas Sun, the city's morning newspaper. Damage was estimated at \$1,500,000. Blaze is believed to have been caused by a faulty airconditioning compressor.

Editor-publisher Hank Greenspun, vacationing in Geneva, Switzerland, when told of the fire by transatlantic phone told his staff, "Get the paper out—I don't care how you do it, but get it out."

The Sun is being printed temporarily at the competitive afternoon paper, the Review-Journal. The first post-fire issue carried a box on Page One which read:

"The Las Vegas Sun comes to you today through the courtesy and cooperation of Don Reynolds and the staff of the Las Vegas Review-Journal."

"All available production facilities of the Review-Journal were opened to the Sun so that its publication could continue. Every cooperation, kindness, and courtesy was extended by the Review-Journal to the Sun in this emergency, in the finest tradition of newspaperdom."

Bruce's 250G Libel Suit Vs. N.Y. Mirror, Winchell

A \$250,000 libel suit brought by comedian Lenny Bruce against the defunct N.Y. Mirror and its syndicated Broadway columnist Walter Winchell was revealed last week when the defendant filed a motion to vacate their examination. The action, filed in N.Y. Supreme Court, claims that Winchell made a false statement against the comedian during his recent engagement at the Village Vanguard, N.Y. Bruce alleges that Winchell's "false and defamatory matter" subjected him to contempt and injured his professional standing.

Vegas Wooing Canadian Biz; Riviera, Flamingo Blazing Promotional Trail

Montreal, Nov. 26

Las Vegas is pitching at Canadian trade like it was the last game of the World Series and Koufax's arm was getting sore. The "Welcome Canadians" campaign is finding its biggest promotional outlet in Western Canada, particularly the Calgary, Alberta, area and Eastern Canada in Toronto and Montreal.

The west is figured as ripe for plucking because it has been a booming section in recent years, with American investment providing the incentive for parlaying oil and land development into hefty dividends. There's also a relatively short hop between western cities and Vegas.

The east is being romanced simply because cities like Toronto and Montreal are centres for the fast-buck and the gambling fraternity has been operating there for years. They are also an excellent market for selling conventions.

Needless to say, western cities since the end of the war have been a target for thousands of Americans, the type that are drawn to the romantic investment and development gambles of the "old west," and also the type, natch, after whom Vegas' Last Chance Saloon might have been named.

Apparently the most active pitchmen in Canada are the Riviera and Flamingo hotels, the latter whose vicepresident, Abe Schiller, a frequent visitor to western Canada, says that "although for competitive reasons I wouldn't want to get into a discussion of figures, I can tell you that the Canadian trade is an important item in our business. And because Canadians are well-heeled, like to travel, like a warm spot in the winter, and as a race, like to gamble, they are becoming a prime target for the luxury hotel interests here."

Elmo Ellsworth, the Riviera's sales chief, puts it this way:

"For the past two years we've made a determined sales pitch for Canadian convention business, and

in this time we've had about 50 groups. With air fares almost sure to drop, we look to Canada, and particularly to Ontario and Quebec, as a major pool of business for the future."

Flamingo and Riviera are good cases in points because they emphasize low rates, and the estimate is that in the past 12 months they've hosted more than 100 groups varying in size from 25 to 200.

A spokesman for the Las Vegas Chamber of Commerce pointed out that the Riviera and Flamingo have already opened sales outlets in Toronto and Montreal, "and since we've pretty well exhausted expansion in the U.S. market, Canada becomes the obvious new pool of business. . . . In the next few months, you can look for a lot of activity in this regard."

AGVA Ups Death Benefit to \$1,000

The Welfare Trust Fund of the American Guild of Variety Artists has increased its \$250 death benefit allotment to \$500. The estate of a deceased member will now receive \$1,000, for the union itself contributes \$500 to the family.

The added contribution was made last week at a meeting of the WFT at which the AGVA trustees convened for the first fund confab. Johnny Woods, Dick Jones and Anne O'Connor are the new AGVA reps.

George A. Hamid Sr., who is a trustee representing employers, stressed that the changes now going on within the union do not mean any departure in the current Fund administration. He pointed out that there is no change in the employer representatives and none in the fund's counsel which is the lawfirm of Silverstone & Rosenthal.

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Establishment, London

London, Nov. 15.
"The Muffled Report," with Eleanor Bron, Jeremy Geldt, John Bird, John Fortune; staged by Steven Vinaver; \$3.50 minimum.

The return from the U.S. of the original Establishment quartet seems likely to give a shot-in-the-arm to this club, whose entertainment and finances have pursued an erratic course over the last two seasons.

Well primed with four-letter words, and peppering the expected range of targets—the cops, the new Prime Minister, the Queen, title-dropping Lords, and Arnold Wesker—the session is crisp enough to please a shockable audience, some sharp gags are sprinkled amongst some labored ones, and sketches score most when they are brief.

The theme linking the items is that the Tories enlist a Judge to prepare a report, so that they can have it handy when some new unspecified scandal hits the headlines. They can tell the public they knew about it all the time, and the Judge can insert a few paragraphs whitewashing the Government—when he knows what he's got to cover up.

Accordingly, the Judge starts investigating current Britain, and his peregrinations around the streets are shown on a side-stage screen to break up the sketches. Steven Vinaver's direction adds verve to the proceedings, with edgy timing that gives no time to weigh the gags for wit and find them wanting. On film, too, Peter Cook repeats his devastating MacMillan act, and it is still the most jolting interlude of the all.

An elaborate parody comes off worst. Thus, Arnold Wesker's activities aimed at bringing folk-music and his own plays to the uncomprehending masses are ponderously pursued, and Harold Wilson's desire to give executive power to individuals rather than committees is shown, tediously, as being thwarted by the self-interest of his colleagues. The show comes to a heady climax with film of Eleanor Bron delivering a Royal Christmas message interlude of them all.

The performers are all first-rate, both singly and as a team. John Bird clicks as a police chief on the defensive, and the Prime Minister's secretary, and Jeremy Geldt, more foil than activator, doesn't put an intonation wrong. Their precision is shared by Eleanor Bron and John Fortune.

Taking a broader view, the satirical bandwagon is slowing down mainly because it has no place to go. All suitable derrières have been kicked, and the show suffers from its place in the cycle, rather than from its inherent defects. But it's still the odd lines that bring the guffaws, rather than the debunking intention, which has lost its power to offend or bring on long, low whistles. *Otta.*

Adolphus Hotel, Dallas

Dallas, Nov. 19.
"Bottoms Up, '63," musical revue produced by Breck Wall, Joe Peterson; directed by Jimmie Thompson; special material, Jimmie & Johnny Thompson, Bill Fanning, Kenny Jerome; musical arrangements, Johnny Thompson; choreography, Carl Tressler; costumes, Peterson; lighting, Riley Chennault; features Bill Fanning, Breck Wall, Kenny Jerome, Nancy Austin, Suzanne Malone, Jan Sutton, Carl Tressler, Ryna Hradecky; Billy Williams Orch. (7); \$1.50-\$2 cover.

Local producers Breck Wall and Joe Peterson, currently staging their eighth intimate revue, have another hit on their hands and another long run in store. This sixth edition of "Bottoms Up" again contains surefire sketches and blackouts, some exciting terping and with the hefty advance should lure lotsa trade to the plush Century Room, where it'll roost until New Year's and Cotton Bowl Week.

The sophisticated 45-minute show is swiftly-paced, again with animated staging in its favor, and colorfully costumed. It's a tighter offering than previous ones, containing fresh sketches, new songs and some blue blackouts. The tablers respond easily to the frenetic offerings and the palm praise attests that blue lines are accepted.

There are no arid areas throughout, but the risgately goes below the belt in one sketch between two

femmes, getting gasps from distaff tablers, and they need to sapollo the segment, "Men." Otherwise the azure aura spices the outing.

After song, "Here We Are," introducing the entire cast in cowboy-cowgirl costumes, Nancy Austin, 300-pound comedienne in ballet costume, reprises suggestive lyrics of "I Always Say Hello to the Flowers," to Wall, the third sex overtones drawing laughs, as in an earlier edition.

Carl Tressler, Suzanne Malone and Jan Sutton click with "Television is Very Educational," and hefty Miss Austin, working smoothly with Kenny Jerome, makes a risible score with "Beatnik" kidding w.k. people and Christine Keeler as "the cabinet maker of the year."

"Pornography" is funny, but questionable, with Wall, Jerome and Misses Austin and Malone dressed as kids. Bill Fanning is again a standout with a comic reading, "Cinderella and the 37 Bears," and a repeat of "Forthia" from 1962.

Flash bit is "Sunburst," a modern dance with Ryna Hradecky, Miss Sutton and Tressler. Best bit is another holdover, "Are We Too Young?"—with Wall in gold lame suit, others in black leather jackets, in a Presley takeoff.

"Love At the Movies" features Jerome and Miss Austin, two fine talents, in a smart routine with the hefty femme surprising with some hoofing. The other femmes score easily and, with numerous costume changes, there's mucho gam display as Tressler, a top dancer, leads the lookers through good terp routines.

House maestro Billy Williams again gives sock showbacking with the zesty Johnny Thompson arrangements. Per usual, Joe Peterson's tasteful, colorful costumes are enhanced by Riley Chennault's expert lighting effects.

Revue, with options, expects to stay until Jan. 4. *Bark.*

Nugget, Sparks

Sparks, Nev., Nov. 13.
 Andrews Sisters (3), Nipsy Russell, George Arnold Singers and Dancers (16), Foster Edwards Orch. (10), \$2 minimum second show.

The Andrews Sisters, in third outing at John Ascuaga's Nugget, offer essentially the same show as on their last stand here but this time without the visual gimmicks they've employed before. It's all straight vocaling with no costume changes and with only a slight accent on the comedies.

The three essay a long list of their oldies, in that distinctive Andrews styling, and they're in good form. And frequent mid-term play approval is assurance auditors want to hear the titles associated with the Andrews' name. In the generous songbag are "Rum and Coca Cola," "Apple Blossom Time," "Pennsylvania Polka," "Near You," "You Are My Sunshine," et al.

The few new titles include "Left My Heart" and "Got a Lot of Lovin' to Do." High fun point is Patty's spoof of a burlesque stripper. Also vocaled is a hoot-enanny medley.

Nipsy Russell, in his debut here, is a sure winner and scores impressively on the laugh meter. His material is all new to this area. He delivers in erudite manner with much fluidity and continuity—moving from one area to another with no breaks in story line. His fresh material is, well worth his price, ranging from the White House to television satire, from women folk to items off the front pages.

There are lines re the Negroes natch, but Russell carries no message. Comic departs the standup stuff for demo of various dances, showing in smooth fashion his interpretations of the Twist, slop, mash potatoes, etc. His commentary also wins the laughs. Abeit Russell is billed "extra added," he's of headline calibre.

The George Arnold Singers and Dancers take the opening spot in a smart production themed around "Dogpatch, U.S.A." It's inventive, colorful, and expertly choreographed. Most familiar characters from Li'l Abner are portrayed, and in such a manner that even Al Capp would be impressed. Special lyrics also rate good mention.

The Foster Edwards Orch. effectively backstops, Frankie Laine due Nov. 29. *Long.*

hungry I, S.F.

San Francisco, Nov. 19.
 Judy Henske, Simmy Bow, Chanteymen (3); \$3.50 admission.

Judy Henske makes her local nitery debut headlining the current show at Enrico Banducci's trend-making basement club.

A thin, rangey gal with a black wig like the top of a rag doll, Miss Henske turns out to be one of the funniest gals ever to appear locally and by all odds the zaniest female to appear in folk-music since Minnie Pearl.

She comes on stage, lanky, shuffling and self-deprecatory to present a comic image right away. Then she proceeds to give a whole series of wildly surrealistic introductions to the numbers she sings.

Each of the intros is a delightfully wild hit of nonsense that is a crack-up in the context of folk music and pretty good for even a square audience. Then she sings. Miss Henske makes mincemeat out of all the pseudo-traditional jazz gal singers by satirizing them.

Actually, the singing portion of her act could be cut with reason, it's the weakest. She's no singer, she's a comedian and the vocalizing should be only an excuse for the hilarious monolog. However, Miss Henske's a winner chick in the nitery field even though she'll probably have trouble getting this particular brand of nuttiness across on discs.

Comic Simmy Low is on much too long for a joke teller who isn't very funny in the first place. His far-out material on history and the ancient Greeks is good but needs trimming. He also has plenty of surplus lines to throw away before going on stage.

The Chanteymen, a new folk singing trio (see New Acts), opens the show with a solid selection of folk material including some w.k. tunes.

Current Show is well rounded and should be solid b.o. It runs until Dec. 21. Club is closed Dec. 22 through 29 and reopens Dec. 30 with Glenn Yarborough, Wes Harrison and the Town Criers. *Rafe.*

Chez Louis, Tampa

Tampa, Nov. 19.
 Freddy's Latin Revue (6); Rita Roche, Mary Cintra; two-drink minimum.

Latins have invaded the sexy French Chez Louis and judging from the display of talent and femme pulchritude in a revue billed "A Night In Old Havana," it could linger indefinitely. Club owners Lou and Guido Caggiano have extended the unit's contract from two weeks to four, which will keep it through November.

Exploding onto the miniature stage to the tune of "From This Moment On," the mono-tagged Freddy, his four-girl line and darkly handsome singer Manolo Torrente ignite the atmosphere in a whirl of Spanish song and dance. Brilliant costumes surround the agile Cuban as he performs a classic baton dance. (Freddy left his native Cuba after it became Castroland and went to Puerto Rico to perform at niteries there, and organize his Latin revue for state-side showing.)

The revue does a creditable job with American standard tunes, but in the torrid time of the Latin numbers it clicks with sure showmanship. Particularly effective are Torrente's Latinized versions of "You Belong To My Heart," "There's No Tomorrow" and the inevitable "Hava Nigila."

"Granada" brings out the entire troupe, with femmes bedecked in flowing mantillas and sequins scattered at strategic spots. Femme star Francella, seniorita turned platinum, is easy to look at, has good pipes and also scores in dance routines.

The versatile Freddy is responsible for the slick choreography and costume designing. Rita Roche, singing pianist, and Mary Cintra, billed as the "Cuban Bombshell," provide synchronized between-show entertainment, backed by the house band. *Odie.*

Club Village, Dallas

Dallas, Nov. 22.
 Jo Ann Miller, Howard Stafford Quartet; private club, no cover or minimum.

Jo Ann Miller has been a local favorite for years, via stints in three other spots, but her current fortnight will add laurels to her career. The Texas thrush, with SRO houses the first two nights, should pull hefty biz all the way

at this posh suburban intimacy. Her band singing stints and a turn as one of Dorothy Shay's "kinfolks" show through in her savvy outing.

Brownette boasts a top songlog and, in fine voice, knows how to deliver for best results. Teeing off with a husky "Let There Be Love," she abets "In Other Words" with vocal shading. Intimery fans are pacified with a risgay comic bit, "Westport," and special lyrics to "Bewitched, Bothered and Bewildered" for yocks.

The sock 30-minute stint includes a belting "St. Louis Blues," with lotsa body English, and a Shay ditty, "She Had to Go and Lose It at the Astor" for lusty palming. She smartly interlaces the songs with some spicy yarns, and ends her big score with "Kansas City" for a begoff.

Howard Stafford's quartet gives flawless showbacking and offers interim dansapation for dance addicts.

Act plays through Dec. 1, with the Chuck-A-Lucks due Dec. 3 for two frames. *Bark.*

Troubadour, L. A.

Los Angeles, Nov. 21.
 Good Time Singers (10); \$1.75 admission weekdays, \$2-\$2.50 weekends—one item minimum.

The Good Time Singers, figuring that if opportunity does knock twice it will choose the same door and be looking for the same thing, have not only patterned themselves after the New Christy Minstrels but are following the same exposure pattern. For they are debuting as a nitery act at The Troubadour, doing featured spots on the "Andy Williams Show" and presenting similar material. There the resemblance ends.

Based on show the group is giving at the Troubadour, where they opened Tuesday (12), the 10 tunesters have the personality and voices, with proper guidance, to carry them to success. The unit was formed just four months ago.

The seven males—Tom Drake (not the actor), Mike Storm, Dave Jackson, Lee Montgomery, Doug Brookins, Bob Fleisher, Craig Smith—and the femme trio—Margaret Patton, Marilyn Miller, Alexandra Hunton—give out with a goodly number of "folk" tunes, bona fide and otherwise. Their "John Peel" come off more of a rabbit shoot than a fox hunt but they make it an enjoyable excursion.

Drake, who leads the group, quietly but with unmistakable authority, lets his teammates cop most of the spotlight but keeps the solo turn to a minimum. The one exception is Miss Hunton, an attractive young sepi singer, who has the best voice in the combination. She has a rousing power that shows itself in a solo and provides a shimmery understatement in the group work.

All singers, except the Misses Patton and Hunton, are equally adept at playing such stringed instruments as guitar, banjo, bass and mandolin. The group, which is indirectly a creation of Doug Weston, having evolved from the Monday night "hoots" at the Troubadour, is cutting its first album for Capitol. Although they've done six local concerts, this is their first club date, set through Dec. 8.

With a bit less patter which comes off, at this stage, as more nerves than wit (Drake's remarks about the Red Cross are unfortunate and should be dropped), and a bigger repertoire of top arrangements, the Good Time Singers have an excellent potential. *Robe.*

Skyroom, Tucson

Tucson, Nov. 21.
 June Valli, Lou Gurno Quartet; \$1.50 cover.

June Valli's Tucson nitery debut, coming during a lull bistro time, nonetheless was heartily received by first night auditors. The diminutive singer, looking like a freshman on her first prom date, surprised the receptive audience with the depth and volume of her in-tune pipes.

Miss Valli's big number is "What Kind of Fool Am I?" which received heavy mitting. Handled equally well by the brunette singer are "San Francisco," "It's the Wrong Face" and "Got A Lot of Lovin' To Do."

After two encores, she begged off with "The Party's Over," Miss Valli's performance is so evenly paced and deftly handled, ring-siders didn't realize she had been on 45 minutes.

Next Skyroom headliner is Henry Youngman, who comes in Dec. 4. *Alex.*

Riviera, Las Vegas

Las Vegas, Nov. 18.
 Edie Adams, Rowan & Martin, Joyce Roberts, Dick Humphreys Dancers (11), Jack Cathcart Orch. (15); presented by Elias Atol; stage direction, Milt Bronson; \$5 minimum.

Edie Adams can always be depended on to present a fresh, original approach to a nitery turn, and her latest follows the format.

She gives a wonderfully wacky plug to the "Mad, Mad, Mad, Mad world" film via a rollerskated skit in which she appears in sable jump suit and mink sweat shirt; in excellent voice she delivers "Namely You," "Wives and Lovers," "Blues In The Night," "I Wish I Were A Kid Again," "Un Bel Di," "My Funny Valentine," and "Make Someone Happy."

With amazingly fast costume changes, she does accurate carbons of Jayne "Miss Minefield" Mansfield, Betty Boop, Dorothy Lamour (complete with bubble gum), Bonnie Baker, Ethel Merman, Zsa Zsa Gabor, Ruby Keeler, Shirley Temple, Jeanette MacDonald, Elizabeth "I'm Just A Girl Who Can't Say No" Taylor, and Marlene Dietrich, latter being the best of the bunch.

Earl Barton did a handsome job of producing and staging the pleasant session; the special material by John Malfi and Roger Perry is a potent plus.

Dan Rowan & Dick Martin balance the bill with their distinctive comedy, offering mostly new material which includes a very funny tv quiz show bit. They reprise their drunk heckler sketch, this time updating it with Richard Burton as the nitery star doing Shakespeare. Milt Bronson gets yocks with his friendly waiter walk-on role.

Joyce Roberts, an exceptionally talented terper, is featured in the holdover Dick Humphreys production number. Jack Cathcart's orch. (15) smoothly backs the package, which is in for four weeks. *Duke.*

Attie, Vancouver

Vancouver, B.C., Nov. 12.
 Barbara Dane; \$1.50 admission.

The Attie is Vancouver's newest coffee house and becomes the second city spot (after the Inquisition) to offer professional entertainment oriented around the current folk appeal. Operators Chickie Frankel and Rene Castellani converted a disused warehouse in the university area into a comfortably-sized room capable of accommodating 135-150 paying customers.

Stage facilities, acoustics and lighting are excellent, menu is attractive, atmosphere is pleasant and the price is reasonable. All the room requires for survival is a healthy turnout. Perhaps the very spaciousness it now enjoys is a drawback in that it seems to be a requisite for success in this field that auditors be jammed closely together for maximum enthusiasm and mutual discomfort.

Both owners have show business backgrounds. Mrs. Frankel, apart from a personal interest in folk music and a singer-guitarist herself, comes from a musical family, her father Hy Ginsberg being a vet Winnipeg orch leader. Castellani, in the tourist hotel business at Campbell River on upper Vancouver Island until burned out recently, dates his entertainment beginning to script writing days when Mimi Hines was getting her show biz baptism in the Vancouver Sun Follies. His scripting chores since then include local and network radio shows.

Initial booking of Barbara Dane follows the pattern Frankel & Castellani have set up for this operation, a judicious mixture of established performers not previously showcased in this area along with the best of local professional talent in the folk idiom.

Miss Dane constitutes an excellent choice for the room's debut bill. Better known as a blues specialist through her Capitol albums, the blonde belter is equally at home with folk tunes. The mixture, via her heady performance, makes for a fully flavored songlog that satisfies both authentic buffs as well as the purely entertainment-minded. She is an accomplished guitarist and her self-backing is solid and sure throughout, most notably with the blues content of her program.

Top entries includes "Wild Women," "You Don't Know My Mind," "Hurry Up Sundown Blues" and "Careless Love." With a rich and earthy voice that suits her material perfectly, Miss Dane adds intelligent intros and patter full of refreshing wit and natural humor. *Shaw.*

Cocoanut Grove, L. A.

Los Angeles, Nov. 21.
Tommy Dorsey Orch. (16) under direction of Sam Donahue, Frank Sinatra Jr., Helen Forrest, Charlie Shavers, Pied Pipers (4), Jeannie Thomas; \$3.50 cover, \$3 minimum.

Those who dote on nostalgia have an evening of sweet sentiment in store with the Grove's current booking through Dec. 1 of the Tommy Dorsey Orchestra under the direction of Sam Donahue, featuring upstart Frank Sinatra Jr. and such vet stalwarts as Helen Forrest, the Pied Pipers and Charlie Shavers.

But folks who would just as soon preserve their found memories in an original, uncluttered, untarnished state are apt to regard this wholesale quasi-resurrection of the past as a somewhat crass, anachronistic intrusion—or "memories for fun and profit."

Even TD himself would be pleased by the sound of the 16-piece orchestra that operates under his banner. Such Dorsey standards as "Opus One," "Song of India" and "Marie" come in for familiar instrumental treatments, with Larry O'Brien holding forth on the TD solos and Donahue tripling in brass.

Jeannie Thomas crisply delivers a pair of vocal solos, durable Charlie Shavers sounds almost as good as ever on his expressive execution of "Embraceable You" and "Best Things in Life," and the Pipers pipe such oldies as "Sunny Side of the Street," "Dream" and "Chicago" with a reasonable facsimile of the old verve.

Helen Forrest, her superb voice as vibrant and crystal clear as in days of yore, authoritatively tackles a batch of standards, most of which she is associated with.

By far the most provocative part of the program is that section devoted to the appearance of Sinatra Jr. He is an invaluable component in the package. Although essentially a novelty, he is actually the nucleus of the cell—or the dash of seasoning without which the whole concoction would seem flat and barely palatable.

Within the context of this nostalgic vaudeville, he plays his role masterfully, appropriately aping his celebrated dad down to the most painstaking shape of a melodic phrase or practiced blink of the eye.

But, alas, young Sinatra at the moment is a kind of glorified gimmick—the prisoner of an image that could well devour him and destroy his career if he does not develop his own distinct identity. For sooner or later the novelty will begin to wear off. The public accepts an imitation only so long.

But there is evidence that this lad has inherited sufficient vocal talent to be more than a mere carbon copy, if he doesn't let the imitation routine get so much of a toehold on his vocal and performing personality that he loses his own identity in the process. Tube.

Mister Kelly's, Chi.

Chicago, Nov. 19.
Felicia Sanders, Grecco & Willard, John Frigo Orch.; \$2.50 cover.

Mister Kelly's has the sort of bill that made it what it is today—an unusual, perhaps unique, singer and an offbeat comedy team. It's the sort of talent that has made this spot one of the rare "discovery" rooms in the country and has given first major exposure to the likes of Shelley Berman, Nichols & May and Dick Gregory. This is not to say that either act is new, since Felicia Sanders is a firmly entrenched topliner and Grecco & Willard have been receiving increasing attention, both in clubs and on television.

Miss Sanders is not a singer whose style is likely to be confused with other vocalists. She accomplishes her emotional impact by way of extremely sophisticated phrasing, pungent dramatizing and a voice that is variously subtle and rich in texture.

Her forte is the ballad of unrequited love, and as a specialist in heart renderers she manages to touch all the bases of sadness, regret, melancholy, sorrow, misery and just plain grief. It's all done with a peculiar mixture of passion and restraint.

Her repertoire includes many lesser-known tunes such as "I'm All I've Got," "Have I Stayed Too Long At The Fair," and "I'll Buy You Brooklyn Bridge." She also scores with "Milord" and a bright-

ly whimsical rendition of "Flings" from "New Girl In Town."

Grecco & Willard first came to Chi about a year ago at the Gate of Horn folk niterly and were generally received as the freshest new talent to come along in many moons. They are extremely alert comic actors and their sight gags, blackouts and sketches are an engaging mixture of traditional comedic techniques with modern material.

But while their act is basically unchanged from their last appearance, the pair is unaccountably drawing only mild response at Mister Kelly's. Attribute it to the vagaries of the business. Although this spot attracts a cafe-wise crowd, the same sketches that broke it up at the Gate of Horn are falling flat here.

Grecco & Willard seem to be playing their roles in broader fashion, perhaps in deference to the more "commercial" trade at this club, but to little avail.

Dick Gregory and Vicki Frazier open Dec. 9 for three weeks. Mor.

Edgewater Beach, Chi.

Chicago, Nov. 20.
Gretchen Wyler, Edgewater Beach Guys & Dolls, Don Davis Orch.; \$2.50-\$3 cover.

There's a bit of irony in the fact that although Gretchen Wyler may be the last solo act to play the Polynesian Village, she is one of the handful of singles to master this spacious layout and to project excitement in this admittedly difficult-to-play room.

The Polynesian Village may not be the biggest room in town, but its sprawling South Seas decor tends to dissipate whatever energy is generated on stage. Next show is a South American revue, and management is considering sticking with this sort of production, which is probably a wise move.

The key to Miss Wyler's mastery of this spot is her extensive musical comedy background. Unlike acts used to playing intimate clubs, she does everything in an expansive way. Her cleverly choreographed and dramatically executed dancing is done with a zest and gusto that plays as strongly to the back rows as it does to the ringsiders, and she has a voice that reaches out in both belters and ballads.

Miss Wyler's 50-minute turn is a song and dance recap of the hit legituners in which she has appeared, with the story line provided by imaginary telephone calls to and from her mother. The act, put together by folksinger Will Holt, is superbly tailored to Miss Wyler's high spirits and sheer physical energy. For instance, there are eight costume changes in an onstage dressing room. Chief characteristic of the costume is that they show off one of the best pair of gams in the biz.

Particularly successful are her ingratiating singalong version of "Once In Love With Amy," an artfully comic rendition of "A Person Can Develop A Cold" and a sexy rendering of "Whatever Lola Wants." Other stops on her personal legituner tour include numbers from "Silk Stockings," "Redhead" and "Destry Rides Again." Mor.

Statler-Hilton, Dallas

Dallas, Nov. 22.
Robert Clary, Don Ragon Orch. (10); \$2.50-\$3 cover.

In his first Texas date, singer Robert Clary made the most of an impressive songalog Thursday (21) and, abetted by his risible lines and frenetic footwork, offered a pleasant 40-minute turn before a small audience in the plush Empire Room.

The native Parisian promptly ditches the opening French accent to reveal big pipes with perfect English lyrics of "I Love Paris." He bounces about with French lyrics of a Charles Trenier tune, also clicking with "When the World Was Young," and gives top lyrical treatment to "All About Love" for nice returns.

His between tunes throwaways get chuckles, as does his body English when voicing "You Make Me Feel So Young." Outing includes "Penny Candy," "I'm In Love With Miss Logan" and voice tricks on the uptempoed "Love Is A Simple Thing." Pace increases as he bows, marching and chanting, with "76 Trombones" for nice palming.

House maestro Don Ragon, doubling on piano and trumpet, gives solid support on the intricate scores, and loads the floor with leather pushers. Bark.

Chez Paree Back as Chi Landmark After 3 Years; Damone Reopening Star

Chicago, Nov. 15.

The name Chez Paree is back on a marquee in Chicago after a three-year hiatus and boniface Donjo Medlevine is blandly telling the faithful that it just took that long to move the niterly from its old Fairbanks Court location, where it flourished for 28 years as Chi's flagship night spot.

The main showroom is a nostalgic throwback to what represented niterly swank in the '30s.

Vic Damone, Tracy & Curtis, Joe Parnello Orch.; \$2.50-\$5.00 cover.

One side of the room is entirely mirrored and the other side has three huge shadowboxes in which stand lifesize, illuminated black-amour statues. One wall is draped with a gold French silk brocade fabric aptly described in a press release as "creating the illusion of the hangings in a Moorish temple or even a boudoir out of the Arabian Nights."

The stage is framed by a scrolled shadowbox and there are two small cut-out stages on either side of the bandstand for use by choral groups or specialty acts. The 15 musicians for the opening show were seated on three sharply staggered platforms in the rear of the stage, the top tier of which is about 15 feet off the stage. Perhaps because of the thick carpeting and the extensive use of drapes acoustics on the night caught were not particularly sharp, but this may be a matter of speaker adjustment.

Vic Damone was a first-rate choice for a preem headline, but although he is an acknowledged accomplished saloon meistersinger he has been heard in better voice. Damone appeared to be fighting a head cold and the ringing resonance with which he ordinarily dramatizes his tunes was often missing. His portfolio of charts, both orchestral and vocal, are per usual as imaginative and musically sophisticated as those of any cafe chanteur in the business, and the band arrangements were artfully and sensitively interpreted by Joe Parnello's augmented house group.

Among the standouts in his 50-minute turn were "Once In A Lifetime," "Got A Lot Of Living," "Lover Has Gone," an a cappella rendition of "Tonight," "Fascinating Rhythm," "Adios" and "Fool Am I."

As the first act to play the new Chez Paree, (Bill) Tracy & (Jack) Curtis were at first handicapped by an inattentive, celeb-gawking house. However, the comedy duo overcame the chatter with an energetically-delivered array of gags and anecdotes. They were generally effective, although the impact of some of their better material was diminished by a sizable portion of tired tates. Mor.

Crescendo, L.A.

Los Angeles, Nov. 21.
Jackie Mason, Martin Denny (4), Vicki Frazier, Bob Armstrong Trio; \$2.50 cover plus two-drink minimum.

There's everything from Hawaiian hands to Yiddish yuks in this Sunset Strippers' current bill. So, if you can't please all of the customers all of the time, boss Shelly Davis figures to please some, sometime, during the long evening's cover-and-minimum.

It's Jackie Mason's first outing in the boite, having previously played the Grove and Slates. He's getting to know his way around town, but probably his strongest draw is from neighborhoods where his dialect is the usual parlez-vous.

Mason's ability to humor from points other than the Borscht belt is evident in his classy Alfred Hitchcock takeoff. It would be to his advantage to expand the act along his multilingual lines rather than the now well-known and perhaps overdone New Yorkese. His Ed Sullivan imitation is always good for a big hand.

Martin Denny and his group of four make more music than some orches many times this size. The tunes are pleasantly-familiar to the collectors of his disks, including "Quiet Village," "Taste Of Honey," "Black Orchid"—and a surpiser—"Hava Nagilah."

Denny's personality between 88" is in keeping with the mood. And when the audience is on the verge of dreaming out over the blue, Denny brings on South Seas

dancer Lona, a baby-faced dish with a figure that won't quit—who delivers hip-winding Tahitian numbers.

Musicians with Denny include Buddy Fo on bongoes, Hagood Hardy on vibes, Harvey Ragsdale, bass, and Frank Kim on drums.

Brunette beauty Vicki Frazier opens the show with her talented pipes. She has a flair for dramatic numbers, demonstrated too infrequently in her repertoire which is aimed at a more intimate boite. She is attractively gowned in black, but a little subtler lighting would add to the mood she easily creates.

Miss Frazier's flair for production numbers is socko in her "I Ain't Down Yet" from "Molly Brown." She has a solid potential.

Trio of Bob Armstrong, piano; Howard Oliver, drums, and Larry Breen, bass, both back Miss Frazier and play for dancing between shows.

Next, Jerry Van Dyke and the Paris Sisters, Dec. 5. Army.

Queen Elizabeth, Mont'l

Montreal, Nov. 13.
Vicky Autier, Andy & Charles Taylor, Nick Martin Orch. (12), Salle Bonaventure Trio; \$2.50 cover, \$3 Sat.; no Sunday show.

Vicky Autier's stint at the Salle Bonaventure adds up to bread-and-butter booking inasmuch as the combination of chantosey with pianistics thrown in as an extra-added, as it were, has been a crowd pleaser among the local French-Canadian crowd for some years.

Miss Autier's approach is strictly parochial, playing on the tastes of the local fans, even if her turn does not add up to the ultimate in the so-called smart and sophisticated style. Songs are pleasing and delivered with gusto, fitting into the image she projects as an entertainer.

There's a narray of nicely-sung tunes like "Milord" and "La Mer," after which Miss Autier heads for the 88 where she whips off some arrangements on pop and standard tunes with good results. Her gowning could be subdued, somewhat, neither does the tiny mike hanging from her decolletage add to her femme allure.

Opening the bill are two promising Canadian terpers, youthful Andy & Charles Taylor who give zest to the various tap routines, including a softshoe, skimmer and all.

Nick Martin's orch is fine for the show and dancing. Next: Bill Tabbert. Laza.

Hotel Roosevelt, N.O.

New Orleans, Nov. 22.
Joe E. Lewis (with Austin Mack), Elaine McKenna, Leon Kelner Orch. (11); \$2.50 weeknight minimum; \$4 Sats.

It's post time again at Seymour Weiss' plush Blue Room, with comedian Joe E. Lewis back for his annual two-frame stand that coincides with the Thanksgiving Day opening of the bangtail season at the historic Fair Grounds course.

He's been missed; aficionados and new fans filled the spot to capacity opening night Thursday (21) and it's certain the velvet rope will be up nightly, judging from the flood of advance reservations.

This trip, as usual, Lewis loses no time in getting the room roaring with new business and lines. He throatily starts many risible rhymes, but interrupts himself to toss off shady one-liners—that capture his tablers and increase the mitting. And that's what they came to hear—the ageless Lewis' naughty lines, his wild comedy.

It was a nostalgic opening with Lewis in his best form. He alone can get away with the type of material used in the Blue Room. A lesser skilled comic would be told to go home, but Lewis pulls 'em in. Austin Mack, vet accompanist, plays the show admirably, oftentimes backed by Leon Kelner's band.

Begoff comes after some 65 minutes of satisfying the firstnight full house, which included politicos and sports figures.

Teeling off the new layout is Elaine McKenna, an Australian canary-making her initial appearance here. She looks good, is nicely gowned and shows relaxed animation combined with easy grace and a fine voice. She gives a highly pleasing performance.

Kelner and his crew fill out the bill expertly, both in complementing the acts and in their own right. Band keeps floor loaded during terp sessions. Liza.

Waldorf-Astoria, N. Y.

Janet Blair (with George Bassman); Meyer Davis orch, conducted by Paul Sparr, Horace Diaz combo; \$3-\$4 cover.

Carrot-topped Janet Blair has run the show biz gamut, from band-singer with the late Hal Kemp, to a vaude act with the Blackburn Twins, into pix and legit musicals, and back into the niteries. Exactly a year ago this month she returned to the saloons with a male quartet—opening with a spoof on the "dancing boys"—at Las Vegas Riviera, and now in her first Gotham stint in some time she is sans boys but with substantially the same act.

It's a pleasant enough songalog although somehow lacking in the boff ingredients which distinguish either the versatile comedies of the MacRaes (Gordon and Sheila), who reopened the Waldorf's Empire Room, or the unique song styling of a Lena Horne or Ella Fitzgerald.

Sophisticated niterly tastes being what they are, not to mention the education given the masses over the years via video, it's no small order for a thrush to come up with something unique and extraordinary when personaling to a \$3 and \$4 couvert.

Showwise Miss Blair knows that and sought to fortify her stuff with dual authorship (Shirley Henry and Jack Brooks) not to mention the skillful batoneering assist of maestro-arranger George Bassman. However, when it's all said and done it is the personable songstress' medley of shows in which she has toured ("Bells Are Ringing," "One Touch of Venus" and "South Pacific") which remains the substance.

In fact her entire repertoire is musicomedy gaited. Opener is a "West Side Story" excerpt followed by "Got Your Number" (from "Little Me"), "Fool Am I" ("Stop the World"), "This Is My Beloved" ("Kismet") and "Some People" (from "Gypsy"). Interlarded are pops by Porter, Peggy Lee and another ballad.

The piece de resistance is the Jack Brooks "tv commercial" satire with the "bubble dress"; including real soapbubbles generated by an electronic contraption. While the gimmick is designed to give it uniqueness somehow it sometimes borders on the ludicrous instead of the satirical, bizarre and overly productioned instead of hip.

Miss Blair seeks versatility "Day In" is somewhat in the Lena Horne idiom for example, and "Fool Am I" (somewhat overtopped, by now, as a ballad outstander) is also overarranged. The "Stop The World" excerpt was fresh a year ago; for the Waldorf city slickers it's now kinda familiar. Songstress had a posh turnout with extra tables on the floor.

Paul Sparr batoning the Meyer Davis orch is as good a show band as for the dansapation, and the Horace Diaz ensembles spells them in the relief sets. Maitre d'hotel Louis Siccardi and the Empire Room's bossman Clyde Harris are still talking about the standout business standup comedian Alan King did just preceding. Incidentally, Harris must have given the kitchen the once needed attention; the "groceries" are back to parity on the cuisine department. Abel.

Detroit Athletic Club

Detroit, Nov. 15.
Katyna Ranieri, Rico, Seymour Hoffman Orch. (6); private club.

Katyna Ranieri is the sexiest bombshell to hit this private play-spot of the motor magnates in years. There is nothing subtle in her sexiness, either. Hers is the earthy, mature woman type of sex, and she projects it by voice and by full "body English" that develops some fiery Italian gyrations just short of a bumps and grinds routine. Yet, she never offends good taste.

The Italian songstress puts much bite and emotion into her lyrics and generates plenty of electricity with the gutty sounds she emits. When she sings "My Man" there is no doubt that he is. The bilingual Miss Ranieri puts plenty of feeling, also, into "San Francisco," "Arrivederci Roma," "El Pecador," and "More," the latter written by her husband, Riz Ortolani.

Rico, an accomplished magician, makes lighted candles appear and disappear and they are the theme of his act. He brings them back from time to time while fingering cards, scarfs, and a silver ball. A young, handsome fellow, Rico deserved the ovation he received. Tew.

Harrah's, Lake Tahoe

Lake Tahoe, Nov. 18.

Jimmy Durante, Peter Lawford, Sonny King, Eddie Jackson, Johnny Mack, Eileen Gallagher, Morolandis Singers & Dancers (13), Leighton Noble Orch (16); presented by Bob Vincent.

In this annual playback at Harrah's South Shore Room there's a wealth of new material showcased in Jimmy Durante's act and it all comes across for top result. It's still, however, the trademarked Durantics—the mayhem at the piano, the murder of the English language, the raspy vocal styling—that are the big winners.

New in the Durante troupe for this stanza is Peter Lawford who turns in a creditable performance albeit a brief one. As per usual, Sonny King and Eddie Jackson are the headliner's regular partners augmenting the entertainment values of the one-hour, 15-minute turn. From opener, "I'm Jimmy That Well-dressed Man," to his exit with "Inka Dinka," Durante is the pace setter and he works with the verve of a teenager. He plays it tandem with both King and Jackson, makes with the choreography with rotund Eileen Gallagher, hushes the room with his interpretation of "September Song," and scores with a tender "Look Ahead Little Girl," essayed as he stands near a screen on which is flashed color home movies of his doffer Cece.

Femmes from the Moro-Landis line are generously used throughout show. Lawford plays his serious spot with a solo, "I've Grown Accustomed to Your Face," directed to Durante, and hoofs a bit with girls from the line. He also does a Twist routine with Miss Gallagher and Durante, and takes a French lesson in song from eight instructorettes from the line.

King continues to show a big vocal talent and plays the perfect foil to Durante. Jackson remains the king of the strut and reaps a good hand for his vocal endeavors. Johnny Mack is on for one tap number and some smooth maneuvers with a cane.

In toto, it's a highly entertaining offering.

New show set for Dec. 4. Long.

Tidelands, Houston

Houston, Nov. 19.

Gene Austin & the Whippoorwills, Marge Cameron, Freddie Noble Orch (5); \$1 entertainment charge.

Gene Austin isn't as compact as he once was, nor are those high notes quite as true that made "My Blue Heaven" a classic. But the showmanship is there, the pipes do suffice and he's an excellent entertainer, working at organ throughout. He leans heavily on tunes he wrote himself, which include "Look Down That Lonesome Road," "How Come You Do Me Like You Do?" and "When My Sugar Walks Down the Street."

With Austin are two musicians, the Whippoorwills, who open show. At times they back, and on other occasions jam headliner. By playing several instruments—usually two at once—they manage a big band sound. They are loud and lively.

Marge Cameron is a striking red-haired comedienne who has fresh material with exception of her standard Miss Rheingold of 1963. It's similar to Red Skelton's w.k. flack on tv who samples his product and gets progressively drunker.

At times she just tells jokes, often she does skits, one of the best being a stripper auditioning for legit show. Her pipes are good, as illustrated by her opening and closing, "Such a Lot of Living To Do."

Freddie Noble Orch performs not-too-demanding chores well, working with Miss Cameron but sitting out the Austin act.

Show plays two frames.

Skip.

Purple Onion, L.A.

Los Angeles, Nov. 19.

Jimmie Witherspoon, Teddy Edwards, Hampton Hawes Trio; two-drink minimum.

Current three-ply attraction at Sid Bernstein's Sunset Blvd. jazz emporium is a cumulatively satisfying show, one that starts slowly and mounts in excitement as the nucleus of three performers onstage expands to five. When unit for the final 15-minutes of its hour-long span, the musical sparks really begin an fly.

Matters commence with a pair of scintillations by the Hampton Hawes Trio. Threesome performed skillfully but without particular oomph or inspiration on show caught, although some of Hawes' piano

stylings were adroit and Red Mitchell's bass solos had some impressive passages. Donald Dean is deft on the skins. Drive and intensity heighten when tenor saxist Teddy Edwards chips in and leads the way with his crisp, authoritative phrasing.

Witherspoon is a near-consummate artist in the always stimulating idiom of the blues. His arrival onstage has a way of making everything that has preceded him a kin' of overture. Taking command, 'Spoon seems to melt right into the anatomy of the blues tunes he sings. His numbers include "Muddy Water," "C. C. Rider" and "Times Gettin' Tougher."

Show is in for two weeks.

Tube.

Royal York, Toronto

Toronto, Nov. 19.

Vaughn Monroe, Moxie Whitney & His Royal York Orch (14); \$4 cover.

Vaughn Monroe is currently appearing at the Imperial Room of the Royal York Hotel for two weeks and jamming 'em in with his nostalgic singing. The band-leader turned single stays on 55 minutes for his nightly appearance—no Sundays.

Able to choose his spots, the balladeer is beguiling the satisfied customers at the 450-capacity room with a concluding medley of his trademarked "Racing with the Moon," "There I've Said It Again," "Ballarina," "Cool Water" and "Ghost Riders in the Sky."

His pipes never in finer shape, Monroe is attracting crowds into the Imperial Room who yen that yesteryear atmosphere. They also dig his use of the slide trombone from his big band conducting days.

Monroe opens with a bouncy "This Must Be the Spot," then segues into ballad style of "I Lost My Heart in San Francisco." Then a switch in timing to "Lazy River," "Toast to My Lady" and a dramatic "Mack the Knife."

Chatter is engaging as to build-up of song titles. But it is these "memory songs" the customers are awaiting—and the "velvet voice" obliges in a medley of trademarked tunes.

McStay.

Steuben's, Boston

Boston, Nov. 14.

Dory Sinclair, Renard & Jeanette, Don Dennis, Harry DeAngelis Orch (5); \$2.50 minimum.

Bounding out on the floor, comedienne Dory Sinclair, a flaming red wigged zany in a white silver gown, lands with sock impact in the jam-packed theatrical boite of the freres Joe and Max Schneider. She's a hurricane from start to finish in an unabated frenzy of comickin' which sends femme partyites into hysterics.

Following her "apparation" bowon, Miss Sinclair warbles "I'm Me," special material, turns the wig around and starts on a parade of sharp, topical one-liners. She flips the red wig off, with line, "latest thing from Paris—teased eyebrows," and she's a crew cut blonde.

Going into a bit on haircuts, Cleopatra and Marc Antony, she gets plenty of laughs with routines on the army, commercials from tv land, and clever carbons. Night caught, Thursday (21) opening, she had the big audience in the 400-seater full of attention, a difficult maneuver in this supper room where the first show goes on at 7:30.

Miss Sinclair also does a great "You're Nobody 'till Somebody Loves You" with three octave range voice, following with operatic aria. Back to clowning, she does a neat impress of Louis Armstrong. She winds up with boff Johnnie Ray carbon tearing shirt to shreds (needs a new one for every performance), then races back in Japanese costume with a monolog on boygirl stuff, ending with sock Roberta Sherwood carbon to big rounds.

Don Dennis, perennial singing emcee here, takes "A Lot of Living" for big voiced rendition which beats off the rafters in this room where he's a fave.

Renard & Jeanette, personable dance team, have some updated modern jazz and ballet bits that come off classy. Opening with ritual fire dance number, they shift into lifts and spins. They score solidly. Harry DeAngelis Orch cuts the show in sleek style.

Guy.

Chi Chi, Palm Springs

Palm Springs, Nov. 19.

Estelita, Dave Madden, Bill Alexander, Orch (5); \$1.50 cover.

Estelita, full of more bounce to the ounce and possessed of more ounces than her last showing here, is giving the Chi Chi Starlite Room her standard quota of zing. She still shouts songs in native languages which must make natives wonder what languages she is using now.

Perhaps it does not matter because her eyes sparkle and her hips weave and that's understood by rugmakers everywhere. She did several encores on precious little encouragement in her effort to please. Her heart still belongs to Daddy but the extra ounces she has picked up are obviously her own.

Dave Madden opens the show. A new comic, he has a lot of original and informal material. Spawned in Terre Haute, of all places, he has shucked himself free of all corn and is a hip big town boy by now.

Both acts were on too long, but that may have been on orders to fill out an opening act, which wasn't there. Bill Alexander's orchestra backstops Estelita's wild pitches as if he were Elston Howard.

Paul Gilbert and the Ink Spots follow.

Scul.

Ledbetters, L. A.

Los Angeles, Nov. 19.

The Mike St. Shaw Trio; \$1 mission.

Randy Sparks turned West L.A.'s old Rosie's Red Garter niter into a folksy, friendly song emporium. It's strategically located between the weekend-wealthy UCLA student body and the custom-tailored folk who camp out in Beverly Hills.

There's a strived-for general store atmosphere (the name is that of a store Sparks remembered from UA's "Thunder Road") and a casual-but-calculated air of confidence that belies host Sparks' claim that "we don't expect to make any money here."

Although Jupiter Pluvius had the bad taste and timing to welcome this newest niter with a downpour, enough die-harders and freeloaders gathered with the boss of the New Christy Minstrels to officially christen the spot and make the entertainers feel appreciated.

Format will be one featured act plus beaucoup volunteers (latter working without billing but glad for the exposure and that big possibility—a spot with the Minstrels). Added bit here is use of short film comedies, Laurel & Hardy and others.

Opening featured act is the Mike St. Shaw Trio, a male threesome with an extremely aggressive leader. In fact, act comes over as more of a solo with support.

They work over an assortment of "hoot" items, ranging from a good "John Henry" to a distasteful-lyricked bit that will never make the family hit parade. Self-accompanied on guitar, banjo and bass, the group strives for unusual rhythms and vocal tone changes, letting diction and, with it, most of the lyrics, fall by the wayside. Unless you're already familiar with the words, it's best to forget them and enjoy the intricate and tuneful variations they produce.

Trio is preceded by several volunteer acts and followed by even more, including a Randy Sparks session and one by the Dalton Boys. There's likely to be little time for contemplation in this promising spot, but that's all to the advantage of the customer.

Robe.

Golden, Reno

Reno, Nov. 19.

Paris Playmates with Dick Weston, Christine & Piroška, Barbara Barry, Jacques Kayal, Golden Girls (10), John Carleton Orch (8); no minimum, no cover.

After several months of billing the top names from the lounge circuit in their new Carnival Room at the Golden, co-owners Bill and Jim Tomerlin have switched to tab production shows, and as indicated by biz during the first few weeks it was a wise move. Freres report usually top houses (seating at 200-plus) for the first two shows and good turnout for the third.

Part of the attraction, unquestionably, is Dick Weston's marquee

value at this spot (he proved heavy draw in prior dates here) and fact that the Paris Playmates revue is only show in local area with undraped femmes. Also unquestioned in fact that producer has an eye for selection of undies with lotsa orb appeal. The Golden Girls line includes four nudes, six dancers, all elaborately costumed and smartly choreographed for the three production numbers.

Weston, who rates the star billing in the one-hour, 25-minute show, proves his top talent as voice tosser with clever (and often ad-libbed) lines and routines through his mannequin sidekicks Aunt Martha (a sex-conscious spinster) and Clarence (a tramp-type with heavy interest in booze and the opposite gender). Both are highly believable, lovable and endearing.

Weston paces his act without lull, gives attention (via the dummies) to stagesiders, and caps the offering by giving voice to both woodenheads in a duet to "Together." Bit is a sure audience-winner. Weston plays full turn with no obvious lip movement, accents his talent by downing a glass of wine while Clarence makes with a vocal.

Barbara Barry, a dark-haired looker with impressive distribution of the poundage, takes a vocal solo turn with the likes of "Almost Like Being in Love," "Bewitched" and "Zing Went the Strings of My Heart." Miss Barry fills her spot perfectly, exuding personality and showing an authoritative way with a song, be it the beltier things or the slow tempo.

Christine & Piroška, as featured dancers, show much rapport, execute their routines with ease and class. Choreog is a la the high-stepping can-can, with some acro thrown in for added endorsement. Handling the chores as production singer is Jacques Kayal, who essays his Gallic-flavored titles in Continental fashion. He is also presented directing his lyrics (from songs with titles of girls' names) to various members of the troupe (appropriately clad) as they parade across the stage.

Capably backstopping the entire show is the John Carleton Orch, eight strong for this segment.

New production slated for Dec. 4. Long.

The Losers, L. A.

Los Angeles, Nov. 21.

Etta Jones, Joe Castro Trio; two-drink minimum.

Etta Jones and Joe Castro complement each other, one a specialty jazz singer and the other fast paced, swing jazz piano.

Miss Jones is typical of the old style jazz, her delivery part blues and part swing with a little bit of scat and lots of rhythm. Singer has an up tempo Billie Holiday style and sound, often with a twang. She concentrates more on lyrics and phrasing than on vocal tone.

Jazz buffs are Miss Jones' most appreciative audience, but she would have trouble reaching general audiences. "Like Someone in Love" and "Don't Go to Strangers" were solid entries in show caught.

Castro, backed with Don Greif, bass, and Mike Romero, drums, swings with warm, friendly and rapid jazz piano. His is the kind of music that attracts audiences and makes them feel good, the rhythms bubbling with light and color that give life to the atmosphere. Musician swings with flatland piano in a deep rolling sound, almost simultaneously gives it a lilting high key twinkle. Arrangements are solid, and run through general list of standards.

Dale.

Franz Josef, Toronto

Toronto, Nov. 20.

Zabette Wilde, Aldo Montecone Quartet; \$1.50 cover.

Making her first visit to Toronto's posh Franz Josef Room in the Walker Hotel, Zabette Wilde looms as the season's local leading songstress as far as attracting customers for her twice-nightly appearances.

On for 35 minutes when caught, Miss Wilde opens with a bouncy "I'm Running Wilde," with special lyrics; a tribute to the late Fats Waller in "Honeysuckle Rose."

A sexy entertainer, with a little girl catch in her throat, plus belting out gutturals where selections warrant, Miss Wilde shows salesmanship and a persuasive personality in a spot where diner-drinkers often sit through two shows.

Aldo Montecone quartet provides expressive backing for the headliner besides playing for the dance seshes.

McStay.

Flamingo, Las Vegas

Las Vegas, Nov. 21.

Juliet Prowse, Allan Drake, Bobby Winters, Russ Black Orch (14); produced by Mitch DeWood; presented by Morris Lansburgh; lighting, Hugo Granata; special lyrics, Sammy Cahn and Jimmy Van Heusen; \$5 minimum.

Juliet Prowse, a major league dancer and a minor league singer, is a refreshing personality; her act, slickly staged by Tony Charmoli, is fast moving and pleasant. She gets excellent assistance from her five male terping teammates (Brad Craig, Lance Avant, Nick Navarro, David Nagy, Carl Edwards) and 88er-conductor Andy Thomas fronting the Russ Black orch (14) with Dick Sternberg on drums.

The turn is mostly a reprise of the star's other appearances here, delightfully highlighted by "movie musical" impresoes of Lady Godiva, Catherine the Great, Camille, and Cleo The Nymph of The Nile. Lighting by Hugo Granata and costumes by Ray Agahayan are strong plusses.

The outstanding standup comedy of Allan Drake, and the fine comedy juggling of Bobby Winters balance the bill, still sans chorines.

Drake, a longtime fave in Vegas, is a welcome returnee. His stories are of the hit-close-to-home type, hilarious enough to make audiences laugh at themselves via what they hear.

Show is in for 17 days, show-room shutters then until Dec. 20 when Ray Charles opens. Duke.

Barclay Hotel, Toronto

Toronto, Nov. 20.

Stu Allen, Toby Butler, Buster Burnell Dancers (5), Afet & Zeena, Percy Curtis Orch (7); \$1.50 cover.

With Stu Allen the only male in the cast and acting as principal comic and emcee, it was difficult when caught to judge the comedian's standup delivery because he was surrounded by a collection of boisterous conventioners.

Allen, with a host of wife and mother-in-law gags, amused the capacity crowd in the 450-room at the Barclay Hotel and dealt good-naturedly with the hecklers. But it was a losing battle, though he stayed on 30 mins.

Toby Butler, a brunet in pink from Boston who admits that she is a "whisky tenor," belts out "Happy Face," "Old Black Magic" and "Swanee" to score with the customers in her 15-minute stint.

The Buster Burnell Dancers, first time here, open the bill in tricorn hats and black briefs for clever, cross-stage convolutions. Later they're back for "A Birth of the Blues" effect in gold-sequined briefs. There's also the inevitable belly dancing of Afet & Zeena.

It's a 75-minute floor show that Al Siegel has assembled for twice-a-night appearances. But those customers who had enjoyed too much elbow-bending never allowed Allen to show what he could do! Percy Curtis Orch (7) lends staunch support to all acts, besides playing the dance sessions.

McStay.

Shamrock, Houston

Houston, Nov. 20.

Joanne Wheatley & Hal Kanner, K. Bert Sloan-Dick Krueger Orch (10); no cover or minimum.

Thrush Joanne Wheatley is a built blond and she's a thorough pro in presentation. It is midway in third tune, "You're Nobody 'till Somebody Loves You," that husband Hal Kanner joins her from his stand at 88 with the Sloan-Krueger Orch. Both have plenty credits to prove talents, an it seems that six years is too long a wait to have 'em back at Shamrock Hilton's Continental Room.

"Unchained Melody" is superbly done, with slick arrangement and presentation. Other bits of tandem belting is in "If Ever I Would Leave You" and the "Exodus" theme.

Couple pays tribute to Tony Bennett with four of better known tunes that have clicked for him ("San Francisco," "I Want To Be Around," etc.), then, sans mike, leave after "Love and Marriage." There's a little audience participation, straw hats and canes, and an all-around solid show for the 45 minutes team has stage.

The Sloan-Krueger Orch gives excellent backing despite short rehearsal time, and rapport will probably be better in day or two.

Show plays two frames, plus.

Skip.

JACKIE VERNON
Comedy
25 Mins.

Living Room, N.Y.

Jackie Vernon is not a beginner, but he hasn't been documented in the VARIETY New Act file. He's an accomplished comedian who gets healthy results by underplaying. He has a soft sell which sometimes puts the responsibility on the audience to catch up with his lines. Early in his turn he leaves the impression that it's worthwhile for the entertainment seekers to stay with him, and they seem to follow this implied suggestion.

One of his strong points is a series of outrageous images and some of them take a while to catch on. He doesn't have to give the broad details. He provides a base and frequently the audience fills in. "More Manischewitz, Mr. Rockwell?" seems a good example of that kind of humor.

A truly funny bit is a trumpet solo with the Bob Ferro Trio backing him. It's subtly offkey, building from a point where the audience knows whether to laugh or not, to a laugh-laden exit bit. He seems ready for some important rooms.

MURV SHINER
Songs
30 Mins.

Normandie, Detroit

Murv Shiner has made the switch from children's songs and country & Western music to folk songs with ease and is embarked smoothly on a new career. One of his children's records, "Peter Cottontail," sold a million copies a few years back. He's got the voice and the style to hit big again, given the proper folk tune.

Shiner sings with a naturalness and with a pleasantly gruff quality to his voice that are custom-made for folk singing jamborees. He accompanies himself in a better-than-average manner on a guitar. Shiner sports a beard and on him it looks good.

Among the songs he sang best in the set caught were "Lonesome Traveler," "Greenland Whale Fisheries," "Four Strong Winds" and "Greenback Dollar."

Shiner has a good voice; plenty of experience, ranging from live audiences, to radio and tv, to recording studios, and an appearance which should make him a stand-out folk singer. He's ready for any spot where a quality folksy entertainer is needed.

RICHARD ANTHONY
Songs
40 Mins.

Olympia, Paris

Richard Anthony is one of the lead local r'n'r pureveyors. There is not much export potential here for it would be coals-to-Newcastle for the U.S. but he has a high, sharp voice which does justice to the scatty love lyrics, and he is well backed by a cogently arranged electro guitar-drums-piano combo.

He essays the echo chamber bit via a special outsize mike which might have been eschewed for a house stint. If somewhat lacking in projection, he has a personable presence and looks somewhat like a dishevelled Paul Anka. Most of his lyrics are intelligible but are the usual reiteration of gentle, not dramatic and yearning, love ballads.

He still appears more a disk than name draw but is pleasant if he lacks the drive, personal projection and insight to get to audiences and give a flip to the repetitive ballads, and slow and fast numbers, that eventually get monotonous.

However, Anthony does show some musicianship and may be one of those who will be able to bridge the time when rock dies out as a fad here. But that looks some way off yet. He is on Pathe-Marconi platters.

MARINA ROZELL
Songs
20 Mins.

Riverside Hotel, Ottawa

Marina Rozell is a tall, handsome, coffee-olive thrush with a phenomenal superstructure, fluid gestures and pleasing wide-range pipes. Of Spanish and several other strains, she's been voluntarily out of show business for a couple of years but should do nicely now that she's back. She's prepping a regular nightclub act and could make it there.

A lounge natural, she has stand-out audience rapport and a good sense of humor but, when caught, adjusted her bodice too frequently. Her "Misty" was tres intime,

her "San Francisco" individual in treatment—no mean feat with the mileage it's had; her "Chicago" half the usual speed and effective that way. Extremely well backed by 88er Charles Coleman, she wound with a humor-stressing "Mack the Knife." Diction is excellent. She also sings in Spanish, French and Jewish and is learning Italian.

AL CROMWELL
Folksongs
34 Mins.

Le Hibou, Ottawa

This young, handsome, sinewy Nova Scotia-born Negro singer is w.k. across Canada but hasn't yet played the U.S. It shouldn't be long now, because at his best—in blues, ballads and work songs—he's a standout, both on vocals and guitar.

Rainy night, poor crowd, when caught, and he opened weak, with some monotonous string work, and his voice dropped a lot; but soon warmed up strongly. Quite good on "Betty and Dupree" (though not a patch on Woody Herman's great old Decca version, "Dupree Blues," which might stand reviving), he soared on a pair of ballads done in a gentle, beautiful voice, with skillful guitar backing. Voice was even richer in "Train Bound for Glory" ("Ain't no discrimination on this train!") His intros were okay, but mostly not loud enough.

Cromwell wisely chose "John Henry" for his powerful closer and, when called back, topped it with "Downhearted Blues," in which he did a tricky guitar interlude. He's bound for bigger things, including disks.

JOSE & JOSELLA
Dance
14 Mins.

Liborio, N.Y.

Jose & Josella are experienced Spanish dancers. They work in the flamenco as well as in more formal dance designs and provide an interlude strong enough to warrant long applause. They can do well on their own and can also give a strong lift to Latin production numbers in the more orthodox cafes.

The team is tall, nicely groomed and elegantly costumed. They make one change of garb. Bulk of their work in the broad brimmed hat, short jacket and trousered costume closely associated with the Castilians. Their top numbers are in the spirited manner. They perform a zapateado and an alegrías, both of which have excellent choreographic designs. Their work is authentic and spirited.

AGVA Exec Bd.

Continued from page 51

stood that she had some backing for this post. However, no action has been taken.

One of the first acts of the new executive board was to restore the rights of the Philadelphia local which AGVA took over several years ago and refused to relinquish. The Federal Government has a suit pending against AGVA to force it to restore the rights of the Philly group.

It's believed that the board's step will halt the Government's suit. This would save AGVA considerable legal costs. The board's position was that continuation of the union's trusteeship over Philadelphia was illegal under the Landrum-Griffin Act.

The exec committee previously was taking whatever action was necessary to halt the huge outlay of legal fees that had been plaguing the union. The restoration of former prexy Penny Singleton's membership rights, following a 10-year suspension, was also done in that light.

Miss Singleton has offered to settle her \$75,000 suit against the union for \$10,000 costs. Acceptance will be decided by the national board meet in February. Should her offer not be accepted, she will reopen the suit.

The exec committee was also rocked by a \$400,000 suit filed against the union late last week in Chicago by agent Al Dvorin resulting from the percenter's placement on the AGVA unfair list. He is suing for \$200,000 damages and for \$200,000 libel. (See separate story).

Treasurer Swann is studying AGVA's books and he may recommend retaining an independent accountant to assist him. Swann, as well as the interim committee, take the view that they want to leave Faye's successor with books in top order.

ROSA MORENA
Songs
20 Mins.

Liborio, N. Y.

Rosa Morena is one of the more exciting singers to come to the attention of New York's Latin colony. Miss Morena is a Spanish import who still speaks English phonetically. She's a youngster who has caught on fast to the fury of the flamenco-styled songs. She belts out the tunes savagely, hitting the flamenco runs and trills in a manner to please the knowing audiences that congregate in this Perez Blanco spot.

Miss Morena gives the initial impression of being a cute and petite item. But as she belts out her numbers this impression disappears, her coiff soon becomes undone with each successive gesture of her head until she looks like a gypsy letting out a sustained flesh of fury.

While this is one of the strong-points in her act, it is also a weakness. She provides an unrelieved display of passions. The señorita would have given a more rounded portrait of herself with a quieter interlude. Nonetheless, she is a promising singer in any genre. She also knocks off some strong flamenco dance passages, and seems to be an all-around performer for specialized audiences at this point.

ROWENA
Songs
30 Mins.

Normandie, Detroit

In voice, appearance and manner, Rowena is a natural for the folk singing circuit. She is a mature, white-haired lady with an attractive, unlined face, a warm smile and a trim figure.

She radiates friendliness and quickly establishes rapport with her audience through the informal but informative intros to her songs. She plucks expertly on a zither, which she holds on her lap, while she sings.

Her voice is rich, full and true on such numbers as "Poor Bill," "Johnny Has Gone for a Soldier," "Seven Old Marrowbones," and "Fair-Three-well."

Rowena is an above-average folksinger whose ability to project warmth and friendliness is a hard-to-find asset which will be earning her a well-deserved reputation for many years.

CHERRY CREEK SINGERS
Folk Songs
20 Mins.

23 Skidoo, L.A.

Cherry Creek Singers are a typically collegiate new folk group who have a nice sound, good vocal blend and attractive look on stage, but as yet they haven't the individuality to make them stand out beyond the myriad dozens of other such groups who have lately begun to crawl out of the walls.

Quartet, Don Saroyan, Alan Light, Dale Monroe and Talya Farro, sing quite well, but they

need spontaneity and individuality. Arrangements are straight, often dull and they haven't yet learned how to handle comedy. Miss Farro stands out nicely in group numbers, has a good sound with the belts in full voice. However, on solo of "House of the Rising Sun" she fell back to introverted tones not quite as attractive as she is able to do.

Group has been together only six months during which they have played college dates. On the whole, they have the basis for playable act that will improve with time and experience. "If I Had a Hammer" proved a rousing hand-clapper and "Blowin' In the Wind" nicely balladed.

Adapt Missile

Continued from page 51

an admission range of \$2 to \$4.80.

In addition, Da Costa says that he will spin the story through several media which will include side, forward and rear film projection, simultaneous closed-circuit tv, and three huge turntables which in turn will contain smaller revolving stages. Old newsreel clips will set the atmosphere for the various periods depicted in the production.

Both Da Costa and Wynne feel that the multitude of show biz media merging in this musical will create new techniques worthy of application to other shows.

Season Boxes

One of the innovations in the house will be the sale of season boxes at the Music Hall for this presentation. Sales are being made to various industrial firms which will distribute the tickets to their guests. Food and drink will be sold in this section to be known as the Diamond Horseshoe.

Staff also believes that there are other forms of revenue that could be exploited in connection with this venture. They are talking about making the house a tv origination point at the Fair. There will be facilities which will be available to networks and for those taping shows.

Although "To Broadway with Love" will be under jurisdiction of The American Guild of Variety Artists, which permits 21 shows weekly at no extra salary, the staff feels that it will be too arduous to expect a cast to be fresh during that time with no days off. Consequently, they are duplicating the cast so that no performer will give two shows in succession. Duplicate costumes will also aid in providing a fresh facade for each presentation.

Da Costa asserts that he spent three weeks interviewing acts before auditions. He felt it best that performers have an insight into the characterizations sought. Actors, he says, often perform in the dark at auditions, and many who would do excellently in the parts are eliminated because they cannot know the effect the director is striving for.

House Review

Olympia, Paris

Paris, Nov. 13

Richard Anthony, Françoise Hardy, Jacques Martin, Thedy, Pompo & Family (3), Rivas (5), George Reich Ballet (13), Roger Comte, Milou Duchamp, Roger Comte, Daniel Janin Orch (21); \$4 top.

Two disk star rock idols, Richard Anthony who has sold over 5,000,000 records since 1958, and Françoise Hardy, over 1,500,000 platters in 18 months, are costarring at this flagship vaude. Both show some stiffness and monotony on the boards with Anthony somewhat more poised. But the more affluent youngster patrons should give this four-week program solid biz.

They are also backed by a savvy show to help smooth over older regulars who may not go for the rock and roll craze but may be drawn by curiosity. Anthony has the right voice for rasping out r'n'r ditties about love while Miss Hardy is more languid and gentle even if her basic rhythms follow the same patterns. Both were reviewed under New Acts last week.

Jacques Martin, heretofore a snappy emcee at this house, uncorks a good singer imitation and impression number that not only cannily apes the pop stars in

question but has enough inventiveness in lyrics to make the bit sharply satirical as well as a take-off. A saucy but local number this.

Thedy, Pompo & Family are a classic musical clown act with the right buffoonery, timing and trick gadgets. It adds up to an expert filler. Rivas are three women and two men who do fine precision juggling for good results.

Milou Duchamp gives a grotesque version of pop and rock singers which lacks the musician-ship and verve for these demanding house boards. There is a nervy clownishness to his routine that could make it an okay entry for boites or revues here. But the act is offkey at this flagship house.

George Reich Ballet is now more than a production gloss. Reich shows that he has absorbed classic, musical and house terp to come up with sharp, inventive and flurried thumbnail ballets that please, stimulate and divert in their own right.

Daniel Janin Orch appears to have smarter and sharper arrangements for musical interludes and also does well in backing the acts. Roger Comte is a pleasant standup comedian who shines in little one-liners and short gags on his own as well as pertinently introing the show's numbers. He is a good cementing for this snappy production.

THE CHANTEYMEN (3)
Folk Singers
40 Mins.

hungri 1, Frisco

These three youngsters from Fresno are a discovery of Lou Gottlieb of The Limelitters who obviously has coached them musically since they get the Limes' sound frequently. It's a good sound but it's getting a little common in the folk field and is no substitute for individuality.

Their repertoire consists of some new material, satirical and comic numbers like "Super-Skier" (a takeoff on "Superman" and skiing), and standard folk items like "Putten' on the Style" and the usual agony songs like "Blood and Bone," a miners' number.

They do them all with conviction, assurance and a smooth-sounding voice blend. Bob Raines and Rick Stover play guitar and Chuck Hensley, bass. Stover handles the m.c. chores for the group in an affable fashion.

After a little seasoning this group could take its place in the folk circuit and be a solidly professional act on any nitery bill, especially in those spots catering to the folk crowd.

VICTORIA VELEZ
Songs
15 Mins.

Liborio, N.Y.

Victoria Velez is a pleasant Mexican singer working in an ornate Aztec costume who sings the songs of her native heath punctuated by incidental native dancing. Miss Velez is easy to take. Her tunes are melodic and earthy and her manner is disarming.

During her top number, Miss Velez has a lengthy dance interlude in which she ties a knot into a rope by pedal action alone. This seems to be a folkloric item of the Rio Grande country, but still one that holds universal entertainment values.

BILL HAYES
Songs
45 Mins.

Eddys, Kansas City

After several years in realms of show business from Broadway to operettas, television, summer theatre and motion pictures, Bill Hayes has set his sights on night clubs on the premise there is a rising interest in the romantic singer a la Goulet and others. His debut here reveals a bright package of tunes with emphasis on the love theme. He does a three-phase treatment from the love songs of the current era to great ballads of recent years and rhythmic standards from the present on back.

There is no doubt that this is a highly saleable performer because he has unusually strong rapport with the femmes in voice, looks and tasteful presentation. Men will enjoy this because the music complies with the trend to the modern jazz lift. This is a new career dimension for Hayes, and he takes the step with a big stride and high excitement.

Presentation of 25 songs in 45 minutes indicates the musical depth, and the singer's personal zest makes this a main course of entertainment. It is all capably crafted from Hayes' own singing to the special material by Lyn Duddy and Jerry Bressler, the producing by Luba, the orch enlarged from five to nine conducted by Sherman Frank as a Hayes cohort, and the jazz feeling of the arrangement. His role in "The Cardinal" soon to be released, incidentally, should be a plus in engagements for some time to come.

The love song interlude has such as "Fly Me To the Moon" and "Misty" with special bits, "Love's the Only Thing That Counts" and "Identity — That's Me." Among the ballads are "Irresponsible" and "No Other Love" (from his Broadway show list). The standard "Bye, Bye Blackbird" draws a rousing reception with "It Had To Be You" and "You Made Me Love You" good follow-through. The latter parodied is a suitable closer drawing a sock salvo.

Sonny Mar is down from Chicago for an opening 20-minute laugh session, barbing a variety of issues and proving he is, as billed, a master of tumult. He has a running line of laughs, a personal mannerism or two, special attention to a drunk bit, a whistling finish and a bowoff with his patented "standing ovation."

OBITUARIES

CARMEN AMAYA

Carmen Amaya, 50, a top flamenco dancer, died of a kidney ailment Nov. 19 in Bagur, Spain, after an illness of several months. She had been hospitalized in a Barcelona clinic, but asked for discharge in order to "await for the arrival of spring." Last week she asked that final rites be given her. Details in vaude section.

PIERRE BLANCHAR

Pierre Blanchar, 67, film actor and star of the French stage for almost 40 years, died Nov. 21 in Paris. His most recent film appearance was in the French-made "Magnificent Sinner," which was released in the U.S. in April of this year.

Blanchar's film career included a number of screen classics, including the 1935 French version of Dostoyevsky's "Crime and Punishment" and the 1938 "Carnet de Bal." Other films included "The Chess Player" (1930), "La Couturière de Lunéville" (1932) and "Pique Dame" (1944).

During World War II, he was president of the Underground Cinema Committee of the Liberation of France. When the French

in San Fernando Veterans Hospital since August and undergoing major surgery last week.

He was one of Hollywood's oldest agents and general managers in point of service, working with most of the studios and NBC. In recent years he conducted a booking agency to provide acts for fairs, festivals and hotels.

His daughter survives.

CAESAR PETRILLO

Caesar Petrillo, 65, music director of WBBM Radio in Chicago and brother of former American Federation of Musicians prexy James C. Petrillo, died of cancer Nov. 22 in that city. In his youth he had been trombonist with Paul Whiteman, Vincent Lopez and other name bands, and for 10 years was assistant conductor of the house orchestra at the Balaban & Katz theatres.

He joined WBBM in 1937 and three years later became conductor of its studio orchestra. He was elevated to music director of the station in 1943.

Among songs Petrillo composed were "Jim," "Keep That Smile,"

in 1924, Beethoven in "Muted Strings," Long John Silver in "Treasurer Island" and Dessius Heiss in "The Shop At Sly Corner."

Long with the Old Vic, Kent also appeared in films and on television. He wrote the play, "Blue Sky Beyond," in which he played the lead. He also wrote "The Cheat" and adapted Frank Swinnerton's novel, "The Georgian House" for the stage.

LEON A. FRIEDMAN

Leon A. Friedman, 68, brother of bandleader Ted Lewis and board chairman of the Leland Advertising Agency, N.Y., died of a heart attack Nov. 23 in Closter, N.J. After World War I, in which he served as a lieutenant, he joined the Sterling agency. At one time he was v.p. of Lester Harrison Inc. He was also a former president of the Ohio State Alumni Assn. in New York.

In addition to his bandleader brother, he is survived by his wife, a son, two daughters and three other brothers.

EDDIE JANIS

Eddie Janis, 67, former vaudeville and for 20 years head of BMI's Coast office, died of a heart attack Nov. 20 aboard the S.S. Lurline en route to Los Angeles from Honolulu. He had a heart condition for past five or six years and retired from BMI in December, 1961.

Prior to joining BMI, Janis toured vaude with his wife, Chappie, and had been a songplugger. Ralph Edwards once featured him on his "This Is Your Life" program, and Janis also had been a sparkplug in Music Publishers Contact Assn., org. of songpluggers now rather moribund.

His wife survives.

DON SUMMERVILLE

Donald D. Summerville, 48, owner of a Toronto film chain and mayor of Toronto, died Nov. 19 in that city. He was filling the hockey goal position in aid of an Italian relief fund in a charity game between a City Hall team vs. a Toronto radio stations' team when stricken with a heart attack. He was dead on arrival at a Toronto hospital.

He was former goalie with the Toronto Maple Leafs until entering civic politics. His late father, also a theatre owner, was a member of the Ontario legislature.

Survived by wife, two sons and a brother, William Summerville, director of Famous Players Canadian Corp.

WILLIAM H. DOOR

William H. Door, 46, owner of Fax Record Co., manufacturer of risqué records, and alleged distributor of pornographic films and photographs, was found murdered in his Hollywood home Nov. 19. His feet had been bound and he was shot twice, once in the back of the head and once in the hand, and also had received two severe blows to the head.

It was theorized by detectives that he may have been victim of a grudge killing by some of his associates in the pornographic rackets. He also owned the Sunset Strip building where two niteries, the Crescendo and Interlude, are located.

NICHOLAS BELA

Nicholas Bela, 63, Hungarian-born actor and writer, died of a heart attack Nov. 18 in New York. One of his plays, "John Peter Zenger," was cited in a fellowship award of the National Theatre Conference.

Bela came to the U.S. in 1928 as a European talent scout for First National Pictures. He had been an actor and director with the Budapest Comedy Theatre. For a time he was a production assistant, writer and character actor in Hollywood. He became a freelance writer in 1943.

Survived by two sons.

SYMON GOULD

Symon Gould, 70, onetime exhibitor and distributor who was the 1960 Presidential candidate of the American Vegetarian Party, died of cancer Nov. 24 in New York. He formed the Film Arts Guild in 1930 which distributed Russian motion pictures, among other imports.

Gould, who founded the Eighth St. Playhouse in New York's Greenwich Village, managed several Gotham theatres during the 1930s. Also active as a publisher, he established the American Li-

(Continued on page 71)

CURRENT BILLS

WEEK OF NOVEMBER 27

NEW YORK CITY

MUSIC HALL—Rockettes, Corps de Ballet, Raymond Paige Symphony Or., Helen Wood, Maria Neglia, Nancy Leighton, Alan Cole.

AUSTRALIA

MELBOURNE (Tivoli)—Nelson Eddy, Gale Sherwood, Des O'Connor, The Dalays, Chetney Clark, The Kempinskis, Theodore Paxson.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkner.

BRITAIN

MANCHESTER (Palace)—The Beverley Sisters, Eva Boswell, The Monarchs, Dailey & Wayne, Ted Rogers, 5 Olanders, Eliane & Rodolph, 4 Escorts, Derek Taverner Singers, Joan Davis Dancers.

VICTORIA PALACE—John Boulter, Tony Mercer & Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm Jazzers, Schaller Brothers, T.V. Toppers, Pat Ellis.

LONDON (Palladium)—Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Bob Wallis and Storeyville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ken Morris & Joan Savage, The Ross Taylor Dancers, Dorothy Dampier, Leslie Noyes.

The Coventry Theatre—Bruce Forsyth, Matt Munro, Adele Leigh, Freddie Frinton, Rastelli, Johnny Hart, Chocolate & Co., Four Starlets, Derek Taverner Singers, Joan Davis Dancers.

NOTTINGHAM (Theatre Royal)—Hetty King, Sandy Powell, Marie Lloyd Jr., Ossie Noble, Paul Fox & Ann Ballet Montparnasse, and The Temperance Seven.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Shelley Berman, Della Reese, Ray Bryant.

BITTER END—Serenity Singers, Bob Carey, Fred Smoot.

BON SOIR—Kean & Parker, Mae Barnes, Bobby King, Three Flames.

BLUE ANGEL—Rolf Harris, Stiller & Meara, Mara Lynn Brown.

CHARDAS—Millie Fling, Bela Babal Or., Elemer Horvath, Tibor Rakossy, Dick Marti, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Or., Carbia Or.

COPACABANA—Allan Sherman, Nina Tempo & April Stevens, Cally Dodd, Rene Martell, Joseph Mele Or., Frank Marti Or.

CRYSTAL ROOM—Larry Storch, Jay Lawrence.

EMBERS—Harold Quinn Or.

GRINZING—Kaiman Banyak, Henry Butz.

HAWAIIAN ROOM—Des Marquez, Keolu Beamer, Auletta Or.

HOTEL AMERICANA—Buddy Greco, Enrique Madriguera Or.

HOTEL ASTOR—Eddie Lane Or.

HOTEL NEW YORKER—Milt Saunders Or., Cobey Lou.

HOTEL PARK SHERATON—Irving Fields 3.

HOTEL PLAZA—Kaye Ballard, Emil Coleman Or., Mark Monte Or., Plaza 9 Room: Julius Monk, Carol Morley, Gerry Mathews, Rex Robbins, Lovelady Powell, Susan Browning, Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT—Hildegard, Milt Shaw Or.

HOTEL ST. REGIS—Peter Duchin Or., Nancy Manning, Quintero Or., Walter Kay, Jani Sarkoz.

HOTEL SAVOY-HILTON—Arturo Arturos Or.

HOTEL STATLER HILTON—Cecil Lloyd.

HOTEL WALDORF-ASTORIA—Janet Blair, Myer Davis Or.

INTERNATIONAL—George White's Scandals, Mike Durso Or.

LATIN QUARTER—Kim Sisters, Ven-Dryes, Marion Conrad, Jeanne Michelle, Jo Lombardo Or., Sammy Bidner Or.

LIVING ROOM—Jackie Vernon, Barbara Russell, Brothers Cain, Bob Ferro Or.

NO. 1 FIFTH AVENUE—Hankinson & De Malo, Frank Barber, Kathy Preston.

RAT FINK ROOM—Jackie Kannon, Kevin Lester, Norm Geller 3.

RED UNION—Banjokers.

SAMBA—"Land of Milk & Honey," Les Fuld, Bob Phillips Or.

SQUARE EAST—"When The Owl Screams," Bob Dishy, Severn Darden, Dick Schall, Dana Elcar, Barbara Harris.

THE MOST—Joe Mooney, Carol Sloane.

TOWN & COUNTRY—Enzo Stuarti, Fisher & Marks, Magid Triplets, Ned Hartman Or., Jose Rodriguez Or.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richarda Liberti, Mary Louise Wilson.

VIENNESE LANTERN—Monica Boyar, Ben-Ariene, Ernest Schoen Or.

WILLAGE—Ivy Marker, Roy Calhoun, Jim Ray James, Astronotes.

VILLAGE GATE—Gloria Lynne, Flip Wilson, George Morel.

VILLAGE VANGUARD—Miles Davis.

CHICAGO

BLUE ANGEL—"International Calypso Revue," Milton, Maurishka, The Calypsonians Or.

CONRAD HILTON—"Hats Off," Blackstone Jr., Helga Neff & Theo Ernst, Barclay Shaw, Sherry Stevens, Ernie McLean, Boulevard-Dears (5), Boulevard-Dons (5), Jimmy Palmer Or.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Bonnie Murray, Jimmy Blade Or.

EDGEWATER BEACH—Gretchen Wyler, Edgewater Beach Guys & Dolls, Don Davis Or.

GATE OF HORN—Michel Choquette, Gaslight Singers.

LONDON HOUSE—Terry Gibbs Quartet, Joss Bethancourt Trio, Larry Novak Trio.

MISTY KELLY'S—Felecia Sanders, Grecco & Willard, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE—Phyllis Diller, Ben Arden Or.

PLAYBOY—Jana Lawrence, Anita & Diane, Bobby Sargeant, Jackie Gayle, Jack Bauer & Donna.

SECOND CITY—"13 Minotaurs," Ann Elder, Sally Hart, Avery Schreiber, John Brent, Jack Burns, Del Close, Omar Shapli, David Steinberg, Gene Kadish, Bill Mathieu.

SHERATON—BLACKSTONE—Jan Mo- Art, Frank York Or.

LOS ANGELES

COCONUT GROVE—Tommy Dorsey Or., Revue.

CRESCENDO—Jackie Mason, Vicky Fraser, Martin Denny.

DINO'S—Jack Elton, Judy Lawler, Steve LaFever.

ICE HOUSE—Paul Sykes, Richard & Jim, Bill Willoughby.

INTERLUDE—Woody Allen & Danny Meehan.

JERRY LEWIS—Lionel Ames.

LELODY ROOM—Rita Moss.

PURPLE ONION—Jimmy Witherspoon, Hampton Hawes, Teddy Edwards.

SLATE BROS.—Kay Stevens.

STATLER HOTEL—George Liberace Town House—Red Nichols & Five Penns.

TROBADOR—Good Time Singers.

YE LITTLE CLUB—Rudy Render, Jack Smaller duo.

LAS VEGAS

BOURBON STREET—Lyn Keith.

CASTAWAYS—Barry Ashton's "Play-mates of '64," Pearl Williams, Peter Anthony, Don Randi 3.

DESERT INN—Jimmy Durante, Eddie Jackson, Sonny King, Kimchi Sisters, Donn Arden Dancers, Carlton Hayes Or.

Lounges: Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Springs.

DUNES—Showroom closed for remodeling. Lounge: "Vive Les Girls!" Janu- ary Jones.

FLAMINGO—Bobby Darin, Pat Cooper, Russ Black Or., Lounge: Fats Domino, Cleopatra's Nymphs of Nile, Rene Paule 4, Bob Sims.

FREMONT—Joe King, Zaniels, 4 Fables, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Di- plomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Olenn, Four Tunes, Kay Houston.

MINT—Pat Moreno's "Artists & Models of '63," Sheb Wooley.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Paree! Ooo La! La!" Lounge: Clara Ward Singers, Ink Spots, Sunny Seacrest.

RIVIERA—Dinah Shore, Rola & Rolan, Jack Cathcart Or., Lounge: Lionel Hampton.

SAHARA—Jane Powell, Dave Barry, Maury Willis, Moro-Landis Dancers, Louis Basile Or., Lounge: Tex Beneke, Ray Eberle, Modernaires, Paula Kelly, Roberta Linn, Freddie Bell, Senators, Peter & Hank, Russ Cantor.

SANDS—Diahann Carroll, Allan Sher- man, Bill Carey, Copa Girls, Antonio Morelli Or., Lounge: Jackie Heller, Yac- cubian Co., Red Norvo, Morry King, Stripes, Ernie Stewart.

SHOWBOAT—Pat Collins, Johnny Paul, SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Lili St. Cyr, Viennas, Slipperettes, Geo Redman Or., Lounge: Funtasties, Beverly Marshall, Skeets Minton, Johnny La Monte.

STARDUST—"Lido de Paris," Eddie O'Neal Or., Lounge: Novelites, Bernard Bros., Nalani Kele, Esquivel, Andrial Bros.

SUNDARBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Louanna Hall, Nat Brandwynn Or., Lounge: Dinah Washington, Suzie & Nite Owls, Frank Moore 4, Ken Colman, Christine Chat- man.

TROPICANA—Folies Bergere '63, Ray Sinatra Or., Lounge: Jerry Colonna, Henry Youngman, Al DeFaulx 4, Du- Bonnet 3.

MIAMI-MIAMI BEACH

AMERICANA—Jack Young-George Arnold's "Artists & Models On Ice," Stanton & Peddie, Phil Richards, Wilton Clary, Iceletes (8), Dick Paul Or.

CARLTON—Lou Walters, "Ooh La La," Shearers Elebash, Eddie Garson, Jerry Newby, Pierre Jacques, Line (12), Jacques Donnet Or., Bill Jordan & Leo Coby, Sammy Morris, McCormick's 3.

CASABLANCA—Buck Buckley, Mario & Flora, Bob Revent Or., Ding, Six, Per- dots, Preacher Rollo Or., M. B. Sym- phony Or.

DEAUVILLE—Chico & Cubans, Bobby Fields Trio, Zig & Vivian Baker.

DORAL BEACH—Louis Varona Or., Al- ego & Stan Hayman & Johnny Muc- Ma, Malkin Or., Chester Nennett Dancers.

EDEN ROC—Johnny Bachemin & Co., Al Escobar Or., Sonny Kendis Or., Monroe Kasse Or.

FONTAINEBLEAU—Len Dawson Or., Chery Del Prado Or., Ernie Nates Or., Ziggy Lane, Tony & Lucille, Leon- ardo Caribe Quintet, Les Chanteurs.

MURRAY FRANKLIN'S—Murray Franklin, Kay Carole & Tommy, Eddie Bernard, Dick Haviland.

THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

RENO-TAHOE

GOLDEN—Paris Playmates, Dick West- on, Christine and Piroka, Eddie Law- rence & Whatnots.

HAROLD'S—Vivienne della Chiesa, Gene Sheldon, Don Conn Or.

HARRAH'S (Reno)—Marty Kaye Trio, Harry James Or., Margaret Ann and the Mariani Trio Cut-Ups, Red Coby.

HARRAH'S (Tahoe)—Jimmy Durante, Peter Lawford, Sonny King, Eddie Jack- son, Moro-Landis Singers and Dancers, Leighton Noble Or., Ernie Nates, Prima with Sam Butera and Witnesses, George Rock Sextet, Tunetwisters, Tune Timers.

HOLIDAY—Collins Kids, George Young Revue, Giovanni, Charles Gould's Satin Strings.

MAPES—Johnny Desmond, Marilyn Kins, Kingmen, Enchanted Strings, Joe Karnes.

NEVADA LODGE (Tahoe)—Art Kaye Comedaires, Joe Sante Quintet.

NEW CHINA CLUB—Skip O'Connell.

RIVERSIDE—Tony Pastor Or. and Show Frankie Brent Revue, Don Lane and Madness, Inc. Enola.

SPARKS NUGGET—Andrews Sisters, Nipsey Russell, George Arnold Singers and Dancers, Foster Edwards Or.

WAGON WHEEL (Tahoe)—Pat Collins, Ginny Greer and Galliano, Frankie Fanelli Show, Esquires, Modernists, Ted Fio Rito Or.

Eddie Janis

The staff, officers and directors of Broadcast Music, Inc., express deep sorrow at the passing of their devoted friend and colleague of more than 20 years. To his bereaved family we extend our heartfelt sympathies.

underground forces came out in the open as the Germans retreated in 1944, he organized armed bands which stormed the film studios and laboratories to prevent the Nazis from destroying the equipment.

Blanchar was born in Philippeville, Algeria, and after being wounded in World War I, he entered the Paris Conservatory in 1919. He began his career in "La Dolores" at the Theatre Antoine in 1921 and in the following years appeared in many of the major dramatic works of the period.

ALDOUS HUXLEY

Aldous Leonard Huxley, 69, British novelist-biographer-scenarist and Hollywood resident since

"Cold, Cold Winter" and "We'll Never Know."

In addition to his brother, who is an adviser to AEM, his wife, three sons and a daughter survive.

PAUL H. SLOANE

Paul H. Sloane, 70, retired film director-writer-producer, died Nov. 15 in Santa Monica, after several years' illness of a heart condition. He started directing in 1923 for Paramount. He also wrote and directed for Fox, RKO and Metro.

Sloane served as a Lieut. Col. in the U.S. Signal Corps during World War II, then went into independent production. He wrote and directed "Forever My Love"

Jack Carney

November 27, 1956

1937, died Nov. 22 in Hollywood after several years illness. His eyesight had failed completely in recent years but the writer was adept at Braille and continued writing. His first book, "The Burning Wheel," was published in 1916, followed by a succession of short stories, novels, essays, literary criticisms and play adaptations.

Best known for his prophetic satire, "Brave New World," he was also acclaimed for "Point Counter Point," "Eyeless In Gaza," "After Many a Summer Dies The Swan." His last book, "Literature and Science," called for closer communication between writers and scientists.

He is survived by his wife, concert violinist Laura Archer, son, brother Sir Julian Huxley, two halfbrothers, David and Andrew Huxley, awarded 1963 Nobel Prize for Medicine last month.

NAT LEVY

Nat Levy, 65, former eastern sales manager for the defunct RKO Radio Pictures, died in New York Nov. 22. Born in Rochester, N.Y., Levy entered the film business in Toronto in association with Universal, and joined RKO as manager of its office in Philadelphia in 1929, later becoming eastern sales head.

Survivors include his widow, Mrs. Alyce Hodes Levy; two daughters and a brother, Jules Levy, radio and television producer.

BEN C. HERSHFELD

Ben C. Hershfild, 75, longtime film agent, died Nov. 22 in Hollywood after having been a patient

for Daiel, the Japanese film company, in 1952 but retired the following year with a heart condition. His wife and son survive.

LA-to-NY Shows, 'Zenda,' 'Barracudas,' Figured Representing 325G Deficit

Things have been tough recently for producers trying to get tryouts from the Coast to Broadway. Two shows earmarked for Broadway closed in California during the last fortnight. One was the musical, "Zenda," and the other, a straight play, "The Time of the Barracudas."

"Zenda," a song and dance version of Anthony Hope's novel, "The Prisoner of Zenda," closed Nov. 16 in Pasadena at the end of a week's engagement preceded by runs of seven weeks each in San Francisco and Los Angeles. The tuner, a Civic Light Opera Assn., presentation on the Coast, was co-produced by George Schaefer (Compass Productions) and the CLOA's Edwin Lester.

The production, capitalized at \$400,000, played to hefty subscription business on the Coast, and there's been no disclosure thus far of the loss on the venture which, it's figured, must have been more than 50% of the investment. Alfred Drake, Anne Rogers and Chita Rivera costarred in the tuner for which Everett Freeman wrote the book, Vernon Duke the music and Leonard Adelson, Sid Kuller and Martin Chaminé the lyrics.

Last Saturday (23), "Barracudas" folded at the Huntington Hartford Theatre, L.A., after three weeks there. That engagement had been preceded by a two-week stand at the Curran Theatre in Frisco. A substantial chunk of the \$100,000 invested in the Peter Barnes play, which costarred Laurence Harvey and Elaine Stritch, is figured to represent a deficit. Nevertheless, the producers have announced that they intend reactivating the show, after doctoring, for a Feb. 28 opening in New York.

Although most shows which shutter during their pre-Broadway tryouts don't make it to the Main Stem, some occasionally do. One (Continued on page 62)

Chansonnier Theatres Pep Paris Legit Scene With Topical Spoofing

Paris, Nov. 26. Although legit is generally in the doldrums in Paris this season, five theatres, the Chansonniers, are doing good business. They offer topical revues that belabor politicians, people in the news and social fads, with no attempt at production values.

The houses ring up such late hours as 9 to 10 p.m. They are intimate spots with capacities ranging from 200 to 300 seats, mostly at a \$4 top. They include the Caveau Republicque, Coucou, Deux-Annes, Dix-Heures and Lune-Rousse.

They are technically free of censorship, though President De Gaulle tried to curb them a bit during the Algerian troubles. He gave up the effort, however, and they now have almost unlimited freedom, even libel action being virtually unheard of.

The Chansonniers shut down during the German occupation, too many references got laughs that the Nazi officials did not understand. Even now, only foreigners familiar with the French language and contemporary French life are likely to appreciate the shows.

Performers sometimes sing their skits and parodies, which explains the name Chansonniers. They also pretend to consult written notes, which are generally just props.

Some shows have femcees in little side windows alongside the stage to heckle latecomers and performers. Shows change yearly and usually have punned titles.

Chansonnier performers also double at music halls and niteries. Some of the better known are Jean Rigaux, Pierre-Jean Vailland, Maurice Horgues and Jean Marsac.

Doulens Back Jan. 1

Humphrey Doulens, one of the partners at Columbia Artists Management, will be able to resume fulltime work there on Jan. 1. Meanwhile, he's up part of each day and doing light work.

Recovery from his cardiac troubles of last summer has been very satisfactory of late.

Mpls. Considering Appeal On Guthrie Theatre Tax

Minneapolis, Nov. 26.

The city attorney's office here is studying the possibility of an appeal from the Minnesota tax commissioner's ruling last week that removes the Tyrone Guthrie Theatre from the Minneapolis real estate tax rolls. The tax decision was based on the interpretation that the repertory operation is a "charitable and non-profit institution."

The Guthrie Theatre had appealed to the state attorney general after the local city assessor had sought to impose a \$65,000 yearly levy on the ground that the playhouse charges admission and has an \$800,000 valuation. In granting the theatre real estate tax immunity, the commissioner concurred in the state attorney general's findings in the matter.

More U.S.-Spanish Legit Deals Set

Madrid, Nov. 26.

The association of New York legit agent Elizabeth Marton with Madrid-based stage representative Andres Kramer is strengthening a link between Broadway and the Spanish capital city. During the former's recent stay in Madrid, the Marton-Kramer tandem acquired American rights to "El Caso de la Mujer Asesinada" ("The Case of the Slightly Assassinated Wife"), which was staged here by Miguel Mihura earlier this year from the script he co-authored with Alvaro de la Iglesia. The comedy mystery has been picked up for Broadway production by Saint Subber.

Having been instrumental in bringing "Auntie Mame," "The World of Suzie Wong" and Rose Franken's "Claudia" to the Spanish stage, the Marton-Kramer agency introduced this year the successful "Mary, Mary" by leading legit lady Conchita Montes and her resident company at the Teatro Valle Inclan. The Jean Kerr comedy is expected to run until next Easter, when it will (Continued on page 62)

Joe Anthony New Prez Of Stagers & Choreogs

Joseph Anthony has been elected president of the Society of Stage Directors & Choreographers, succeeding Shepard Traube. Other officers named for two-year terms at the organization's recent annual membership meeting in New York include Philip Burton, executive vice-president; Agnes de Mille, veepee; Danny Daniels, secretary, and Bob Fosse, treasurer.

Lester H. Prensley continues as executive secretary of the society.

'Spoon River' Got \$11,000 From RKO For Pay-TV Tape

RKO General paid \$11,000 to the Broadway production of "Spoon River" to videotape the presentation for its U Channel 18 subscription tv operation in Hartford, Conn. The Joseph Cates production netted \$8,398 of the payment after various expenses. This income is reflected in an Oct. 26 audit (mailed last week) of the Main Stem venture, which reveals a deficit of \$8,961 on a \$30,000 investment as of that date.

That marked the end of the show's fourth frame at the Booth Theatre, N.Y., where it continued for another three stanzas prior to moving last week to the Belasco Theatre, N.Y. at the conclusion of its seven-week stand at the Booth, the production is figured to have just about completed recovery of its investment, but that was prior to the expenditure of around \$5,500 to the move to the Belasco. The offering had to leave the Booth to make way for the opening there of "Once for the Asking," which closed after its preem performance at the house last week.

"River," an adaptation by Charles Aidman of Edgar Lee Masters' "Spoon River Anthology," was originally produced on the Coast a few months ago by the Theatre Group at the Univ. of California in Los Angeles. The show cost \$17,688 to open on Broadway. The word "Anthology" was dropped from the title after the Broadway preem.

As of Oct. 26, the overall operating profit on four full weeks of performances and two previews was \$329. Weekly grosses during that period ranged from \$11,668. (Continued on page 62)

B'way, Off-B'way and Road Cancelled Shows Friday (22) and Monday (25) In Memoriam to Martyred President

By JESSE GROSS

Vandals Loot and Wreck Colonie Summer Theatre

Albany, Nov. 26.

Three raids since October by vandal-burglars at the Colonie Summer Theatre, in suburban Latham, were revealed last week by Eddie Rich, the producer-owner, as having caused losses totaling \$10,000. Reporting they have taken "everything they can carry and wrecked the rest" in storage in five small buildings around the tent, Rich announced a \$300 reward for information leading to the arrest and conviction of the vandals.

Rich, head of the theatre for the last five seasons, said that the losses are not "entirely covered" by insurance.

3 B'way Closings Had 275G Deficit

Over \$275,000 was invested in the three productions which closed on Broadway last week. One of the entries, "Once for the Asking," shuttered after its preem performance; another, "The Golden Age," played only seven performances, and the third, "Tambourines to Glory," racked up a total of 24 performances.

"Tambourines," a gospel singing play by Langston Hughes and Jobe Huntley, was presented at the Little Theatre and marked the return of that 603-seater to the Broadway legit fold, following a stretch as a television showcase. The S. & H. Venture and Sydney H. Baron presentation is understood to have been capitalized at \$125,000. The loss on the presentation which gave previews in lieu of an out-of-town tryout and played to meagre business during its regular run, is believed to be in excess of its capitalization.

"Age," a presentation by Arthur Cantor and E. E. Fogelson of a program of writings and songs of the Elizabethan period, with mate- (Continued on page 66)

Broadway's legitimate theatres shut down Friday night (22) following the assassination of President John F. Kennedy and again Monday evening (25) in observance of the day of national mourning. A total of 26 Main Stem productions were blacked out Friday, plus off-Broadway and touring shows.

There were only 22 Broadway shows involved in the Monday night cancellation. Two entries had closed following their evening

No Legit Grosses

The regular VARIETY boxoffice estimates for legit on Broadway and the road are being omitted this week. Because of the cancellation of performances Friday night (22) after the assassination of President Kennedy and the generally disastrous effects of the tragedy on Saturday business, last week's receipts were not representative and did not reflect the standing of the shows involved.

For the record, the figures will be published in next week's issue, however.

performances Saturday and another two regularly give Sunday matinees in lieu of Monday night performances.

The closings were "The Golden Age" and "Tambourines to Glory," while the other two offerings, the only Main Stem entries this week to play the usual eight performances, are "Man and Boy" and "Spoon River." Off-Broadway productions also generally give Sunday matinees instead of Monday night performances.

Had conditions been normal last (Continued on page 62)

Glasgow Wants Own International Festival; No Edinburgh Challenge

Glasgow, Nov. 26.

Preliminary steps to setting up an annual week's festival of the arts in Glasgow were taken here last week at a one-day "Lively Arts" confab and show, with classical, jazz, drama and vaude artists combining their talents at the Citizen's Theatre. Alex McCrindle, the chairman, said it is absurd that Glasgow, "the second city of entertainment in Britain," did not have a festival of this kind.

"There is a great deal of talent in the West of Scotland, and we in the theatre feel it should be supported," he asserted, adding that the organization does not envisage a challenge to Edinburgh's annual Festival of Music and Drama, but there is nevertheless no reason why Glasgow should not have its own gathering of this kind.

McCrindle said local show biz had come through a bad patch, but trends were now hopeful. He concluded, "It is now the 'with it' thing among young people to go to the theatre and concerts, and the 'square' thing to stay home and watch the 'goggle box'."

The one-day show featured performances by the Scottish National Orchestra, conducted by Alexander Gibson; songs from tv and stage tenor Kenneth McKellar; a vaude act by comedian Johnnie Beattie; light music from the Metropole Theatre orch; and legit acting by the Citizens' Theatre company.

Duncan Macrae, Scot actor, led a discussion on the future of live theatre.

Staff for 'Funny Girl'

Jack Schissel is general manager, Dave Pardoll is production supervisor and Frank Goodman is pressagent for "Funny Girl," which Ray Stark and David Merrick are producing for a Feb. 27 opening at the Winter Garden Theatre, N.Y.

Al Goldin is production associate on the musical.

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Shows Abroad

Poor Bitos

London, Nov. 15.

Michael Codron presentation of a three-act drama by Jean Anouilh, translated by Lucienne Hill. Staged by Shirley Butler; decor: Timothy O'Brien. Stars: Donald Pleasence, Charles Gray, Ronald Lewis; features: Terence Alexander, Terence Cooper, Suzanne Neve, Patrick O'Connell, Hugh Manning, Terence Cooper, Suzanne Neve, Patrick O'Connell, Hugh Manning, Terence Cooper, Suzanne Neve, Patrick O'Connell, Hugh Manning. Opened Nov. 15, '63, at the New Arts Theatre Club. London: \$2.50 top.

"Poor Bitos" is a black, stylish and compelling work by Jean Anouilh which deserves a larger audience than it is likely to get at the New Arts. Whether it would command a wider public is a moot point, but it is a play that should appeal to discriminating theatregoers, despite certain faults.

Lucienne Hill's translation of the French work has taken several years to cross the Channel, and it has been urbanely staged by Shirley Butler and the key roles, at least, are impeccably played. It concerns a macabre party, hosted by a young aristocrat, with all the guests posing as characters from the French Revolution, in order to humiliate the guest of dishonor, an unlikely communistic deputy prosecutor who is to play Robespierre in the uneasy charade.

In the first act there is a considerable incisive dialog and suspense, a brilliant setting of the scene and introduction to characters. The second act is a dream sequence, projecting back to the time of the Revolution and this segment occasionally flags. But the plus element is finely restored in the third act climax.

Donald Pleasence gives a virtuoso performance both as Bitos and the Robespierre character, subtle yet dominating. Charles Gray is first-rate as the host who, in the Charade plays the arrogant St. Just, and Ronald Lewis, in a comparatively smallish role for an actor of his stature, is equally apt as the lawyer who poses as Danton. Terence Alexander, Suzanne Neve, Patrick O'Connell, Hugh Manning and Martin Jarvis are others who grasp lesser opportunities confidently.

Timothy O'Brien's sets are economical and efficient. A knowledge of French Revolution history and of events in France since the Liberation will aid the theatregoer to greater enjoyment of this interesting play. Rich.

The Gentle Avalanche

London, Nov. 13.

Jack Minster & Linnit & Dunfee Ltd. (by arr. with the English Stage Company) presentation of a comedy-drama in two acts (four scenes) by William Corlett. Staged by Joan Knight; decor and lighting: Brian Currah. Features: Christine Finn, Christopher Guinee, Dinsdale Landon, Sheila Reid, James Ottaway. Opened Nov. 12, '63, at the Royal Court Theatre, London: \$2.80 top.

"The Gentle Avalanche" is the last production to be presented at the Royal Court before the theatre goes dark in January for reconstruction. It is a promising and interesting work by a 25-year-old writer, with a sharp eye for perceptive characterisation and a good ear for dialog. It might conceivably justify a transfer, though it would be a chancey prospect.

After a slow and deceptive start, William Corlett rings the changes on the angry young man theme, and presents a typical stage-individualist who is taught to conform by a mousy little secretary, whose dialog comes exclusively from the cliché textbook. The transition is subtle and effective, though not entirely credible.

Joan Knight has hit the right sensitive note in her staging, with full responses from the small cast. Dinsdale Landon gives a thoughtful portrayal as the artist, Sheila Reid scores heavily as the cliche-speaking secretary, and Christine Finn gives a telling study as the mistress, though her accent is too refined. James Ottaway as the old man and Christopher Guinee as the writer complete the first-rate cast. An excellent set by Brian Currah, modified scene by scene as the girl's determination takes effect, provides the right background for the play. Myro.

Pocahontas

London, Nov. 15.

Stephen Mitchell (in association with Michael Manuel) presentation of a musical comedy in two acts (20 scenes, 20 numbers), with book, music, and lyrics by Kermit Goell. Staged by Michael Manuel; choreography: Nello Fisher; costumes: Pearl Hinder; decor: Carl Toms; additional dialog: Robin Cooke; dance arrangements: Ray Cook; lighting: Michael Northen; musical director: Philip Martelli; orchestrations: Peter Knight and Ken Thorne. Stars: Anita Gillette, Terence Cooper, features: Steve Perry, Michael Barrington, Peter Lawrence, Thomas Gallagher, Bernard Martin, George Hancock, Isabelle Lucas. Opened Nov. 14, '63, at the Lyric Theatre, London: \$4.30 top.

From time to time American plays are staged in London, pre-Broadway, but it is unique for a musical to follow that route. "Pocahontas" has made the first stage of the journey, but judged by the production at the Lyric Theatre, it is more than dubious whether it will ever make the return trip across the Atlantic. It is a questionable b.o. prospect, but could have some useful potential during the Christmas holiday season.

The music, book and lyrics by Kermit Goell, based on his own story of Pocahontas, are drab, conventional and uninspiring, the dialog rarely comes to life, the music seems derivative and there is not a single number to excite an audience. The settings, by Carl Toms, are elaborate but gaudy, and Michael Manuel's staging is heavy-handed. The choreography, too, is not particularly inspiring, and offers only limited opportunities to the large dancing ensemble.

The one redeeming feature is the sparkling performance of Anita Gillette, the young American star, who brings a bright talent and wealth of charm to the title role. She has a delightful singing voice, an authoritative stage presence and standout acting ability. Terence Cooper, her costar, who plays the two men in her life, is a virile, masculine type, who sings well enough, but has to work to rise above the mediocre material.

Goell's libretto seems to ignore most of the conventions of a modern musical, though the subject has strong dramatic possibilities. The story of a young Indian princess who first falls in love with an English captain and later marries a white tobacco planter has the merit of being based on fact, but that in itself is not enough.

It could have been a poignant and rousing tale, but it is rarely better than insipid. One of its inherent faults is that the colorful captain virtually disappears at the end of act one, and is replaced by the earnest and unexciting tobacco planter.

There are a few pleasant tunes, among them "She Fancied Me," sung by Cooper, and "I Love You, Johnny Smith," a duet for the two stars. There are also two classics in "London Bridge Is Falling Down," and "Orange and Lemons," which are neatly dovetailed into the plot.

Apart from the two starring roles, the production gives only modest breaks to other members of the cast. Peter Lawrence sympathetically portrays the priest who converts Pocahontas to Chris-

tianity; Michael Barrington makes a conventional Governor; Steve Perry is okay as a young white boy involved with the Indians, and the other featured players, Thomas Gallagher, Bernard Martin, George Hancock and Isabelle Lucas give adequate support. Myro.

Let's Be Frank

London, Nov. 7.

Geoffrey Hastings & Michael Hamilton (by arrangement with J. A. Gatti) presentation of a comedy in three acts (four scenes) by Harold Brooke and Kay Banner. Staged by Jack Hulbert; decor: Joan Jefferson. Stars: Cicely Courtneidge, Jack Hulbert, Naunton Wayne; features: Kenneth Fortescue, Tracey Lloyd, Warren Stanhope. Opened Nov. 6, '64, at the Vaudeville Theatre, London: \$2.80 top.

Even the most loyal and ardent admirers of Cicely Courtneidge and Jack Hulbert will be hard put to derive much pleasure or fun from this farcical, nonsensical romp, which Geoffrey Hastings and Michael Hamilton have brought into the Vaudeville.

It can only appeal to the most undiscriminating and it is doubtful whether even the marquee appeal of the three stars will be enough to keep it around very long.

Almost every stock cliché from the farcial gagbook seems to have been employed by the co-authors, Harold Brooke and Kay Banner, and there is a desperate air of contrivance about every situation. There is hardly a line of dialog that displays wit, though the firstnight audience apparently thought otherwise.

Costar Jack Hulbert has staged the production at a giddy pace, with familiar exits through french windows coinciding with entrances through the front door, in a vain bid to gloss over the all-too-obvious deficiencies.

Miss Courtneidge plays a woman novelist who has hit the big time with a fanciful book about Tibet, published under a male pseudonym and a young American who knows the country and seeks out the mysterious author. Also involved in this feeble are Jack Hulbert as the authoress' former suitor, Naunton Wayne as her agent, Tracey Lloyd as her daughter, and Kenneth Fortescue, the latter's fiancé.

There is little to be said in favor of "Let's Be Frank." The three stars hardly have a chance, though Miss Courtneidge provides an energetic and boisterous exhibition. Hulbert and Wayne give more restrained performances and the three featured players are up against insuperable odds. However, Joan Jefferson Farjeon has designed a pleasant, though conventional, living room set. Myro.

Uncle Vanya

London, Nov. 20.

National Theatre revival of a drama in four acts (four scenes) by Anton Chekhov. Staged by Laurence Olivier, assisted by Piers Haggard; decor: Sean Kenny; costumes: Beatrice Dawson; guitar music arrangements: Alexis Chermiakov; lighting: John Bad. Stars: Laurence Olivier, Michael Redgrave, Joan Plowright, features: Max Adrian, Rosemary Harris. Opened Nov. 19, '63, at the National Theatre, Old Vic, London: \$3.95 top.

Perfection in the theatre is rare, but the National Theatre deserves high praise for its superb revival of Chekhov's "Uncle Vanya." This, like the previous production of "Saint Joan," was also first presented last Summer at the Chichester Festival Theatre, but there is nothing shopworn about it. It is a first-rate theatre and a magnificent and memorable experience.

Once again, the National Theatre uses the cream of Britain's acting and creative talent to masterly effect. Under Laurence Olivier's subtle and sensitive direction the three stars and the impeccable cast respond unerringly to the moods established in Chekhov's great tragic-comedy. The cast could hardly be equalled by any other theatrical enterprise, and would be out of the economic range of any commercial management.

Admirably setting the scene for the four-act play (which is presented with a single intermission) is the simple, austere yet fascinating decor designed by Sean Kenny. With only minor modifications, the one principal set serves as a back-

Shubert Alley Shorts

Harold Prince has withdrawn as director and coproducer of the Lorraine Hansberry play, "The Sign in Henry Brustein's Window," reportedly because of dissatisfaction with the script revisions. Subject to obtaining a new stager, the scheduled Jan. 30 opening has been tentatively set for March 3, and presumably efforts to cast the male lead will also be suspended. Rita Moreno and Peggy Cass were already set for starring roles in the Burt L'Ugoff and Robert Nemiroff production.

"The thing that can kill a show is that it's lousy." That was the essence of the response of London drama critic Bernard Levin to a quoted statement by film producer Otto Preminger that although New York reviewers can kill a legit production, London aisle-sitters can't. The London Daily Mail critic expressed his views in an interview with Hugh Downs last Thursday (21) on the "Today" show over NBC-TV, via Telestar satellite from the British capital.

"There are 14 critics in London," Levin pointed out. "There is an enormous range of every kind—religion, ideals and attitudes. If all the London drama critics call a play poor or bad, you can bet that it is lousy." The Englishman also asserted that he thinks subject matter isn't a major factor in the reaction of British audiences to American shows, and cited the West End successes of "How to Succeed in Business Without Really Trying" and "A Funny Thing Happened on the Way to the Forum" as evidence that London critics and audiences can favor Broadway importations. Downs didn't ask the aisle-sitter about the incident last year when he was slugged by the husband of an actress he had panned.

Jerry Tallmer, presumably on instructions from his N.Y. Post editors, went a trifle hysterical last week over the quick flop of "Arturo Ui." He seemed to think that producer David Merrick, having already sunk an estimated \$200,000 in the presentation of the Bertolt Brecht drama, should have poured in more money to keep it running beyond the single week. After shedding journalistic tears over the disgruntled actors involved in the project, Tallmer picked up that discredited N.Y. Times assertion of last spring that the 1962-63 was the most "disastrous" in history and then leaped to the conclusion that this season will probably be even worse. Steady, kid; hold on to yourself; all is not lost; even Merrick is not discouraged.

Houghton Mifflin and Atheneum will co-publish "The Ballad of the Sad Café," Edward Albee's dramatization of the Carson McCullers novella. It's due in December. Of all people, Arthur Krock, the weighty Washington columnist of the N.Y. Times, came up with a suggestion last week that has an interesting analogy the ticket scalping situation, with its perennial gossip of large cleanups of "legitimate" graft in the form of boxoffice "ice." Writing about the Bobby Baker case and the "very easy-going concept of official ethics" it has involved, Krock suggested, "The late Senator McCarthy's precept of 'guilt by association' is being replaced by a determination of 'innocence by custom.'"

Show on Broadway

Once for the Asking

Jon Burgin & Bruno di Cossi presentation of comedy in three acts (eight scenes), by Owen G. Arno. Staged by Reginald Denham; scenery and lighting: Feder; costumes: Audrey. Stars: Scott McKay, Jan Sterling; features: Ralph Dunn, Russell Nype, Dorothy Sands, Peona Powers, Janet Fox, Bonnie Jones, Donna Scott, Richard Poston, Fayne Blackburn, Martin Ross. Opened Nov. 20, '63, at the Booth Theatre, N.Y.: \$6.90 top weeknights, \$7.50 Friday-Saturday nights. Michele Robbins. Donna Scott. Ashley Robbins. Scott McKay. Gretchen. Janet Fox. Madeline Robbins. Jan Sterling. Alex Krumbull. Russell Nype. Mrs. Goolsby. Dorothy Sands. Bonnie Jones. Bradford. Martin Ross. Martin Hollingshead. Ralph Dunn. Doreen Krumbull. Fayne Blackburn. Grace Hollingshead. Leona Powers. Eddie. Richard Poston. Little Girl. Jeanne Tany. George Richardson. Humphrey Davis. Taxi Driver. Maurice Brenner. Stranger. Walter Flanagan.

When Brooks Atkinson was the drama critic for the N.Y. Times, before he retired to the exalted status of columnist, he once concluded his review of a preposterous little show with the philosophical reassurance, "When plays like this begin to spawn along the side alleys of Broadway, look out for an early spring." Although the calendar isn't at exactly the right page to make the thought immediately applicable, his words came naturally to mind last Wednesday night (20) with the arrival of an absurd japey titled "Once for the Asking," at the Booth Theatre.

Perhaps nothing in the theatre seems as pathetic as an unfunny farce, and this frantic concoction by Owen G. Arno is one of the feeblest examples of the breed. It's about a good fairy (inevitably, there's a pun made about that) who visits the Long Island household of a harried ad copywriter to give everyone his most cherished wish for a 24-hour period.

The hero, an unimaginative hustler if there ever was one, instantly has the power of writing magic words of persuasion, and presently the agency president becomes the small sister whose precocious cuteness he always envied, the moppet daughter turns into a goldfish, another goldfish is transformed into a lecherous Latin for what's supposed to be a convulsing curtain gag, and so on.

It's all witless and unbelievable, but such actors as Scott McKay, Jan Sterling, Ralph Dunn, Russell Nype, Dorothy Sands and Janet Fox plays it for all they're worth.

which isn't enough, of course. Reginald Denham, who staged the silly antic, has done much better things before—but then, who hasn't. Hobe.

(Closed last Wednesday night (20), after a single performance.)

Dance Review

Finnish National Opera Ballet

(THEATRE DES CHAMPS-ELYSEES, PARIS)

Paris, Nov. 20.

As part of the First Paris International Dance Festival, the Finnish National Opera Ballet came to Paris from Helsinki. Company is modest and does not try to put on ballets beyond its resources. Thus, it gives a modern ballet and some classic impromptus. Corps De Ballets is adequate with some good, if not unusual, lead dancers.

A ballet based on August Strindberg's "Miss Julie," by Birgit Cullberg with music by Ture Rangström, has the right erotic byplay and some fierce abandon by dancer Doris Laine as the doomed rich girl who lingered with a valet.

A ballet of Foki "Proof of Love," with music by Mozart, is an agreeable one actor while Petipa's "Don Quixote," with music by Leon Minkus, both choreographed by Georges Ge, have some fine classic pas de deux and singles, especially in the latter by Miss Laine and Heikki Varti. Mosck.

Australian Shows

(Week Ending Nov. 23)

BRISBANE
Ages of Man, Her Majesty's.
MELBOURNE
Aboriginal Theatre, Palais.
Billy Liar, Emerald Hill.
Cherry Soul, Union.
Fourposter, Russell Street.
Goodnight, Mrs. Puffin, Comedy.
How to Succeed, Her Majesty's.
Orpheus in the Underworld, Princess.
Physicists, St. Martins.
PERTH
King and I, Capitol.
SYDNEY
Ages of Man, Royal.
Minstrels, Tivoli.
Opera Repertory, Elizabethan.
Physicists, Ensemble.
Private Ear, Public Eye, Phillip.
Rashomon, Independent.

Lawyer-Manager Buys TIP Stock; To Operate Production-Theatre Setup

Dissolution of Theatrical Interests Plan was averted last week in the sale to lawyer Kenneth Carroad of most of the stock in the investment-producing corporation. The board of directors of the firm, which had a six-season deficit of \$308,027 on a capitalization of \$372,873 as of last June 30, had informed the stockholders last September that a meeting would be held in October to vote on its recommendation that the corporation be dissolved.

The vote on the matter was postponed, however, when an offer to purchase the company's stock was made by Carroad, who's associated with James B. McKenzie in various legit ventures. McKenzie is president of the Producers Managing Guild, which has been producing a fall season of plays at the Westport (Conn.) Country Playhouse. The Westport showcase was leased by Carroad for the fall season. He'll reportedly take over operation of the house from Laurence Feldman, of the Laurence-Henry Co., for a three-year period after the expiration next summer of the latter's lease on the spot.

Incidentally, McKenzie, who's also president of the Council of Stock Theatres, an organization of key strawhatters, had been general manager for Feldman for several years until his resignation last spring. Carroad is also owner of the Cherry Lane Theatre, N.Y., and the Theatre in a Garden, Fish Creek, Wis. McKenzie is producer of the Fish Creek summer shows.

Carroad's offer to purchase the TIP stock was contingent on his obtaining pledges for the sale of 81% of the outstanding stock. Replies to his offer are still coming in from stockholders, but as of last week he had purchased 31,000 Class A shares at 24c each and 22,000 shares of Class B stock at 1c a share. The issuing price was \$10 for Class A stock and 5c for Class B stock.

It had been estimated by the TIP board of directors that had the corporation been dissolved the initial liquidating distribution would have run to not more than 5c to 10c per share of Class A stock. Under the deal made with Carroad, a person selling 100 shares of Class A stock, purchased at a cost of \$1,000, would get back \$24 of his investment. It's understood, however, that the present tax laws permit a write-off up to the first \$1,000 on such an investment.

Continuation of the corporation, by virtue of Carroad's stock purchase, means that Carroad now has a substantial interest in dividends forthcoming to TIP from investments made by the firm. There are also TIP options on certain works that remain active, principally two scripts by English playwright John Mortimer, "Two Stars for Comfort" and "The Wrong Side of the Park," as well as film rights to Robert Thom's "Angel, Angel, Down We Go" and Frank Gilroy's screenplay, "The Shame of Our Wounds," based on Arthur Roth's novel.

Elected last week as new officers of the corporation were McKenzie, president; Spofford J. Beadle, vice-president; and Thea Hercules, secretary-treasurer. The former officers were Theodore J. Ritter, president and treasurer, and Tracy W. Brown, secretary. Ritter and John Gerstad, a one-time TIP officer, were paid a combined \$2,750 by Carroad for consultation services in the operation of the corporation.

Horton, Rhodes and Stang Set for Touring 'Forum'

Arnold Stang will play the role originated on Broadway by Jack Gilford in the touring production of "A Funny Thing Happened on the Way to the Forum." The Martin Tahse road presentation will also have Edward Everett Horton and Eric Rhodes in the respective parts first played on the Main Stem by Raymond Walburn and John Carradine.

As previously reported, Jerry Lester, who's subbed on Broadway for the star, Zero Mostel, will head the road company.

To Include Legit House In Glasgow Civic Centre

Glasgow, Nov. 26. A new civic theatre is included in plans for a new cultural center here, replacing the burned-out St. Andrew's Hall auditorium. It will succeed the present Citizens' Theatre, situated in the once-notorious Gorbals district of the city. This latter building will be razed in 1965 under redevelopment plans.

The new Citizens' Theatre is likely to be on the site of the former Buchanan Street freight station. In addition to the legit house, it will have a large concert hall, plus an art gallery and a modern restaurant. The project is to be completed by 1967.

Yvonne Chauviret Paris Op's Pro Tem

Paris, Nov. 26. Shakeup in the Paris Opera's ballet department, with Serge Lifar, oldtime overall boss, out sees no replacement as of the moment. Also out is Harold Lander, who has been ballet-master for the past 12 years and who returns to his native Denmark where he, allegedly, is about to form a new dance troupe of his own.

At the same time Yvonne Chauviret, who was the Opera's prima ballerina for many years, returns to the theatre with her post unclear, but probably as a sort of combo "artistic supervisor," replacing both Lifar and Lander, and reporting directly to George Auric, Opera's head man. Auric says Chauviret will also dance, but this is doubtful, except on rare "gala" occasions.

STATE DEPT. TO SEND PRO GROUPS TO USSR

Washington, Nov. 26. The State Dept. has divided its setup of American shows for Soviet cultural exchange on the basis of three professional to one amateur. Selected for tours to the USSR are the Oberlin College Choir, "Holiday on Ice," the Pro Musica chamber orchestra and singers, and the Cleveland Orchestra.

The Oberlin group will be in Russia in March-April of next year. Following in May for a two month tour will be "Holiday on Ice," making a return Soviet engagement. The Pro Musica group of New York will travel in October-November, 1964.

The Cleveland Orchestra's tour is scheduled for April-May, 1965.

'Mary, Mary' B-T Troupe Ends Tour Dec. 7 or 14

The bus-and-truck production of "Mary, Mary," which began touring last September in Los Angeles, will fold either Dec. 7 in Roanoke, Va., or Dec. 14 in St. Paul. The Jean Kerr comedy, which is still running on Broadway, had three companies on tour last season, two playing major city stands and the other a motorized edition mostly for split-week bookings. The picture version of the comedy is now in national release.

Roger L. Stevens sent out the current bus-and-truck edition on primarily on broken time, with the dates booked by National Performing Arts, which also routed the comedy's prior motorized tour. Headlining in the vehicle, currently at the Shubert Theatre, Cincinnati, are Mindy Carson, Jeffrey Lynn and Pirie MacDonald.

The staff for the touring presentation includes Victor Samrock, general manager; James Ave, company manager; Arthur M. Brillant, pressagent; John L. Moorehead, production stage manager, and Andy Rasbury, assistant stage manager.

Richard Waring will star in Chekhov's "Three Sisters," for a three-week engagement Nov. 29-Dec. 18 at the Goodman Theatre, Chicago.

Peggy Wood Set to Star In Chi's Anni 'Menagerie'

Chicago, Nov. 26. Peggy Wood will star in a production of "The Glass Menagerie," at the Goodman Theatre here Jan. 10-29.

It will be the 20th anniversary of the Chicago break-in of the original production of the Tennessee Williams drama at the Civic Theatre, with the late Laurette Taylor as star.

DROP PLANS TO TOUR B-T OF 'FUNNY THING'

Henry Guettel has scrapped plans to send out a bus-and-truck touring edition of "A Funny Thing Happened on the Way to the Forum." It was to have toured the National Performing Arts circuit of split-week stands, including Broadway Theatre League dates.

The cancellation does not affect the key city tour lined up by the Independent Booking Office for another "Forum" company, which Martin Tahse is putting together for a Dec. 25 gateway at the Forrest, Philadelphia. The bus-and-truck tour was to have started Dec. 31 at the Bushnell Auditorium, Hartford.

"Stop the World—I Want to Get Off," current at the Shubert Theatre, Boston, will pick up some of the NPA time that had been scheduled for "Forum." That'll be concentrated mostly between the Jan. 4 conclusion of a three-day booking at the Brown Theatre, Louisville, and the Feb. 10 start of a four-week stand at the Royal Alexandra, Toronto.

Guettel is currently represented on the road as coproducer with Arthur Cantor of the bus-and-truck edition of "Camelot."

Hewes Deviates From 'Best Plays' a la Mantle

"The Best Plays, 1962-63," edited by Henry Hewes (Dodd; Mead; \$6.50) is the current yearbook in series established in 1919 by late Burns Mantle, former drama critic of N.Y. Daily News.

Editor Hewes selects two off-Broadway plays, "The Collection," and "P.S. 193," among so-called "10 best" of the year, thus changing character and intention of Mantle's work. Reader can have no quarrel with editor's opinion of off-Broadway productions, but if plays in this category are to be headlined in "Best Plays," then new productions done away from New York, by little theatres, amateur groups and in schools and colleges must also be considered. Yearbooks thus cease to become reflection of Broadway's best, which, of course, is privilege of publisher and editor, but which must be made clear to the buying public.

Certainly, last season, the editor was hard-pressed to find 10 plays of merit. His additional choices are "Stop the World—I Want to Get Off," "She Loves Me," "Who's Afraid of Virginia Woolf?," "Tchin-Tchin," "Rattle of a Simple Man," "Andorra," "Mother Courage and Her Children," and "The Milk Train Doesn't Stop Here Anymore." Last-named was chosen despite critics' general opinion that it was Tennessee Williams' least satisfactory entry, and "Andorra," and "Mother Courage" were unhappy attempts to present alleged minor European classics on Broadway.

Book, as usual, carries several photographs and Al Hirschfeld's spirited stage drawings from the N.Y. Times; and it has customary complement of statistical departments, most important of which is VARIETY's tabulation of hits and misses. There are incomplete sections reporting prizes and awards, plays produced outside New York, and theatre books. Late Sara Enright, long one of Broadway's most picturesque talent representatives, would be astonished to find himself listed in Hewes' necrology as a press agent.

Salzburg Readies 'Fleder'

Salzburg, Nov. 26. Next Salzburg Festival's opera attraction will be a "Fledermaus" (The Bat) conducted by Karl Boehm in a new production. The staging will be entrusted to Walter Felsenstein, East Berlin's much sought-after stage director. Frosche probably will be played by Helmut Qualtinger.

Guthrie Theatre Made \$6,933 Net For Initial Rep Season in M'pls.

E. Martin Browne Stager-Teacher at B.U.

Boston, Nov. 26. E. Martin Browne, drama director of Coventry (England) Cathedral, is in residence at Boston Univ. Theatre to direct a new drama by British playwright Timothy Holme, tentatively titled "Trial at Assisi," to be presented Dec. 12-14 with student cast from the theatre arts division of the school of fine and applied arts.

Under a system established nine years ago by the school's council of participating directors, Browne will also teach in the theatre arts division during his BU stay. He is accompanied by his wife, actress Henzie Raeburn.

Joe Levine Plans Off-B'way House

Having already built one film theatre in New York and with another still under construction, Joseph E. Levine has entered into a partnership to build and operate an off-Broadway legit house. The new project, to be called the Establishment Theatre, will be used as a showcase for the development of new writing, acting and directing talent which Levine hopes will eventually be available for picture work.

Partnered with Levine in the project are legit producer Ivor David Balding and actor-writer Peter Cook. These two are presently responsible for the revue called "The New Establishment" playing at the Strollers Theatre. It will be on the floor above the Strollers, which for previous years was site of El Morqcco.

Balding and Cook will handle most of the actual operation of the showcase, at which plays and revues will be presented. Levine's Embassy has the exclusive rights to all material used by the operation, with an eye to possible picture material or the possibility of development for Broadway presentation. Sybil Burton will be casting director for the project and Bill Doll will handle publicity.

The project had originally been forecast to begin a lot earlier, "Ginger Man" which opened off-Broadway last Thursday evening (21) was to have been its first presentation. Press of business which kept Levine on the go on the Coast and abroad slowed the plans.

HUROK TO BOOK TOUR OF 2D MET COMPANY

The Sol Hurrok office will book the tour of the second company, when organized, of the Metropolitan Opera. This troupe is planned to travel most of each season.

Hurrok booked the tour of the Met proper some years ago, in association with Marks Levine, the then head of National Concerts & Artists Corp. In recent years the spring tour of the Met has been fairly well established under local guarantees, with the tour handled by Francis Robinson as surrogate for Rudolf Bing.

Second Met company is expected to hit some cities and span 34-week season.

Emile Littler to N.Y., Sees 'Honorable' Author

London, Nov. 26. Emile Littler flies to New York today (Tues.) to consult with Michael Dyne, author of "Right Honorable Gentleman," the rights to which he has acquired.

During a 10-day stop in Manhattan, the West End producer and his wife, former actress Cora Goffin, will catch the current Broadway shows with a view to picking properties for presentation at the Palace and Cambridge Theatres. The Littlers will be at the St. Regis Hotel.

A U.S. tour of the Royal Shakespeare Co. production of "The Hollow Crown," which played Broadway last season, opens Dec. 30 at the McCarter Theatre, Princeton.

Minneapolis, Nov. 26. The Tyrone Guthrie Theatre's initial season was a financial success, according to an earnings report issued by the operating company. The non-profit repertory group finished its 20-week season \$6,933 in the black.

The net earnings came from an average weekly gross of more than \$36,000 at the 1,407-seat house, the total having been \$721,941 for an aggregate of 159 performances. The season's total audience of 193,344 represented 77% of capacity.

"Three Sisters," featuring Jessica Tandy, Rita Gam, Zoe Caldwell and Ellen Geer, was the most popular of the first season's four offerings, playing to 82% capacity, for a total gross of \$141,853 for 31 performances, an average of approximately \$4,575 per performance.

"The Miser," starring Hume Cronyn, ran second, pulling 51,526 customers, in 41 performances for a gross of \$184,041. "Death of a Salesman," starring Cronyn and Miss Tandy, racked up \$149,524, its 41,786 customers representing 81% capacity for the 33 performances.

The season's opener, "Hamlet," with George Grizzard in the title part, pulled 48,881 patrons who paid \$168,596 for 45 performances. It was the weakest drawing card on the slate, chalking up only 67% of capacity.

As noted in the report, the 21-295 season ticket sales brought \$278,983 into the boxoffice. Single ticket sales totaled \$1,864, to account for \$357,505 in receipts. Additional income came from souvenir program sales, concessions and gifts.

The report observes that the Minnesota Theatre Co., responsible for the project, is a non-profit foundation. It raised the \$2,250,000 needed to finance the theatre's construction.

Other points of interest in the statement included mention of the fact that student matinees were offered at reduced prices and free tickets were provided to students unable to ante up the cost. Also, a foundation fellowship program was set up in conjunction with the Univ. of Minnesota to provide training for graduate students in the dramatic arts and all branches of theatre operations, and the Minnesota Theatre Co. was the beneficiary of a \$118,000 Ford Foundation grant.

The second season, opening next May, will have Guthrie and Douglas Campbell again doing the directing for three of the four plays and Alan Schneider imported to stage "The Glass Menagerie." Other entries will be "Henry V," "Saint Joan" and "Volpone." Campbell will direct "Saint Joan" and will appear in "Volpone."

It'll be a 22-week season, two more than the first. Of the company's stars for the first season, only George Grizzard will return.

Edinburgh to Get 'Lady,' Only Date in Scotland

Glasgow, Nov. 26. "My Fair Lady," currently breaking b.o. records at the Opera House, Manchester, is now skedded to play an extended season at the Alhambra Theatre here next summer, replacing the normal spring-summer revue "Five-Past Eight." It will be the show's only date in Scotland.

"I am postponing the 'Five-Past Eight' show of 1964 only so that Scottish audiences can have a chance to see 'My Fair Lady,'" Stewart Cruikshank, managing-director of the Howard & Wyndham chain, told VARIETY. "This is the only chance. If the show didn't come in next summer, it might be another two years before it could be seen in Scotland."

The theatre manager stressed that the "Five-Past Eight" show, again staged by Dick Hurran, will return here in 1965. Two years ago the Alhambra Theatre was given a \$90,000 face-lift to accommodate a bigger, brighter "Five-Past Eight" in a "Starlight Room" setting.

"My Fair Lady," which opened Oct. 31 at Manchester, had advance bookings worth \$510,000. It closed Oct. 19 at Drury Lane Theatre, London, after five-and-a-half years and 2,281 performances.

Nostalgia Rampant In Met Opera At Gala for Giovanni Martinelli

By ROBERT J. LANDRY

On Wednesday last, 50 years to the day, Nov. 20, 1913, of his debut at the Metropolitan Opera, Giovanni Martinelli was the hero of a "Gala" at \$11 top to raise \$25,000 for the Met association and guild. The concert, as such, was a bit on the dull. But against that everybody clearly was hurrying for the tenor who spent 33 years (36 roles, 650 performances) at the house, became an American and a familiar figure of the town. He is a handsome man still, with a magnificent white mane, and he read an amusing acceptance speech from the stage.

Martinelli joked about being more nervous at the gala than 50 years ago at his debut. "Ah, the recklessness of youth," he sighed. He also referred to once conking out on the Met stage during his long career, when indigestion smote him in the midst of "Aida." He assured his listeners that he would limit himself to his remarks, adding, "I understand that when this gala was first considered there was some alarm lest I should expect to sing."

It was the ceremonial occasion which made the evening. This came after the second intermission and before the Triumphant Scene from "Aida." On the stage grouped around a table and a microphone (yes a mike at the Met!) were an array of retired opera singers, including Eva Turner, who came over from London, though she herself never sang at the house. One by one chairman Lauder (Greenway gracefully introduced the ladies (seated) and the men, standing to the rear. There was the same sort of sentimentality as felt in a baseball park on Old Timers Day.

Licia Albanese, new at the business of being retired, came alphabetically first and was warmly hailed. There was the running surprise of recall for Rose Bampton, Anna Case, Maria Jerizta, Ruth Miller, Carmella Ponselle (but not Rosa, who sent a message from Baltimore), Bidu Sayao, John Brownlee, Alexander Sved, Thomas Chalmers, and Frederick Jagel, in late years soloist at the Christian Science Mother Church of Boston.

Martinelli was a great artist, one of the greatest. His place in operatic history is assured. But he was, and is, also clearly a diplomat of the rarest urbanity. There was a hint of this when he spoke of having known and "loved" three regiments at the Met. The insiders laughed and none more knowingly than the present ruler, Rudolf Bing, who was part of the cluster of personages on stage.

Delivery of a floral tribute, credited to Geraldine Farrar was duly announced and the thing placed in Martinelli's hands. His diplomacy rose supreme to the temptation which less noble personalities could not have resisted. The laurel looked like nothing so much as a funeral parlor wreath and the audience would have roared had Martinelli given even momentary encouragement to the association of ideas.

The ceremonies, which brought out a small bevy of news photographers, were dignified, warming and not too long. Would that the concert had been equally appealing. However, there was nothing but one solo after another, each woman in fancy gown, each man in tails. Some of the solos were fairly splendid. Notably Cornell MacNeil's opening "Pagliacci" (he alone wore costume) and Zinka Milanov's "Ave Maria" from "Otello." Giorgio Tozzi's "Bocanegra" and Robert Merrill's "Chenier."

Apparently a gala is put together on the basis of each singer making his or her own choice of song. If there is no conflict, there is no objection raised. Unhappily several chose non-pyrotechnical works, notably Rita Gorr and Caesar Sieppi. The concert lost two scheduled singers to illness, Jerome Hines and Jan Peerce. John Alexander replaced the first, the Peerce solo was omitted.

Even one duet would have been a happy thing in the monotonous parade of singles, each separated by a stage wait and all singing against what vaudeville houses of yore would have called the "Palace fancy box set."

Paris Theatre Workshop A la Actors Studio, N.Y.

Paris, Nov. 26. Gurney Campbell, an American playwright long resident here, has founded the Paris Theatre Workshop to provide Yank actors living in France a studio for technical training and practice. It is something along the lines of the Actors Studio in New York.

The group gave a first show at the American Church recently with excerpts from various plays. Professional and amateur performers presented a bill called "Moments of Truth," with scenes from "The Taming of the Shrew," "Who's Afraid of Virginia Woolf?" and bits from Brecht, Sartre, Andrejev, Beckett and Thornton Wilder.

The outfit hopes eventually to put on productions for audiences mostly from the local colony, plus interested Frenchmen. Andrejev's "He Who Gets Slapped" may be the first offering.

Opera Review

Don Carlo (Met Opera, N.Y.)

Verdi's gloomy opera with the Spanish-Inquisition background was welcomed back to the Met after a three-year absence. When it ushered in the "Bing-period" in 1950 the then new production designed by Rolf Gerard and staged by Margaret Webster was unusual. Today it now seems "traditional."

Best of this performance was George Solti's conducting and the sound of the orchestra except for some rough spots in the brass section. The singing was uneven, mostly because of some miscasting as in the part of Elizabeth (King Philip's wife) sung by Raina Kabaivanska looking regal but vocally off. Jerome Hines's Philip II and Robert Merrill as Rodrigo were vocally good but stiff. Paul Schoeffler singing the Grand Inquisitor in the one short, significant scene was in good voice but suggested none of the fanaticism the illusion requires. Rita Gorr as Eboli after a few unsure moments at the beginning gave a strong and vocally excellent performance and Richard Tucker in the title role was his brilliant self. *Goth.*

Sarah Churchill Delays Chi 'Glad Tidings' Date

Chicago, Nov. 26. "Glad Tidings," which was scheduled to open Thanksgiving Day at the Drury Lane Theatre, has been delayed a week due to the emotional upset of its star, Sarah Churchill. She was reportedly on her way to the first day's rehearsal when she told producer Carl Stohn Jr. that she was depressed by recent personal troubles and would like to cancel out of the play. The reference was apparently to the Oct. 19 suicide of her sister, Diana.

Miss Churchill went to the airport that evening, and while waiting for a plane to New York, is reported to have carried on a tirade against the airlines, interspersed with passages from plays. Airport police took her to a side room and friends picked her up and took her back to the theatre. She then agreed to do the play, but requested an additional week's rehearsal.

The Drury's current show, "Come Blow Your Horn," with Jan Murray, is being held over a week to fill in the time, and "Glad Tidings" will run only three weeks instead of the scheduled four.

Scheduled B'way Preems

Got a Girl, Music Box (12-2-63); Girl Came to Supper, B'way (12-3-63); Love & Kisses, Music Box (12-18-63); Albatross, Lyceum (12-19-63); Marathon '33, ANTA (12-22-63); Hello, Dolly, St. James (1-16-64); Dylan, Plymouth (1-18-64); After the Fall, ANTA-Wash. Sq. (1-23-64); Habimah, Little Theatre (2-3-64); What Makes Sammy, 54th St. (2-4-64); Rugantino, Hellinger (2-8-64); Foxy, Ziegfeld (2-15-64); Marco, ANTA-Wash. Sq. (2-20-64); Funny Girl, Winter Garden (2-27-64); Charlie, ANTA-Wash. Sq. (3-12-64); Royal Shakespeare, State (3-18-64); Girl to Remember, Hellinger (5-26-64); King and I, State (7-6-64); Merry Widow, State (8-17-64).

Playwright-Theatre Historian

EDWIN BRONNER

has compiled some amusing and memorable

Great Curtain Lines

another intriguing feature in the upcoming

58th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

'Mousetrap' Juggles Cast, Starts 12th London Yr.

London, Nov. 26. When "The Mousetrap" began its 12th year at the Ambassadors Theatre last night (Mon.) there were six new members of the cast of eight, including Anthony Oliver, who played the role of Sgt. Trotter in the Agatha Christie meller for a year in 1959-60. Diane Hart has become the 12th leading lady, and other newcomers are John Justin, Peter Elliott, Diana van Proosdy and Robert Huxter.

Mysie Monte continues as Mrs. Boyle, the role she has played for seven-and-a-half years (with a break of one year due to illness), and David Raven stays as Maj. Metcalf, which he has portrayed for the past six-and-a-half years. All told, including the newcomers, 74 actors have worked in "The Mousetrap" since it opened Nov. 25, 1952.

Originally written as a radio play under the title "Three Blind Mice," it was first staged in Nottingham in October, 1952, and moved into the West End nine weeks later. It has been seen by over 1,750,000 at the Ambassadors, and has been staged in 28 countries. It became the longrunning champ on its 2,239th performance April 12, 1958, topping the previous record-holder, "Chu-Chin-Chow." Since then "Salad Days" has moved into second place.

LA-NY Tryouts

Continued from page 59

such entry is "Have I Got a Girl For You," which postponed its Broadway preem at the Music Box Theatre from last night (Tues.) to next Monday evening (2), because of President Kennedy's death. The Irving Cooper comedy, produced by Richard W. Krakeur and Joseph Kipness, had closed last spring after a tryout at the Biltmore Theatre, L.A.

In the case of "Zenda," it's understood the decision to shutter followed the refusal of Freeman to permit major revision of his book for the musical. Samuel Taylor had agreed to attempt the re-writing, along lines worked out with stage Schaefer. When Freeman balked, however, Schaefer decided to withdraw from the project, on the ground that it was not good enough for Broadway presentation. Drake thereupon also quit and the production was abandoned.

'Spoon River'

Continued from page 59

for a \$14,624 operating loss, to \$23,486, for a \$6,934 operating profit. Aidman, besides doubling as director, also costars in the presentation with Betty Garrett, Robert Elston and Joyce Van Patten. In addition to the four performers, there's also onstage sing-instrumentalizing by Naomi Caryl Hirschhorn and Hal Lynch.

The combined cast salary runs around \$2,600 weekly. The author royalty is the basic Dramatists Guild arrangement of 5% of the first \$5,000 gross, 7½% of the next \$2,000 and 10% of the balance. A royalty of 1% of the gross goes to the director and a similar amount to the producer.

Of the \$11,000 toll tv income, the cast got \$1,165, the stage manager, \$350, and the author, \$900, plus \$150 in his capacity as stager. There was also \$37 miscellaneous expense.

B'way B.O. Prospects

Hotel occupancy and restaurant trade were off slightly the first part of last week, were at a standstill Friday (22) and were badly hit Monday (25). Business was due to pick up last night (Tues.), however, improve further tonight (Wed.) and have almost the traditional post-Thanksgiving boom the rest of the week. The pre-Christmas boxoffice lull, though no longer as severe as years ago, is due to start next week and worsen the following three weeks.

The following are the scheduled major conventions, expositions and trade shows in New York next week, according to the N. Y. Convention & Visitors Bureau. The figures refer, respectively, to the scheduled dates and anticipated attendance.

1-5 New York Shoe Show	8,000
2-6 Exposition of Chemical Industries	40,000
2-7 Greater New York Dental Meeting	2,000
3-5 National Assn. of Manufacturers	1,000

B'way, Off-B'way and Road Hit

Continued from page 59

Friday night, it's estimated that business for the shows on the boards would have been around \$140,000. The Monday potential would, naturally, have been less, with the estimate at under \$100,000. Considering the circumstances, though, even if performances had been played, Monday and Friday business, presumably, would have been under par.

Regular showings were sandwiched between the cancelled Friday and Monday performances with receipts substantially off for most entries. However, shows which held to sturdy business on the seven performances played during the week included "Barefoot in the Park," \$32,536; "Here's Love," \$54,405; "How to Succeed in Business Without Really Trying," \$56,519; "Jennie," \$68,443; "Luther," \$42,891 and "110 in the Shade," \$48,776.

On the road, "Hello, Dolly," in the opening round of its pre-Broadway tryout tour at the Fisher Theatre, Detroit, scratched its Friday night showing for an estimated loss of \$11,000 that evening. The Carol Channing-starrer, which opened to two sock notices for her, but not so hot for the musical (Cook, Free Press; Gebert, News), grossed \$63,397 for seven performances last week, plus a Nov. 16 preview. There were refunds at the Saturday afternoon and evening performances. The musical also cancelled Monday night's performance as, it's believed, did all shows out-of-town.

"Mary, Mary" at the Shubert Theatre, Cincinnati, grossed \$13,528 for seven performances last week, after cancelling a Friday night sellout. "Time of the Barracudas," still referred to by its producers as a Broadway prospect, closed last Saturday after three weeks at the Huntington Hartford Theatre, Los Angeles (see separate story), with the gross for its final stanza of seven performances hitting \$21,787. "Who's Afraid of Virginia Woolf?" in its second week with Theatre Guild-American Theatre Society subscription at the Biltmore Theatre, L.A., took in \$30,024 for seven performances.

"Sound of Music," which ended its road trek last Saturday at the O'Keefe Centre, Toronto, grossed \$76,354 on the week for seven performances. It was the second frame of a fortnight's engagement at the spot. The musical, which began touring in February, 1961, is figured to have netted around \$3,400,000 thus far on a \$500,000 investment.

"A Thousand Clowns," also in Toronto last week in the final stanza of a four-frame engagement at the Royal Alexandra Theatre, grossed \$21,231 for seven performances, with TG-ATS and O'Keefe Centre subscription. The Friday night performances for "Sound" and "Clowns" were cancelled. Both shows had been sold out for that night.

Besides "Sound" and "Dolly," other productions in the big money last week on the road included "How to Succeed in Business Without Really Trying" in Chicago, \$61,101 for seven performances, and "My Fair Lady," \$58,020 for a seven-performance split. In Philadelphia, the Broadway-bound "The Girl Who Came to Supper" substituted a Sunday performance for the cancelled Friday night showing and ended up with a gross of \$73,090.

"Golden Age," which closed on Broadway last Saturday night, was one of two shows which opened during the week. The other was "Once for the Asking," which preemmed and closed Wednesday night (20).

A financial breakdown of the loss

on the three closings last week is covered elsewhere in this issue. For the record, though, "Age" opened Nov. 18 to three approvals (Chapman, News; Nadel, World-Telegram; Taubman, Times) and three negative notices (Kerr, Herald Tribune; McClain, Journal-American; Watts, Post). "Asking" was accorded a unanimous thumbs-down (Chapman, News; Funke, Times; Harris, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post).

For the first time in her career, Mary Martin, currently starring at the Majestic Theatre, N.Y. in "Jennie," came out of character to make personal talks to the audience before the opening curtain at both Saturday performances. She said, "We in show business are schooled in the discipline that the show must go on. But having seen the First Lady of our land, the new President and the new First Lady showing their courage and sense of duty to carry on, we have all learned a great lesson. I cannot ask you to forget, but perhaps we can help each other for the next few hours."

For many actors, particularly those in comic roles, the Saturday performances were a rough ordeal and audiences were generally regarded as subdued. "Have I Got a Girl for You," the only opening scheduled for Broadway this week, postponed its preem at the Music Box Theatre from last night (Tues.) to next Monday night (2). Off-Broadway, the Phoenix Theatre pushed back its opening of "Next Time I'll Sing To You" from last Monday night to tonight (Wed.).

The League of N.Y. Theatres, the organization of Broadway producers and the theatre owners, announced that tickets for cancelled performances may be exchanged for later showings.

U.S.-Spanish Legit

Continued from page 59

travel to Barcelona for an expected extended run there at the Teatro Calderon. Marton-Kramer also report that the play will hit the hinterland with a road company headed by Lili Murati.

They also brought over "Kiss Me, Kate," now being prepared by Jose Tamayo for a pre-Christmas premiere at the Teatro Alcazar, with a cast headed by Spanish screen star Marija Diaz and including Juan Barbera, Alberto Lorca, Mari Carmen Andres and Venancio Muro. The final Marton-Kramer project for Spain is "A Funny Thing Happened on the Way to the Forum," also to be staged by Tamayo in his Teatro de Belles Artes for an Easter Sunday preem. Tamayo has signed Juanjo Menendez for the Zero Mostel role.

The agency duo ran afoul of the censor when "La Carraca" was banned after legit producer Jose Osuna had lined up Vicente Parra and Emilia Gade to star in the Claudia de la Torre adaptation of the original "Rattle of a Simple Man." Censors claimed the principal prostie role was far too simpatico. However, the producer is appealing the decision.

Jean Ruaud's New Berth

Paris, Nov. 26. Jean Ruaud, p.a. for Jean-Louis Barrault's company, is moving over to the Theatre Nationale Populaire, where he will assume post of general manager. He replaces died recently.

Replacement chez Barrault unassigned as yet. Lucien Fresnac, TNP's g.m., who

Inside Stuff—Legit

Verdi's 150th anniversary (Oct. 10, 1963) and the 100th anniversary of Richard Strauss (April 11, 1964) are two dates which the West German opera stages are marking with several significant performances. 13 Verdi operas will be given in West German opera houses and 12 by Richard Strauss. The most played work will be Verdi's "Rigoletto," to be given by 19 theatres. 10 new productions of "Nabucco" are set as well as four of "Simone Boccanegra." "Rosenkavalier" will be Richard Strauss' most played opera, given in 12 houses while his "Salome" will have been performed by 10 and "Elektra" by nine opera stages when the season closes in the summer of 1964. There will also be nine new productions of "Ariadne," seven of "Arabella," "Capriccio" and "Frau ohne Schatten."

Martyn Green, long identified with Gilbert & Sullivan repertory and an alumnus of the D'Oyley Carte troupe in Britain, will sing the antic birdman role in the Mozart grand opera, "Magic Flute," next Jan. 29. Sarah Caldwell who heads the Boston Opera Group which presents performances at the Donnelly Memorial is mounting a new English-language version. It's one of five works in the 1964 repertory of the Group along with Alban Berg's 12-tone "Lulu," Bellini's "I Puritani," Puccini's "Butterfly" and Donizetti's "L'Elisir d'Amore."

A reader in a letter to VARIETY, notes that "Barefoot in the Park" was listed as a sellout in a recent issue, although the gross was \$37,494 on a potential capacity of \$38,692. The gross was reported with parties and the reader apparently overlooked a standing explanatory note stating, "Grosses normally have been reduced by commissions where theatre parties are mentioned."

Off-Broadway Reviews

The Ginger Man

Ivor David Baldwin & Leo Garen, in association with the Establishment Theatre Co. & Hitchcock-Baldwin Productions, presentation of a comedy-drama in two acts by J. P. Donleavy, based on his own novel. Staged by Leo Garen; sets and costumes, Ed Wittstein; lighting, Jules Fisher; music and songs by John Duffy; lyrics, J. P. Donleavy; production stage manager, Eli Ask; chorus director, Clifford Clark. Stars Patrick O'Neal. Opened Nov. 21, '63, at the Orpheum Theatre, N.Y.; \$4.35 top weeknights, \$4.95 weekends.

Cast: Patrick O'Neal, Margaret Phillips, Marian Seldes, Stefan Gierasch.

J. P. Donleavy's dramatization of his novel, "The Ginger Man," is an uneven work, and it never satisfactorily explains what makes its hero tick. But the play contains several delightful scenes, and its cast and production are first-rate.

The leading character, played by Patrick O'Neal, is an ingratiating illegitimate who takes what he can get from people and offers little in return. An American ostensibly studying law in Dublin, he's incapable of self-discipline, and spends most of his time making his wife miserable, running away from creditors, and getting drunk.

The role offers O'Neal an opportunity to clown and cavort, and repeatedly to fast-talk the other characters into giving him what he wants. He does all these engagingly, and makes the irreverent, immoral hero fascinating. It's the fault of the script, not of O'Neal, that the character remains something of an enigma and of little concern to the audience.

As an Irish spinster who is seduced by O'Neal, Marian Seldes is a joy. She doesn't come on until the second act, but then brings new life to the play. Amusingly nervous and gawky at first, she gains warmth and believability as her passion overcomes her piety. It's an expert performance.

As the wife who finally leaves her husband and returns to her family in England, Margaret Phillips has less opportunity, but does what she can. Stefan Gierasch has amusing scenes as a grubby Irish-American who yearns for sexual experiences. The role grows tedious, however.

Director Leo Garen might have paced the first act more speedily, but the staging is generally commendable. The lighting, by Jules Fisher, is effective, and Ed Wittstein has designed two excellent sets, one a squalid house in a poor district of Dublin, the other an elegant home in a fashionable area.

The between-scenes music by John Duffy is appropriate, but Donleavy's lyrics are inaudibly sung. "The Ginger Man" is an interesting, if not thoroughly successful play, and the performances of Patrick O'Neal and Marian Seldes make it worth seeing.

Kenn.

The Maids

Aldana Theatre presentation of a drama in one act by Jean Genet, translated by Bernard Frechtman. Staged by Aldo Bruzichelli; sets, Don Manfredi; sound by Earle Brown and James Tenney. Opened Nov. 14, '63 at One Sheridan Square, N.Y.C.; \$4.50 top weeknights; \$4.90 weekends.

Cast: Kathleen Widdoes, Lee Grant, Eunice Anderson.

Devotees of Jean Genet may find deep meaning in "The Maids," but most theatregoers are likely to be thoroughly bored by this

abstruse one-act. It lasts only about an hour and a half, but as staged by the Aldana Theatre group, it seems like four hours of repetitious, unilluminating verbiage.

The titular characters, played intensely by Lee Grant and Kathleen Widdoes, are sisters who loathe the woman for whom they work. For the first three quarters of an hour, they discuss their plans to murder her, refer to anonymous letters they have sent to the police condemning her lover for some unknown crime, and don her clothes to act out real and imaginary confrontations.

When the lady, played by Eunice Anderson, finally enters, she proves to be extremely selfish but not very villainous. She avoids drinking poisoned tea and soon departs. Then the maids continue to discuss their despair endlessly and hysterically. The play ends with one of the girls evidently drinking the poisoned tea.

Genet has referred to the play as an "allegory" and the maids as "monsters." Its "first purpose" was "to disgust me with myself, by indicating and refusing to indicate what I was." To the uninitiated, however, it is simply pretentious and dull. To the credit of the Misses Grant, Widdoes and Anderson, it should be noted that they seem to know what the play is all about.

Kenn.

Journey to the Day

Gene Persson, in association with Fred Coe, presentation of a play by Roger O. Hirson, produced by Gene Persson and Nicholas Hyams; associate producer, Julian Cohen. Staged by Fred Coe; sets and lighting, Charles Evans. Stars Shirley Knight, Jack Hollander, Flora Campbell, Paul Sand. Opened Nov. 11, '63, at the Theatre de Lys, N.Y.C.; \$4.50 top weeknights, \$4.95 weekends.

Cast: Shirley Knight, Jack Hollander, Flora Campbell, Paul Sand, Michael Baselon, Rose Gregorio, Robert Pastene, Peter deVise, Harold Herbstman.

Although there are many engrossing moments in "Journey to the Day," Roger O. Hirson's play about mental patients in group therapy is unsatisfying. Its focal character, a disturbed girl played by Shirley Knight, is vaguely written, and as a result the crucial last scene is ineffective.

The other five patients in the group are believable and interesting. Flora Campbell is warm and true as a woman who progresses from withdrawn surliness to self-control, and Paul Sand gives a vital, amusing performance as a confused young actor. Jack Hollander is properly loud and heavy-footed as a boorish bigamist, and Peter deVise is fine as a boy abandoned by his mother. Rose Gregorio makes the most of her role as a silent patient, and Michael Baselon is quietly effective as the psychiatrist in charge.

Hirson's script has humor, change of pace, and an aura of authenticity, and Fred Coe's staging is imaginative. But the character played rather pallidly by Miss Knight is unconvincing, and the final scene, in which the psychiatrist kisses her to force her to release her pent-up emotions, is implausible and murky. It ends the play on a hollow note.

"Journey to the Day," first a

Playwright-Critic

GEORGE OPPENHEIMER

has an amusing playlet of the Theatre of the Absurd in a bright piece

Genet Kissed Me

another Editorial Feature in the upcoming 58th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

television drama and later tried out in Westport, is a laudable effort that doesn't quite come off.

Kenn.

Telemachus Clay

Play-Pix Productions (Leonard Davis, Robert A. Goldston & Nancy W. Green, presentation of a dramatic reading in two parts, by Lewis John Carlino. Staged by Cyril Simon; lighting, Jules Fisher. Opened Nov. 15, '63, at the Writers Stage Theatre, N.Y.C.; \$3.90 top weeknights, \$4.90 weekends.

Cast: John Tracy, Clayton Corbin, Carolan Daniels, George Coe, Scottie MacGregor, Jordan Charney, Bonnie Bartlett, Gerald McGonagill, Nancy Bartlett, Lew Horn, Mitchell Jason.

Lewis John Carlino bills his "Telemachus Clay" as a "collage for voices." That's as good a name as any for this unusual dramatic reading, in which 11 actors sit on stools on a darkened stage and, playing several roles each, vocally enact the story of a young man's search for his identity.

The inventiveness of director Cyril Simon, the imaginative lighting by Jules Fisher, and the skill of a good cast, headed by John Tracy, Clayton Corbin and talented Carolan Daniels keep the evening from being static. But despite the efforts of all concerned, the production cannot surmount a banal and pretentious script.

The hero, suggested by the mystical son of Odysseus and Penelope, is an illegitimate child who grows up in a small, folksy town that might have been created by Thornton Wilder in a bad mood. Leaving behind a pregnant girl friend, he goes to Hollywood to sell a script about the end of the world.

Instead, he is seduced by both a man and a woman, and after other adventures with the movie and beatnik crowds, leaves to continue his wanderings. His message to his newborn son is that he too should search for his father, and in so doing will find himself.

Much of the language, particularly in the narrative portions, is florid to the point of meaninglessness, and some of the lines are in bad taste. Never does the trite tale seem worthy of the treatment. Interesting in format, "Telemachus Clay" is nevertheless much ado about very little.

Kenn.

Touring Shows

(Figures cover Nov. 25-Dec. 7)

Beyond the Fringe (2d Co.)—Studebaker, Chi. (Nov. 25-30); Forrest, Philly (Dec. 2-7).

Black Nativity—Royal Alexandra, Toronto (Nov. 25-30); Civic, Chicago (Dec. 2-7).

Camelot—Nixon, Pitt. (Nov. 25-30); Opera House, Chi. (Dec. 2-7).

Camelot (bus-truck)—Split-week (Nov. 25-Dec. 7).

Girl Who Came to Supper (tryout)—Shubert, Philly (Nov. 25-30, moves to N.Y.); Telford, Philly (tryout)—Fisher, Det. (Nov. 25-Dec. 7).

How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi. (Nov. 25-Dec. 7).

How to Succeed in Business Without Really Trying (2d Co.)—Municipal, Atlanta (Nov. 25-29); Tivoli, Chattanooga (Nov. 29-30); Dade County Auditorium, Miami (Dec. 2-7).

Love and Kisses (tryout)—Wilbur, Boston (Nov. 25-30); Walnut, Philly (Dec. 2-7).

Man for All Seasons—Shubert, Cincy (Nov. 25-30); Hanna, Cleve. (Dec. 2-7).

Man for All Seasons (bus-truck)—Split-week (Nov. 25-Dec. 7).

Mary, Mary (bus-truck)—Clowes, Indianapolis (Nov. 25-26); Brown, L'ville (Nov. 26-30); split-week (Dec. 2-7).

My Fair Lady (bus-truck)—O'Keefe, Toronto (Nov. 25-Dec. 7).

National Repertory Theatre—National, Wash. (Nov. 25-Dec. 7).

Never Too Late (2d Co.)—Blackstone, Chi. (Nov. 25-Dec. 7).

No Strings—Curran, S.F. (Nov. 25-Dec. 7).

Nobody Loves an Albatross (tryout)—Shubert, N.H. (Nov. 27-30); Wilbur, Boston (Dec. 2-7).

Pajama Tops — Auditorium, Denver (Nov. 25-Dec. 7).

Seidman and Son—American, St. L. (Nov. 25-30); Studebaker, Chi. (Dec. 2-7).

Stop the World—I Want to Get Off (2d Co.)—Shubert, Boston (Nov. 25-30); Capitol, Montreal (Dec. 2-7).

Thousand Clowns—Century, Buffalo (Nov. 25-27); Auditorium, Rochester (Nov. 28-30); Nixon, Pitt. (Dec. 2-7).

Thousand Clowns (bus-truck)—Split-week (Nov. 25-Dec. 7).

Who's Afraid of Virginia Woolf? (2d Co.)—Biltmore, L.A. (Nov. 25-Dec. 7).

Ex-Champ Jake La Motta Battles Thespic Muse in Dramatic 'Evening'

By LEONARD LEVINSON

Import Czech 'Hoffman' For Limited B'way Run

The Laterna Magika production of Offenbach's "Tales of Hoffman" will be imported from Czechoslovakia later this season by Richard Fleischer for a limited Broadway engagement and then a short U.S. tour. The presentation, which combines live performances with film sequences, has been presented in Leningrad and Moscow and is now in its second semester in Prague.

A company of 42 and 30 tons of equipment will be brought over by plane for the Main Stem outing which is slated to get underway late in February. Fleischer, a film director, is currently preparing "Nightrunners of Bengal" for Samuel Bronston Productions. Harry Bernsen Jr. will be associated with him in bringing the Czech presentation to the U.S.

Vaclav Kaslik and Jan Pokorny, artistic director and technical director, respectively, of the Prague National Theatre, arrived in New York last week to scout a suitable Broadway berth for the offering.

Non-Pro Arts Theatre Started in Melbourne

Melbourne, Nov. 26.

A non-professional theatre with art gallery attached has just been opened in the heart of Melbourne's theatre district. Called the Arts Theatre and seating 150, it is the baby of Joy Mudge, who originally founded and directed a theatre with same name in the Melbourne suburb of Richmond. Because of the distance from town, she was forced to shutter the spot last year, however, despite notable productions.

Mrs. Mudge aims to produce plays of artistic and literary merit but not commercially suitable for large theatres. She also hopes to encourage Aussie playwrights, intending to stage one native work in every six. Ultimately, it's intended that the Arts Theatre will support a fully professional repertory company.

The opening production, which has been well received, is Frank D. Gilroy's "Who'll Save the Plowboy," for a four-week run. It will be followed by John Patrick's "The Curious Savage."

DANES JOIN WINNIPEG

For Dec. 26-27 Ballet Performances Only

Winnipeg, Nov. 26.

Danish dancers Kirsten Simone and Henning Kronstam have been signed by the Royal Winnipeg Ballet to guest with the company Dec. 26 and 27. This is the third occasion in four seasons on which the company has imported European dancers. In previous years the soloists were members of Russian ballet companies.

Winnipeggers are currently on a tour of eastern Canada, with dates set in Sault Ste. Marie, Sarnia, Hamilton, Kingston, Ottawa and Montreal. Tour winds up in Toronto the first week in December, where the 22-member troupe is scheduled to videotape two of its works—Agnes DeMille's "Bitter Weir" and Balanchine's "Pas de Dix"—for the Canadian Broadcasting Corp.

Company has tours of western Canada and Jamaica planned for 1964, with the possibility of some important eastern United States dates being added to the schedule.

Bits of London

London, Nov. 26.

The Stage Golfing Society celebrated its Diamond Jubilee at a Savoy dinner Nov. 17, with producer Peter Saunders in the chair. The Baker twins, Jennifer and Susan, are back from Broadway after appearing in "Stop the World—I Want to Get Off."

Eric Porter has taken over the role of Pope Pius XII in "The Representative," at the Aldwych Theatre.

Raimund Herinx will be Master of the 12th Night Revels at Sadler's Wells, Jan. 3.

It was an out-of-the-ordinary promotion to bill a program of showcase scenes featuring the former World's middleweight champion as "An Evening With Jake LaMotta," but anyone expecting another cracked-voice Foster Jenkins concert would have been disappointed.

Before a rooting section of fans and friends, LaMotta demonstrated that he can move about a stage, repeat lines with good timing but not inflection above stock-company delivery, and display a pleasantly truculent personality. But then, no one anticipated that the perform-

Cast and Credits

Peter Petrella & Philip Nolan presentation of program of dramatic excerpts, with narration, continuity and staging by Philip Nolan. Stars Jake LaMotta; cast also includes Philip Nolan, Margaret Radigan, Peter Petrella, Lynn Dahli, Marjorie Stapp, Nan Wilson. Single performance Nov. 15 '63, at the Barbizon Theatre, N.Y.; admission by invitation.

ances that would make Sir Laurence give himself a center inciser manicure.

Scenes tailored to the ex-biffer's abilities and limitations were shrewdly selected. They were from "Born Yesterday," "Come Back, Little Sheba," "On the Waterfront," "Twenty-Seven Wagons Full of Cotton," "Streetcar Named Desire," "Requiem for a Heavyweight," "Rose Tattoo," "Marty," and "Of Mice and Men."

Members of the supporting cast never overmatched the main-event headliner, and in one or two instances were left trailing. Playing the Brando ex-pug part in "Waterfront," LaMotta achieved a validity and sincerity which could be utilized by some playwright in creating a role where the ex-middleweight might score seriously. But at the moment he needs more training and experience, to get polish and subtlety.

The between scenes narration of Philip Nolan was mighty hard to swallow. Added to his pretentious delivery was condescension toward his audience and snide, perhaps purposely ungrammatical references to Shakespeare. LaMotta's friends were tolerant—a Broadway audience would have hissed Nolan off his podium.

Leve.

Footnote to 'Woolf'

Leonard Schach, producer-manager of the Capetown company bearing his name, when he was at the Waldorf-Astoria, New York, wrote as follows:

Editor, VARIETY:

As a theatrical visitor to your country, and as national chairman of the South Africa Assn. of Theatrical Managements, I was delighted to read your fair and accurate comments on this "banning" (Edward Albee's "Virginia Woolf"). At a time when many hysterical and incorrect interpretations are almost daily placed on events here, it was a healthy change to see the true facts so clearly and cleanly presented.

As I was away from South Africa at the time in question, this letter naturally is a personal one written without any knowledge of and authority from my association—and I am willing at the same time to tell them, post haste, by air, how accurately they have been recorded. Leonard Schach.

Legit Signings

BROADWAY

Conversations in the Dark: Jack Warden, Sandra Church, Jon Cypher, Barbara Barrie.

Dylan: Joyce DeHart.

Fair Game for Lovers: Maggie Hayes.

High Spirits: Lawrence Keith.

Marathon '33: Brooks Morton.

What Makes Sammy Run?: George Coe, Mace Barrett.

OFF-BROADWAY

Ballad for Bimshire: Ella Thompson.

Burning: Jonathan Frid, William Deprato, Michael McGuire, Arland Schubert, Jean LeBouvier.

Crime and Crime: Alan Bergman, Olympia Dukakis, Louis Zorich, John Braden, Monica Lovett, Donald Marye, Ann Hennessey.

Pinker Plays: Michael Lombard.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Abraham Cochrane" (D). Producers, Walter Fried & Helen Jacobson (119 W. 57th St., N.Y.). Available parts: femme, young parlor maid; male, middle-aged, femme, late 20s-early 30s, attractive. Mail photos and resumes c/o above address. Do not phone or visit.

"Baker Street" (M). Producer, Alexander H. Cohen (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme lead, 26-36, glamorous, intelligent, soprano, must sing well; male, middle-aged, Dr. Watson; male, villain, Professor Moriarty; male, 26-36, handsome, light baritone or tenor; boys, 8-17, sing and dance, be able to do cockney accent. Mail photos and resumes c/o above address.

"Easy Does It" (C). Producers, Laurence Feldman & Jack Rollins (c/o Laurence Henry Company, 1545 Broadway, N.Y.). Available parts: femme lead, 30, attractive, flippant sense of humor; male, 30, zany, uninhibited writer; male, 35, alcoholic artist; male, 23, bright college grad; femme, 20, pretty, bright; femme, 25-30, office busy-body, comic; male, 28, pompous, efficient P.R. man; male, 55, blustering boss; male, 35, authoritative but nice army officer; male, type, no sense of humor; femmes, 40-60, comedy members of women's breakfast club. Mail photos and resumes to Michael Parver (c/o above address). Do not phone or visit.

"Funny Girl" (M). Producers, Ray Stark & David Merrick (1650 Broadway, N.Y.). Available parts: Male, Ziegfeld; male 50ish, businessman type, must sing. Mail photos and resumes to Lawrence Kasha c/o above address.

"What Makes Sammy Run" (MC) Producer, Joseph Cates (1,000 Park Ave., N.Y.). Available parts: male, attractive character lead, 30-40; femme, 25-30, chic, stunning, must sing; male, 25-35, shy, intelligent; male, 50ish, baritone; femme, 25-35, must dance well, latin type; male, young, smart, tough stooge; male, middle-aged shy, retiring, dignified; male, 50ish, head of bank; male, 22-28, earnest, respectable; male, leading man type must dance. Mail photos and resumes to George Thorn (119 W. 57th St., N.Y.).

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.). Auditions next Mon. (2) for Equity singers: men at 10 a.m. and femmes at 2 p.m. Equity dancers Tues. (3): femmes at 10 a.m. and men at 2 p.m. Open call singers Dec. 4: men at 10 a.m. and femmes at 11:30 a.m. Open call dancers Dec. 4: femmes at 2 p.m. and men at 4 p.m.—all at the Lyceum Theatre (149 W. 45th St., N.Y.).

OFF-BROADWAY

"Circle of Sparrows" (D). Producers, Parard Productions (24 W. 76th St., N.Y.). Available parts: Equity only. Boys, 12-16; femme, 15, attractive; male, early 30s, social worker, femme, late 20s, attractive, character male, 35-43; male, early 50s, Ed Begley type; male, early 50s, legit German accent; male, mid-20s, brotherly, energetic. Mail photos and resumes c/o above address. Do not phone or visit.

"Cyran de Bergerac" (CD). Producer, Equity Liberty Theatre (226 W. 47th St., N.Y.). All roles open. Sign up for readings on the ninth floor c/o above address.

"Je" (M). Producer, Victoria Crandall (162 W. 54th St., N.Y.). Available parts: lead male, 20s,

singer-dancer; male, 25-30, lyric baritone, tutor type; femme, 20s, beautiful, dark-haired, lyric soprano; mezzo, 35-40, lovely; character man, 40-45; character woman, 40-50. Auditions Dec. 9 for Equity singers: femme at 1 p.m. and men at 3 p.m. at the Variety Arts Studio (225 W. 46th St., N.Y.).

"Lady be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlers, (161 W. 54th St., N.Y.). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; femme, must sing and dance; femme, 20's, sing and dance; femme dancer-singer, chorus girls and boys, 20's. Mail resume and photos to Jack Levin c/o above address. Do not write or visit.

"Ride the Cockhorse" (C). Producer, Frank Roma Productions (105 W. 55th St., N.Y., c/o Singer Associates). Available parts: all characters are Irish-American, male, 60, short, stocky; male, 40s, huge, strong, aggressive; femme, 50s, small, wily, determined; male, mid-40s, thin, haggard, bright; male, early 20s, male, 40s, thin, must be Irish tenor; male, late 30s, outgoing, vital, "peacemaker" type; male, 40s, "sits on his brains"; male, 30s, ex-fighter, not-too-bright; male, 40s, beer belly, wheezy robust laugh; male, late 40s, small, comic; male, middle-aged, handsome; boy, nine years old, tough, rough kid. Mail photos and resumes c/o above address. Do not phone or visit.

"You the People" (MC). Producers, S.S.A. Productions (c/o Harvey Flaxman, 498 West End Ave., N.Y.). Available parts: femme, 30, Nancy Walker type; male, early 30s, Buddy Hackett type; femme, early 20s, soprano; male, middle 50s, successful businessman; male, about 45, contralto or Mezzo; male, early 20s; and femme, Oriental and Negro types, with comic ability. Mail photos and resumes to Harvey Flaxman, c/o above address. Do not phone or visit.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for fall and winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

"The Wall" (D). Arena Stage, Washington, D.C., Producer, Zelda Fichandler (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available part: male lead, 30s, rugged. Mail photo and resume to Casting Consultants c/o above address.

TOURING

Theatre In Education. Executive producer, Lyn Ely (527 Lexington Ave., N.Y.). Available parts: male, 30-35, to play Henry V and double as Petruchio; male, 25-30, to play Hamlet; femme, to play Ophelia and double as the French Princess in Henry V. Must have authentic French accent; femme, to play Katherine in "Taming of the Shrew." Classical acting experience a must. Send photos and resumes to Theatre In Education, Room 303, c/o above address.

Television

"Adventures in English" (educational series). Available part: male, 25-35, Latin American appearance, handsome, good speech, no accent, for continuing role in this series. Mail photo and resumes to Gordon Kelly, c/o USIA-TV (1776 Pennsylvania Ave., N.W., Washington 25, D.C.).

"Camera Three" (educational-dramatic series). Producer, CBS

(524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Films

"Sentence of Life" (D). Producer-Director Boris Berest (c/o Creative Motion Picture Corp., 550 Fifth Avenue, N.Y.). Available parts: femme, 17-21, sexy, sensitive, vital; male, 25-35, handsome, character male, 35-45. Mail photos and resumes c/o above address. Do not phone or visit.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Googie Withers to Tour Aussie in Bard Readings

Melbourne, Nov. 26. Googie Withers is to tour Australia in readings from Shakespeare which J. C. Williamson Theatres Ltd. has commissioned noted London critic and theatre writer Alan Dent to compile. The British actress, now resident in Australia, revealed the plan to VARIETY within a few hours of return here, following her appearance opposite Alec Guinness in the Ionesco play "Exit the King" at the Edinburgh Festival and London's Royal Court Theatre.

The Shakespearean program is likely to be entitled "Shakespeare and Womanhood." Miss Withers intends leaving Australia about every two years to appear in New York or London productions. She also intimated that if the Shakespeare recital goes well in Australia she might take it to Hong Kong, Tokyo and other such places not too far distant from Aussie shores.

Coast Equity Group On Minority Casting

Hollywood, Nov. 26. The local branch of Actors Equity has formed an Ethnic Minorities Committee, with Pauline Myers and Philip Gary Jones as co-chairmen. The committee was established, Miss Myers said, "to foster greater integrated casting in local community theatre." It's major immediate activity will be to "categorize" performers in the Equity files as to their ethnic origin.

It'll be the first such listing compiled here by the union, aimed at correcting a situation whereby "many non-caucasian actors are called for incorrect roles or don't even try to get roles in productions because they feel they are not wanted." The committee will also serve as a board to answer complaints that occasionally arise with regard to specific minority situations.

All Equity members here are being asked to designate, upon their own volition, their ethnic origin for the committee.

De Mille's Dance Book

"The Book of the Dance" by Agnes de Mille (Golden Press; \$14.95) is obviously issued with holiday-giving in mind, and is worthy, offering to any terp fan, also serving as quick compendium to the art. Handsomely produced in large format with 400 black and white and color illustrations, the book is done in three sections covering Ritual and Social Dance, Theatre and Ballet and Choreography.

It uses many pictures from extensive private collection of dance historian Lillian Moore MacLay, and includes several photos taken by Carl Van Vechten. There are also dozens of thumbnail bios of important figures in the terp world.

Legit Bits

Richard Waring goes into the Goodman Theatre (Chi) production of Chekhov's "Three Sisters," opening next Friday (29). He is substituting for Douglas Watson, who was released from the commitment to accept a Broadway role. The production is being staged by Eugenie Leontovich.

Elizabeth Karr has been appointed New York representative for the Alley Theatre, Houston.

Stephen Aaron is directing the off-Broadway production of "The Burning."

The off-Broadway production of "Crime and Crime" which Tom Brennan is directing, will have sets by Frank Wingate, costumes by Henry Heyman and lighting by Kenneth Kothe.

Charles Rappaport, will serve as associate producer of "Fair Game for Lovers," for which Ralph Alswang will design the sets, lighting and costumes. The presentation, which Herbert Swope Jr. is producing in association with Zev Bufman and Stan Seiden, will be directed by Paul Shyre for a New York opening Feb. 10, following two weeks at the Coconut Grove Playhouse, Florida, starting Jan. 14, and a week at the Royal Poinciana Playhouse, Palm Beach, beginning Feb. 10.

"Battle Dream," by Herbert Boland, will be tried out at the Arena Stage, Washington. The play, directed by George L. Sherman, is scheduled to run through Dec. 22. Anthony Zerbe, Tom Toner, George Ebeling, Harry Bergman, Rene Auberjonois, Tom Brannum, Jonathan Farwell, Kenneth Frankel and Robert Prosky comprise the cast.

Broadway batoner Frank Allers will make his Metropolitan Opera debut next Saturday afternoon (30) as conductor of "Fledermaus."

A London production of "She Loves Me" is earmarked for next March by the Broadway management in partnership with West End producers Richard Pilbrow and Tony Walton.

Special music for "Dylan" is being composed by Laurence Rosenthal. Respective scenery and costumes for the presentation are being designed by Oliver Smith and Ruth Morley, respectively.

"The Worlds of Shakespeare," which opens next Wednesday (4) at the Carnegie Recital Hall, N.Y., has been touring New York colleges since Nov. 14 under the auspices of the N.Y. Arts Council.

Lawrence Humphries has been appointed head of the publicity-promotion department for the Jacob's Pillow Dance Festival, Lee, Mass. He succeeds Mark L. Shapiro.

David Amram is composing incidental music for "The Passion of Josef D."

Mouzon Law, assistant professor of drama at the Univ. of Texas since 1949, has been named chairman of the Division of Theatre Arts at the Boston Univ. School of Fine and Applied Arts. He succeeds Prof. Harold Ehrensperger, who retired as theatre division chairman but continues as professor of religious drama in theology department.

A Broadway production of "Not in Her Stars," by George Baxt, with Martin Gabel directing, is planned by Bret Adams, who's been active in the past as a talent agent.

Literary agent Claire Leonard is writing a novel, "Come Success" with playwright Abe Hill, one of her clients, as consultant-collaborator.

Edward Parone, formerly a play agent with the William Morris Office, where he represented Edward Albee, has been appointed managing director of the new Playwrights Unit Workshop of Theatre 1964, the producing organization in which Albee is partnered with Richard Barr and Clinton Wilder. The workshop will be headquartered at the Village South Theatre, N.Y., which Theatre 1964 has leased for one year. Bill Penn has also been set as coordinator of the workshop's musical and revue division.

Pressagent Eddie Jaffe may enter the off-Broadway managerial ranks as sponsor of a revue based on "The Hippiary," the book written by Elliot Horne.

Patrick Dennis is collaborating on the writing of "Good, Good Friends," originally scripted by the late Charles Scheuer and Warren Enters, with music and lyrics

by Murray Grand. It's scheduled for Broadway production early next year by Robert Frier and Lawrence Carr with John Hermann. Nancy Walker will be director, Oona White choreographer and Robert Randolph set designer.

Alan Arkin, who's costarring on Broadway in "Enter Laughing" at the Henry Miller's Theatre, will have a one-man showing of his photographs in the theatre's lounge from next Tuesday (3) to Jan. 4.

Legit Incorporations

Albany, Nov. 26. Talent Sound Studios Corp. authorized to conduct a recording and reproduction of soundbusiness, with offices in New York. Morton Berger filing attorney.

Non-Professional Children's Performing Arts Guild Inc., formed as a non-profit membership group, with offices in N.Y. Roe & Wehringer filing attorneys.

Stereo Theatre Inc. chartered to conduct an entertainment business in N.Y. Malvin L. Hirsch was filing attorney.

The Theatre Arm Players Ltd. authorized to produce and present theatricals, with office in New York. Yorkston W. Crist was filing attorney.

International Play Group Inc. chartered as a non-profit membership corporation, with offices in New York. Cravath, Swaine & Moore filing attorneys.

Acting Training Center Inc. authorized to conduct a dramatic arts business in N.Y. Golenbock & Barell were filing attorneys.

Cavallaro Musical Comedy Workshops Inc. authorized to conduct business in N.Y. Golkin & Karabatos filing attorneys.

Chip Stage Lighting Corp. authorized to conduct an electric & electronic systems business in New York. Maxwell T. Cohen was filing attorney.

Barbara Griner Productions Inc. formed to conduct theatrical business in N.Y. Howard Gotthelf recording attorney.

Teen World Productions, formed to conduct a producing, television and stage play business in N.Y. Egon Dumlér filing attorney.

Theatours Ticket Agency Corp. changed its name to Theatrical Ticket Agency Inc. Office is in New York. Winer, Neuburger & Sive filing attorneys.

The Producers League Inc. authorized to conduct a business in producing theatrical and moving pictures entertainment, with New York offices. Capital stock consists of \$20,000, at 10c par value per share. Bennett Frankel filing attorney for Broadway producer Alexander H. Cohen.

N.Y. Productions Inc. has been reserved as a corporate name, in an application filed by N.Y., by attorneys O'Brien, Driscoll & Raftery.

Apolachicola Shows Inc. chartered to produce and package theatrical attractions in New York. Kenneth Katz filing attorney.

The Children's Theatre Wing Inc. authorized to conduct entertainment business in New York. Warner, Lederer & Mandell filing attorneys.

National Regional Ballet Assn., Inc. chartered under non-profit, membership corporations law, with offices in New York. Feldman & Barrett filing attorneys.

Off-Broadway Shows

(Figures denote opening dates)
Baldad Bimshire, Mayfair (10-15-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Burn Me to Ashes Jan Hus (11-19-63).
Chase Bank, Theatre East (11-26-63).
Corruption, Cherry Lane (10-8-63).
Desire Under Elms, Circle (1-8-63).
Fantastics, Sullivan St. (5-3-60).
Ginger Man, Orpheum (11-21-63).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Journey to Day, de Lys (11-11-63).
Maid, 1 Sher. Sq. (11-14-63).
Pinter, Plays, Pocket (11-26-62).
Riverwind, Actors Playhouse (12-12-62).
Six Characters, Martinique (3-9-63).
Streets of N. Y., Maidman (10-29-63).
Telemachus Clay, Writers (11-15-63).
Theatre of Perez, Gate (11-5-63).
Walk in Darkness, News (10-28-63).

CLOSED

Thistle in Bed, Gramercy (11-27-63); closed last Thursday (21) after three performances.

SCHEDULED OPENINGS

Next: Ili Sing, Phoenix (11-27-63).
Burning, York (12-3-63).
Shakespeare, Carnegie Hall (12-4-63).
Crime and Crime, Cricket (12-11-63).
Trumpets of Lord, Astor Pl. (12-17-63).
Mother Courage, de Lys (1-15-64).

LBJ To Carry on Cultural Program

Continued from page 1

community but it's a safe prediction that the new Chief and his wife will continue the gestures to talent so signally initiated by their predecessors.

Once the period of grief abates, the new First Lady, named Claudia at birth but called by her nickname of Lady Bird since she was a baby, can be expected to continue the tasteful selection of talent for programs following White House dinners.

Jacqueline Kennedy had made show business history and attracted the attention of the world with precedent shattering White House productions. She and the President had lured Pablo Casals out of self-imposed exile to play. She presented selections from Shakespeare and portions of great ballet in the mansion for the first time in history.

As wife of the Vice President, Mrs. Johnson frequently invited show business people to perform at her parties. Carol Channing, Sally Ann Howes and Carol Lawrence have been among those who have entertained in the Johnson home within the last 12 months. Opera coloratura Joan Sutherland, among others, has been a guest there.

A Pro Broadcaster

One unique "first" involving the new First Family is that Mrs. Johnson is the first President's wife who has ever been a professional broadcaster. With part of her inheritance from her mother, she bought an Austin, Tex., radio station, KTBC, in 1943. It was losing money. She spent five months working night and day to put it into the black, and it has stayed there ever since. She is in daily contact with her business by long distance phone and with balance sheets rushed to her by air mail-special delivery.

When FCC completed the table of assignments for tv channels and gave one to Austin, Mrs. Johnson's company, in which the President has never held a share of stock or has been otherwise involved, applied for it. There was no other applicant. Mrs. Johnson was given it on a non-contested basis. It, too, lost money in the early days which was a common experience in the business then, but she masterminded it into the black faster than a lot of other tv execs in a market of that size in those days. Subsequently, her company owned a Texas Rio Grande Valley (Mission, Tex.) tv station which was sold and the company bought a minority interest (which it still has in four other tv stations in smaller towns of Texas and Oklahoma).

Pro-Cultural Center

President Johnson can be expected, according to his associates, to give strong support, including the type of personal interest President Kennedy exhibited, in the National Cultural Center.

One interesting sidelight is that when the closed circuit tv benefit for the Center was held here, President Johnson shelled out \$1,200 for a table of 12. No member of the Kennedy family bought more than two seats.

Mrs. Johnson is among the National Theatre's best customers. She has seen most of the plays which have been in Washington's only legit house in recent years. Her husband has seldom been able to accompany her because, in Washington, he has always had too many demands on his time.

Mrs. Johnson prefers heavy dramas with meat in the message. Next, she likes musical comedies and, least of all, straight comedies. She would never pass up a Shakespeare tragedy if she had an opportunity to see it. She is extremely well read and retains much of Shakespeare's writings in her head. Even though she is no fan of comedies, she has seen many of them

and has claimed that "Beyond the Fringe" was a highly enjoyable experience for her.

President Johnson, with a head which has always been filled with weighty problems, especially gets relaxation from musical comedies. Like his wife, he also enjoys heavy drama. He, too, is less interested in comedy, although he is privately among the most witty of men.

The Johnsons have not often been to symphony concerts, but both enjoy them. They enjoy motion pictures and the White House screening room can be expected to be used often in the Johnson Administration, as it was in the Kennedy Administration.

Jackie's Opera Taste

While Mrs. Kennedy was interested in opera, there was no suggestion that President Kennedy was or that President and Mrs. Johnson are, either.

It is assumed by President Johnson's associates that he will keep alive and use President Kennedy's plan for a history-making President's Advisory Committee on the Arts. President Kennedy had named the Government members of it and was slated to appoint the public members (about 25 or 30) in January. Because of the pressure of business, President Johnson may not make the January schedule, but he will probably make the appointments and bring to realization the unprecedented Government recognition of the performing arts.

The mourning period—if not the change in Presidents—cancelled a mid-December party which had been in the works for President Kennedy's Hollywood friends. Reportedly, stars were in an uproar over who had been asked to the White House and who hadn't.

President and Mrs. Johnson will do no entertaining until January at the earliest. There has been no announcement of when they will start.

But once they do, friends who

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have known them for years say they will do it with taste and imagination.

After all, Lyndon and Lady Bird Johnson always have done it that way.

Jan. 23 Gala

Continued from page 1

her early years in Texas, where she was born. Miss Burnett also once performed in Johnson's home. That was last January.

Adler has commitments from Gina Lollobrigida, Ed Sullivan, Gregory Peck and Rock Hudson to act as emcees for the big Jan. 23 affair planned for the National Guard Armory here. Previously, the Armory had disastrous acoustical problems, but Adler, who produced an identical gala last January licked them completely with an array of electronics and sound specialists.

Other talent which has been set included Miss Lawrence, Lena Horne, Joan Baez, Milton Kamen, Jonathan Winters, Robert Merrill, the N.Y. City Ballet and Peter Gennaro's Light Ballet.

About 6,000—the capacity—would be expected, with the money going to the 1964 Democratic national campaign.

Legit Cues

Ronnie Krell has succeeded Paul O'Keefe in the title role of "Oliver" on Broadway.

Sets and costumes for the Lincoln Center (N.Y.) Repertory Theatre revival of "Marco Millions" are being designed by David Hays and Beal Montresor, respectively. Music is being composed by Doris Scherwin and the production is being choreographed by Ray Harrison.

L. Slade Brown intends presenting "A Little Night Music," a musical by Hugh Martin and Marshall Barer, based on an original story by George Bradshaw, as his first independent Broadway production.

The first session of the newly-formed Classical Reading Workshop, under the auspices of the N.Y. Shakespeare Festival, was held at the American National Theatre & Academy, N.Y., last Sunday afternoon (24).

Arlene Francis will star in "Kind Sir" Dec. 26-Jan. 12 at the Mineola (L.I.) Playhouse and Jan. 14-26 at the Paper Mill Playhouse, Millburn, N.J.

Bruce Millholland will give a public reading of the first act of his play about the ballet, "Eighth Wonder of the World," next Saturday afternoon (30) at the Ligoa Duncan Arts Center, N.Y.

"The Daughters of Troy," by Euripides, in a new English translation by Paul Nord, is planned for production in N.Y. with a Negro cast by the Group of Ancient Drama Inc.

Free guided tours of the American Shakespeare Theatre, Stratford, Conn., are being conducted every Sunday afternoon during the fall and winter seasons.

Theodore J. Flicker has donated the use of his off-Broadway theatre, The Premise, to the Congress of Racial Equality for use as a Christmas store to raise funds.

Keith Rockwell's flamenco show,

"Ole, Ole," has been booked into the Mermald Theatre, N.Y., opening Dec. 16.

Bradley G. Marison takes over next week as director of publicity for the Minnesota Theatre Co. which operates the Tyrone Guthrie Theatre, Minneapolis, with Kay Flierl and Cindy Maughan as assistants. Mary Jelliffe, who organized the publicity program for the theatre's first season of operation, is currently doing p.a. work in her native Canada.

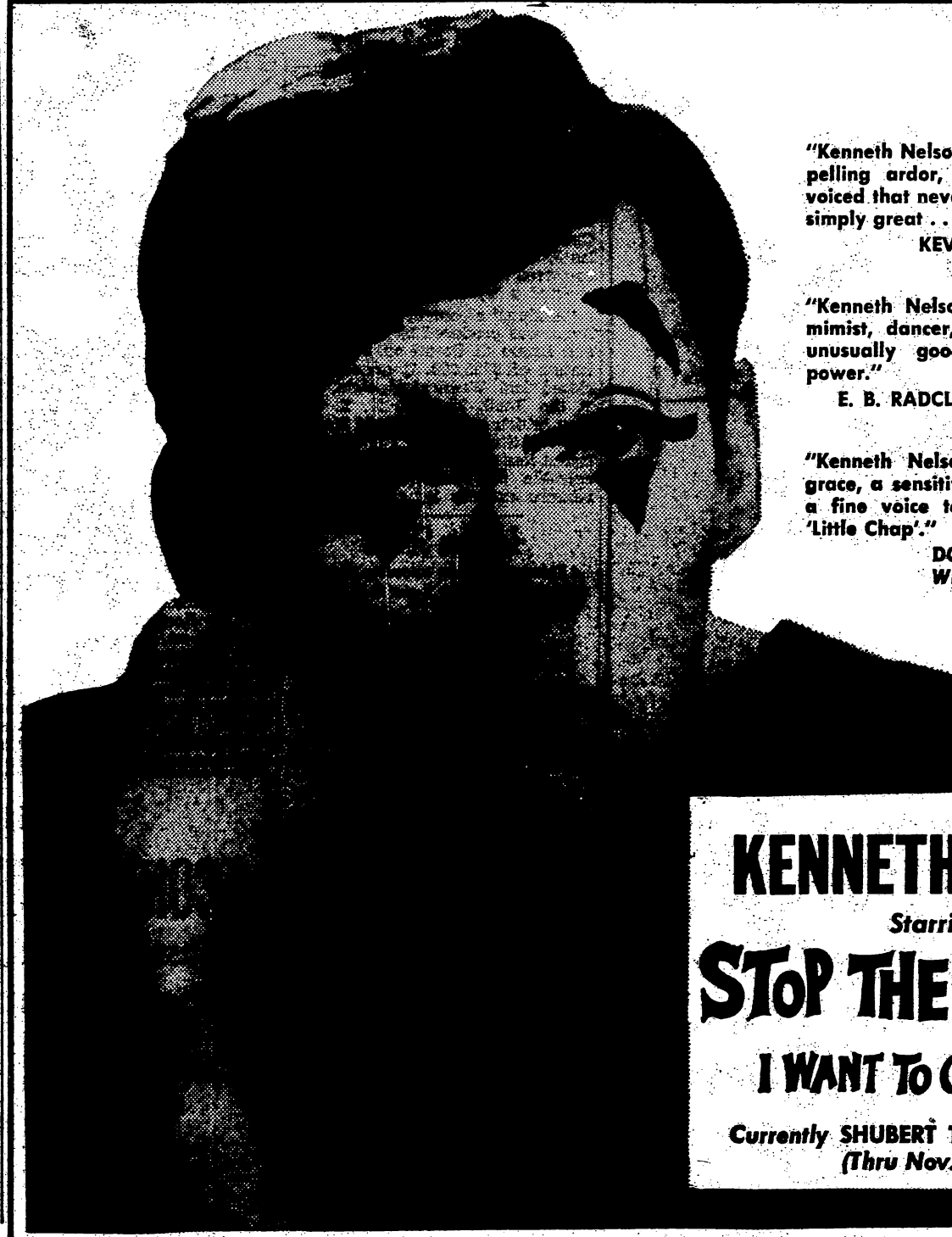
Seven Arts, which put up the backing for the Broadway production of "One Flew Over the Cuckoo's Nest" and which will finance the film version of the play, to be produced by Edward Lewis for the Kirk Douglas independent film company, with Douglas starred, is reportedly spending an estimated \$25,000 on a radio-newspaper advertising campaign for the legit venture. Douglas has been doing tv guest shots to promote the show.

Jonathan Miller, who withdrew recently from the cast of the Broadway production of "Beyond the Fringe," will rejoin the presentation in January when the show will be revised with about 50% new sketches and a change of title to "Beyond the Fringe, 1964." There have already been some sketch changes during the course of the revue's lengthy Main Stem run.

Ben Bagley is producing and directing a new revue, starring Jorie Remus, for a Jan. 5 opening at the Purple Onion, San Francisco.

Ronald Bruguere is assisting general manager Carl Fisher on the Broadway production of "She Loves Me."

Broadway producer Morton Gottlieb will speak Dec. 8 at a forum on "The British Challenge to the American Theatre" at the Master Institute Theatre, N.Y.



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KEVIN KELLY, Boston Globe

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E. B. RADCLIFFE, Cincinnati Enquirer

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DONALD KLEPPER, Wilmington News Journal

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BERNARD DELFONT ORGANISATION LONDON

L.A. Light Opera Season Drew Record \$2,467,750

Los Angeles, Nov. 26.

The Los Angeles Civic Light Opera Assn. racked up an alltime record gross of \$2,467,750 for the 30-week 1963 season ended Nov. 9. Four musicals drew 5.13% more than the previous record of \$2,327,350 for the 29-week 1961 season and 11.17% over the \$2,219,719 for the 28-week 1962 semester.

"Camelot," this year's opening show, was the standout boxoffice puller, with \$677,200 gross for eight weeks. Next was "How to Succeed in Business Without Really Trying," with a \$673,950 take for a similar span. "Carousel" was third at \$581,300 for seven weeks, and the season finale, "Zenda," got \$535,300 for seven weeks.

The record single grosser was "My Fair Lady," with a \$778,800 take in 10 weeks in 1957.

Mark Playhouse Opens; New K.C. Non-Pro Group

Kansas City, Nov. 26.

The latest Kansas City little theatre group is the Mark Playhouse, which opened Oct. 29 a production of Jean Anouilh's "Becket." Just two nights earlier the Coach House Players opened with the Jean Giraudoux drama, "Tiger at the Gates." Then the Circle Theatre's second offering of the season, "Hay Fever," opened Oct. 30. Meanwhile, the venerable Resident Theatre is offering "Mary, Mary," at the Jewish Community Center.

Other local stage fare is offered by the University Players, of the Univ. of Missouri at Kansas City, and the Barn Players, a summer group. So far, the Mark group is unique in that these players have their own 199-seat theatre, a revamped icehouse in the southside residential community of Waldo. Headed by Gaylord Marr and Margie Markine, both alumni of the Resident and other groups, the Mark stressing classics.

3 B'way Closings

Continued from page 59

rial assembled by Richard Johnson and music devised by Sydney Beck, was capitalized at \$27,500. The offering, which opened Nov. 18 at the Lyceum Theatre, N. Y., after four previews the previous week, is figured to have run through virtually all its capitalization. Douglas Campbell, Nancy Wickwire, Douglas Rain and Lester Rawlings were costarred in the vehicle, which omitted a tryout tour.

"Asking," a comedy by Owen G. Arno, was produced by Jon Burgin and Bruno di Cosmi on a capitalization of \$125,000. It opened and closed last Wednesday night (20) at the Booth Theatre, N. Y. The play, which costarred Scott McKay and Jan Sterling, had a substantial tryout loss out-of-town and it's conceivable that the deficit on the venture exceeds its capitalization.

London Shows

(Figures denote opening dates)

Albatross, Theatre Royal E. (11-4-63).
Alfie, Duchess (7-22-63).
Angels Fear Tread, St. Martins (6-6-63).
At Drop Hat, Haymarket (10-2-63).
Bed Sitting Room, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Boys Say, Drury Lane (11-8-63).
Difference of Opinion, Garrick (11-21-63).
Funny Thing Happened, Strand (10-3-63).
Ginger Man, Royal Court (11-20-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Lock Daughters, Her Majesty's (5-17-63).
Mary, Mary, Queens (2-27-63).
Masters, Piccadilly (5-9-63).
Minstrels, Vic. Palace (5-25-63).
Mousetrap, Ambassador (11-25-62).
Never Too Late, Prince Wales (9-24-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (6-3-61).
Out of Crocodiles, Phoenix (10-29-63).
Poor Bites, New Arts (11-13-63).
Portrait of Murder, Savoy (10-24-63).
Pickwick, Saville (7-4-63).
Possessed, Mermoid (10-23-63).
Private Lives, Duke York's (7-3-63).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Severed Head, Criterion (6-27-63).
Shout for Life, Vaudeville (11-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).

CLOSED

Kosoff, Prince Charles (10-15-63); closed Saturday, Nov. 16, after limited engagement of 23 performances.
Let's Be Frank, Vaudeville (11-6-63); closed last Saturday (23) after 21 performances.
Princess Pocahontas, Lyric (11-14-63); closed last Saturday (23), after 12 performances.

SCHEDULED OPENINGS

Gentle Jack, Queen's (11-28-63).
John G. Borkman, Duchess (12-4-63).
O'Gly, Savoy (12-16-63).
No Strings, Her Majesty's (12-30-63).

Shows Abroad

Continued from page 60

Uncle Vanya

ground for the opening scene in a garden, and is simply adapted to serve as a dining room, drawing room and Uncle Vanya's room.

The play itself is a fascinating exercise in hope and despair, and its significance is strengthened by the skillful interpretation of the other key roles. There is a wealth of understanding and pity in the characterizations, which emerge with telling clarity by the inspired performance.

Laurence Olivier, for example, is at his best as Dr. Astrov, a part he played with the Old Vic some 17 years ago. He is superb in his jocular drunk scene, and outstanding when he rejects the professor's daughter and makes his permanent departure. The latter, probably the key scene in the play, is done with great sympathy and integrity.

Joan Plowright is a radiant Sonya, once again giving a magnificent performance. As the hopeful aspirant for the doctor's hand she is a delight to watch, and her deft change to resigned determination after she has been rejected is a model of restrained acting.

Michael Redgrave completes the stellar trio as the title character, playing on an impish note in the earlier scenes, but changing his style in the third and fourth acts when he, too, accepts that his future will be no better than his past.

Max Adrian's crotchety professor and Rosemary Harris, as his second, younger wife are of the same matching quality as the star performances. Miss Harris's charm shines through in her big scene when she tells the doctor that her step-daughter is in love with him, but herself ends up in his arms.

The rest of the cast gives admirable support, with Wynne Clark as the nurse, Keith Marsh as an impoverished landowner, Enid Lormer as Uncle Vanya's formidable mother and Robert Lang in a minor bit as a laborer.

As in all other departments, the technical credits are also standout. Beatrice Dawson's costume designs are attractive and John Read's lighting gives the right emphasis to the Kenny decor. Myro.

Der Ehrenbuerger (The Honorary Citizen)

Berlin, Nov. 20.

Schauspielhaus Hansa presentation of comedy in eight scenes, by Victor Clement; German translation by Ellinor Hartung. Staged by Paul Gordon; assistant, Ulrich del Mestre; setting, Kurt Markwardt; technical supervisor, Dietrich Wilff. Stars Emil Feldmar, Paul Esser, Werner Pledath; features Konrad Horschik, Christine Diersch, Arnold Voss. Opened Nov. 18, '63, at the Schauspielhaus Hansa, West Berlin, \$3 top.

Paul Esser Publisher Konrad Horschik
Madeline Parker Annaliese Wuertz
Hotel Owner Gerhard Konzack
Lawyer Robert Henrich
Peter Werner Emil Feldmar
Rev. Sebastian Collins Arnold Voss
Judge Parker Christine Diersch
Judge Werner Pledath

The Schauspielhaus Hansa, a West Berlin legit operation privately run by Paul Esser, an actor, has had it rather tough since its inauguration one year ago. After a series of either classical or modern offbeat items, he has presented a normal comedy and an apparent success, "The Honorary Citizen," by a Hungarian-born American, Victor Clement.

"The Honorary Citizen" is located in an American town. The central figure is an elderly citizen who has done so much good to his town that the latter's society setup decides to make him "an honorary citizen." In a burst of conscience he admits having once committed a

bank robbery, but the townspeople decide that he has sincerely reformed and should be made an honorary citizen after all.

Paul Gordon, also an American, has staged the play skillfully, concentrating on the witty dialog and situations. Emil Feldmar, of Tel Aviv, gives a fine portrayal of the title role, being both amusing and touching.

Esser enacts the town's Mayor and he also scores, while another fine performance is contributed by Werner Pledath as judge. Christine Diersch, is visually lovely as the romantic interest, and Kurt Markwardt's settings are simple but adequate. Hans.

Hal March will star in "The Tender Trap" at the Paper Mill Playhouse, Millburn, N.J., Dec. 26-Jan. 12, and the Mineola (L.I.) Playhouse, Jan. 14-26.



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By Frank Scully

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"We're taking a movie of your beautiful garden."

"On whose permission?"

"Well, nobody's, really. We thought no one would mind if we gave publicity to such a dream come true."

"Oh you thought! What's wrong with photographing my wife in the privacy of her bath?"

"We wouldn't think—"

"Well, you're not doing much thinking now. Get your cameras out of here before I smash them and you with them. My garden is as private to me as my wife. Goodday."

Privacy Is Our Most Important Product

Many times when a picture company has conned somebody into using his estate for the producer's own enrichment I have thought of this character and how right he was. Almost any person or community is fetched by the hint that it will be great publicity, free advertising and all that sort of thing.

Twice in the last year companies have roamed over Palm Springs looking for beautiful and plausible backgrounds to help a story. First was the super-duper "Mad, Mad, Mad, Mad World," which seems the silliest title since "Others May Stay On But Lena Horne Blows At Midnight!"

Watch Those Gentle Repetitions!

"Mad" ("use not vain repetitions as the Gentiles do") just opened in Hollywood in a new house next door to the DAILY VARIETY office. It is called the Cinerama Theatre and can only be described as stupendous, colossal, and, as was once said of the horses in "Gottedamung," adequate for the occasion.

The place for years was the Muller Bros. garage, but the tired hand of progress bulldozed its grease-monkeys out of the way and, voila, Hollywood's first picture house in 40 years and probably its most expensive, took their place.

And Here's Your Mad Money

Described as "a Cinerama comedy," projected in ultra-Panavision and in Technicolor, "Mad" is studded, as MGM used to say during the Dietz dynasty, with more stars than there are in heaven. At least \$400,000 was spent on transporting and housing appraisers from various parts of the world to view this \$9,000,000 cinematic chase.

Their reviews so far have been fairly *magnifique*, though here and there one got out of breath chasing these money-mad characters around our Mojave and Colorado deserts for three hours.

To have conditioned these critics from 20-minute slapstick fillers to 190 minutes of basically the same sort of comedy in 50 years, is like building short sprinters up to marathon runners. That it can be done all the current Long Johns prove.

Walls Come Tumbling Down

In doing so the producers have knocked over two Berlin walls. One was the law of saturation and the other was the law of diminishing return.

For years it was thought that human interest in entertainment droops and in fact dies after two hours. But obviously by now, except for Broadway legit shows, ballgames, football spectacles, boxing matches and indeed almost any sport, two hours is only whetting a modern peasant's appetite.

Shaw started it by writing his prefaces longer than his plays. Novelists edged up from 300 pages to a thousand. But the picture biz topped them all. They took Rudy Vallee's "My Time Is Your Time" and played it for hours like a stuck needle.

Take One. Start The Chase!

Stanley Kramer, who produced and directed "Mad World," is the first to dare to cut to the chase at the beginning of a comedy and keep it up to the end. Even so, famous comedians in the picture have more often than not hardly got to "a funny thing happened to me on the way to location" when they found themselves writhing in agony on the cutting room floor.

As for the locations, Kramer covered everything from Palm Springs to the mountains back of this long sand dune known as the Coachella Valley. The actors sweated out their comedy for weeks against beautiful backgrounds, but the critics did not have much to say about the backgrounds.

They had more to say about those backgrounds in "Palm Springs Weekend" and the natives did too. Both these pictures were released at the same time but of course "Weekend" makes no pretensions to being in the same class with Kramer's psychotic money-chasing world.

"Palm Springs Weekend" is a comedy, too, but it runs about half the time of the Kramer opus and instead of stars like Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, Mickey Rooney, Phil Silvers, Jimmy Durante, Ethel Merman, Edie Adams, and such sterling performers as Jonathan Winters, Arnold Stang, Jessie White, Jim Backus, Leo Gorcey, Eddie Horton, Buster Keaton, Andy Devine and Stan Freberg, "Weekend" has newcomers like Troy Donohue, Connie Stevens, Ty Hardin and Jerry Van Dyke. But it has a more seasoned director, none other than Norman Taurog.

Teenagers—Cyanide In The Drinking Water

It is "Where The Boys Are" at Easter time. They're in Palm Springs, not only for the weekend but all week. They raise hell, get clinked in dozens and get cited for some trespass or another in the hundreds. As far as Palm Springs is concerned, they're cyanide in the drinking water.

According to the picture, the visitors are fun-loving, clean-minded youths. It is the natives who are the party crashers.

And the facts: Well, about 5,000 of these teenage tourists roll in Easter week. They come in all sorts of jalopies. Some haven't got a dime, some have money. One kid had \$400 on him. The cops thought this looked as kosher as a ham sandwich. They phoned his father in Santa Barbara.

"What," cried Papa, "has he run out of dough already? Okay, don't vag him. I'll send him some more."

Hodads Without Surf Boards

These kids set up an intercom system to tip each other off as to where the cops are. They don't have to look for the girls. They're all up and down Palm Canyon drive. If a palm waves at them they hop in the car that owns it. The native kids shrug their shoulders and mutter, "Jerks, squares, hodads, gremmies, cucarachas from the coast."

The chief of police comes out of this picture as something of a dope. Actually in real life he is one of the smartest and most civilized cops in the crime-busting biz. Moreover, he used to be a newspaperman himself. His name is Gus Kettman.

The only person or place that comes out of the picture enhanced is the Schuman Brothers' Riviera Hotel which keeps spreading out with a frenzy of one of Kramer's comics. Only last week Schuman added a convention hall that can seat 3,000.

Palm Springs didn't like the script of "Weekend" in the first place but all were assured that Jack Warner and Norman Taurog owned estates here and they wouldn't pan their vested interests.

But when it is all over and done with Palm Springers are happy to have this sort of free advertising behind them.

It is the man and his garden all over again.

Take your free publicity and stick it on the back lot.

And make the picture there.

JIM BISHOP

(who used to be a star reporter himself) has penned a memorable profile on

The Last of the Star Reporters

Bright Newspapermen Staff in the upcoming

58th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

'Celebrity Register'

Continued from page 2

wife "Babe," socialite and perennial "best dressed top 10."

Probably the best *raison d'être* for socialite historian Amory & Co.'s "Irreverent compendium" is that this is not a Blue Book but a "do" book—people who perform in industry, society, sports, communications, arts and the like. It's also a fun book to read. Some of your best (known) friends may not be in it, but most of them are and their life sagas have been handled with painstaking preparation.

Initial venture was a subsidiary undertaking tied in with Earl Blackwell's Celebrity Service but Harper & Row now publish it as a regular trade edition, presumably with an eye to annual revisions. Despite deliberate dropouts from the first volume, the roster has tilted from some 2,300 names to 2,800. One of the tougher chores was getting permanent home addresses and correct ages, 'specially the femmes. There's beaucoup inside stuff to be found in the almost 700 pages.

Literati

Frazier Back on Hub Herald

George Frazier, controversial columnist, is back on the Boston Herald. First announcement of Frazier's return came Saturday (23) when the Herald ran a two-column box, "The Herald on Dallas Scene," with a one-line head, "George Frazier on the Spot."

The newspaper said: "Among the special reports will be that of George Frazier, nationally known columnist, who has returned to the Herald after a brief absence. He will give his own graphic on the scene account of events in Dallas."

Thomson's Mergers Continue

Roy Thomson, Canadian tycoon and newspaper magnate, has made a deal merging his failing Edinburgh Evening News. Under the deal, Thomson gives up the livelier Edinburgh Evening News. Under the deal, Thomson gives up the Sheffield (Eng.) Telegraph, which is taken over by United Newspapers Group, owners of the Edinburgh Evening News.

New sheet, to be called Edinburgh Evening News & Dispatch, is now selling briskly in the Scot capital. In a statement, directors of the Thomson Organization regretted there would be some redundancy, and said compensation would be paid on a "generous scale" to those unavoidably displaced.

George Miller, an Edinburgh official of the National Union of Journalists, said: "This is stunning news. It seems almost inconceivable that such a merger should take place."

It is the third merger of British provincial evening sheets to be announced within a week. Two Leicester (Eng.) sheets have

merged, and the Yorkshire Evening News is linking up with the Yorkshire Evening Post.

Glasgow now becomes the only U.K. provincial city where more than one evening sheet is published.

CHATTER

Author Jules Archer's 16-year-old son Dane Archer came back with some disturbing findings on his reactions to traveling in Germany and, besides trying to present it to Government authorities in Washington, he plans doing it as mag piece for Pageant upon the editor's request. Meantime Archer pere has just published "Front-Line General: Douglas MacArthur," under whom he served in World War II.

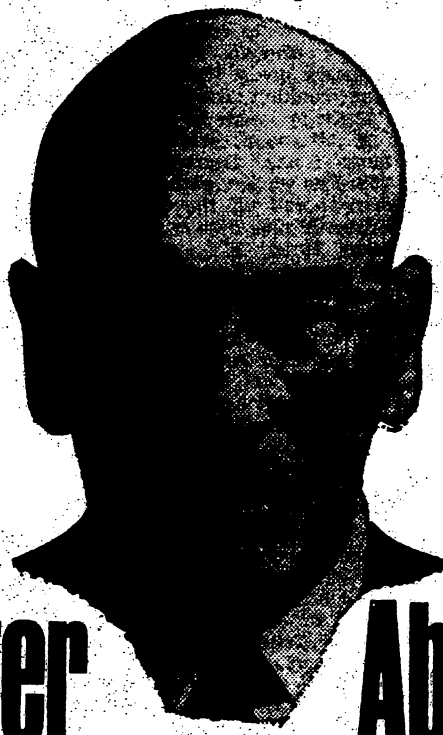
Puerto Rico's first English-language monthly, the San Juan Review, will be published early next year, according to editors Augusto Font and Kal Wagenheim.

Dr. Irwin I. Lubow's new book, "New Hope For Your Skin" (Dutton) follows his "New Hope For Your Hair," previous bestseller, translated into 23 languages, also Dutton. Dr. Lubow is w.k. in show biz.

New York Newspaper Women's Club Inc., a non-profit membership corporation, has changed its name to Newspaper Women's Club of New York Inc. Lord, Day & Lord filed the certificate at Albany.

By Rosen, Albany Times-Union cartoonist, received the Pope John XXIII memorial award for the American who has made "an outstanding contribution to foster intergroup harmony and charity," at a dinner of the Albany Committee of the American Committee on Italian Migration in Our Lady of Mt. Carmel Church School Hall, Amsterdam, N.Y.

GEORGE ABBOTT,
the dean of Broadway
directors, (and one of
the most brilliant,
uncompromising, and
universally respected
men of our time) presents



"Mister Abbott"

In which he applies "the Abbott touch" to the American theatre, and everybody in it, including himself.

The uninhibited and salty autobiography of the great showman who has acted in, directed, produced or authored such hits as BROADWAY • COQUETTE • THREE MEN ON A HORSE • BOY MEETS GIRL • ON YOUR TOES • BROTHER RAT • ROOM SERVICE • THE BOYS FROM SYRACUSE • PAL JOEY • BEST FOOT FORWARD • KISS AND TELL • ON THE TOWN • HIGH BUTTON SHOES • WHERE'S CHARLEY? • CALL ME MADAM • WONDERFUL TOWN • PAJAMA GAME • DAMN YANKEES • FIORELLO • A FUNNY THING HAPPENED ON THE WAY TO THE FORUM and 84 others.

\$4.95, now at your bookstore



RANDOM HOUSE

Show Biz In Mourning For JFK

Continued from page 1

medium's greatest achievement to date—plus the rescheduling had retaping of regular programming even beyond the "abstention" period, will easily exceed \$10,000,000.

As the industry "gave its all," for once the considerations were not rooted in intra-network rivalry and quest for ratings. Whatever the comparative Nielsen's, they were immaterial and irrelevant (if not irrelevant for the mentioning.) For tv and radio rose as one, as a dedicated entity, responding magnificently and with consummate taste and dignity in its coverage of the tragic event. (For details see TV-Radio Section).

Broadway A Ghost Town

Broadway resembled a ghost town during the weekend in which the nation mourned President Kennedy. The eternal daylight of the Stem was transformed into any Main St. when the giant signs went out in respect. The film houses, niteries, many restaurants and stores normally open in the evening went out starting Friday night. Broadway put on its most sombre garb in its grief over the assassination of the President.

Monday, decreed as a national day of mourning, saw Broadway and show business in general step aside so that it would not be conspicuous to a nation deep in grief. Most stores were closed from 11 to 2 p.m. Department stores, film-eries, talent agencies and virtually every major commercial enterprise shuttered for the time being. Some reopened at 2 p.m., others at 4, still others at six, but the theatres and niteries elected to stay closed.

The first news of one of the most bizarre weekends of the century started during the luncheon hour on Friday. At Toots Shor's, for example, when the news first hit, the waiters quietly notified newsmen of the event. They left hurriedly before some could even start their meal. Others upon asking for their check were told that there would be a slight delay because they were trying to get out the press and broadcasting men first. "The President has been shot."

On the outside, it seemed that the bulk of the people already knew. Many were clustered about automobile radios. Others hurried into saloons with video. Business ceased virtually at once.

The news of closings that night started to come in almost immediately after it was definitely known that Pres. Kennedy was dead. The Latin Quarter ordered immediate shuttering. Others followed suit shortly thereafter. Some spots elected to stay open but they operated without music. There was one exception, the Hotel Roosevelt on Friday, but Hildegarde didn't perform—only dancing.

Many were around in that 1945 afternoon when Pres. Roosevelt died. At that time, they recalled cancellations came quickly, and it was figured that again the people would be in no mood for festivities. These showmen correctly forecast the temper of the people in calling a halt.

The depth of the feeling of the people was measured again on Saturday night. Business was "just fair" in the clubs; late business completely off. This was figured to be the final big Saturday of the year. Christmas shopping takes over the bulk of the amusement budget and niteries going isn't a major activity until New Year's Eve.

Paraphrasing to Dallas: Warner Bros. ordered 700 Technicolor prints of Robert Aldrich's "4 for Texas," at cost of around \$500,000, for Christmas Week openings throughout the world.

While theatre business amounted to next to nothing in many situations, there was one glaring exception. Films which had appeal for the youngsters, particularly Walt Disney's "Incredible Journey," had customers. Children's sections at the RKO houses in New York were crowded at the "Journey" weekend matinees. Rest of the houses were but sparsely occupied.

Hotels and Dineries Hit

Some 800 acceptances were already in from VIP authors, editors, admen and other VIP invitees to Curtis Pub. Co.'s luncheon Thursday, Dec. 12, at New York's Americana Hotel, when N. J. Joe Culligan and other brass of the publishing com-

pany, decided this was not the time for such festivities. The promo lunchfest has been postponed until January.

Beaucoup deferments of similar business powwows and socialite events, which pyramid between now and New Year's, will hit the posh and mass hotels and restaurants very sharply in the economics' tabulations. Between the forefront-of-the-year kayo, due to the combination of the lingering newspaper blackout complicated by Internal Revenue's Mortimer Caplan's very stringent (later somewhat ameliorated) "expensive account entertainment," and the President Kennedy mourning period, it's one-two, within the same year.

'The Day JFK Was Killed'

Trident Press (Simon & Schuster subsid) rushed Ovid DeMaris and Ed Reid to Washington for on-the-scene atmosphere attendant to "The Day the President Was Killed," book assignment given them for immediate publication.

Reid and DeMaris coauthored Trident's "Green Felt Jungle," Las Vegas expose, which is having a second printing of 15,000 ordered on top of the initial 10,000 copies, sold out. Reid previously authored "The City Without Clocks" (Prentice-Hall, also on Las Vegas). Random House is having him update his book on "The Mafia" to include the Cosa Nostra recent headlines.

Good Question

Says Jessel: "We protect our baseball players with steel helmets against pitched balls, why don't we protect our President with a steel helmet and a bullet-proof vest?"

The key hotels across the land were virtually blacked-out as previously scheduled Friday-Saturday balls, fetes, charity shindigs and the like, both in downtown and neighborhood sectors, were suddenly cancelled. A celebrity-studded wingding that Jan Mitchell had slated for Friday (22) at his Luchow's Restaurant on East 14th St., New York, in honor of the many glamorous and VIP names in the soon-due "Celebrity Register" (by Cleveland Amory in collaboration with Earl Blackwell), virtually cancelled itself. As each called to "decline for reasons we don't have to state," Mitchell's secretary stated, "Yes, this will save me another call or telegram because naturally we're calling it off."

Even though Motion Picture Pioneers prexy William J. Heine-man couldn't contact Darryl F. Zanuck by phone in Rome on Friday afternoon, when the tragic news broke, Seymour Poe, the 20th-Fox veepee, authorized Heine-man to call off the organization's Silver Jubilee dinner at the Americana Hotel, N.Y., scheduled for Monday (25). Zanuck was to have been the honored Pioneer of the Year. Former President Eisenhower was to have been the principal speaker but before the nation heard Ike tell his tv interviewers that, directly after JFK's services, "I will return to my home in Palm Springs," it was evident that nobody's heart would be in it and that the distinguished dais, assembled for the Zanuck fete would disintegrate. Heine-man says the dinner is "not cancelled but postponed; perhaps we'll make it a pre-Christmas affair this year instead of our traditional pre-Thanksgiving timetable."

The Players' "pipe night" tribute to Maurice Chevalier slated for Sunday (24) also had to be cancelled because of the sad news. The French star returns to Paris for the holidays Dec. 5, following the taping of an NBC TV special, and then reports to Universal in Hollywood Jan. 20 for a Sandra Dee film.

Times Square on Friday night at twilight reminded of the war year's brownout with its gloom as the League of New York Theatres cancelled legit performances. Key niteries on and off the Main Drag such as the Latin Quarter, Copacabana, etc. cancelled; ditto some film theatres while others, which remained open, did hardly any business. Lesser intimate boites around Manhattan, for example, which decided to cater to the nerve-jangling clientele in need of some "tonic," dispensed with

Loses Cover & Concert

Thelonius Monk Orchestra was victimized in a curious way following the Kennedy assassination. Negro jazzist was set for the frontcover on Time, but that was replated to give it to Lyndon B. Johnson, the new President.

Separately, Thomas Scherman's Concert Opera Assn. cancelled the Monday (25) performance of Wagner's "Rienzi" and took over the Monk concert date of Nov. 29 (next Friday).

Monk is expected to get another Philharmonic Hall date late in December in compensation.

music. The same blackout obtained on Monday night the day of the funeral. Not only Broadway but the entire city was a ghost town almost.

Weekend Shows

VARIETY was inundated with queries from theatregoers Saturday (23) morning on whether legit or film-eries would operate over the weekend. Many queries included information on refunds and/or exchanges "because we certainly don't feel like going to the theatre now." The League of N.Y. Theatres and the exhibitors decided not to close, as happened with most of them in midtown Manhattan on Friday, and authorized the VARIETY switchboard to tell inquirants that the matter of refund or exchange "would be handled by each theatre on an individual basis." Here, again, on Monday all shuttered.

A line had gathered at 5:30 Monday afternoon before the Embassy, Broadway's only newsreel house. It had been advertising JFK footage from the day before. Other houses with longrun features resumed Monday night with last week's newsreel, the lead item ex-President Eisenhower at Gettysburg. Theatre reels could not, of course, compete with television's \$40-million coverage.

Capital Show Biz People Lost Strong Ally in JFK

Washington, Nov. 26.

Underlying their grief as citizens that the nation's Chief Executive had been murdered by a Dallas sniper, those connected here with amusements were aware that John F. Kennedy had been the first American president to go out of his way to extend important recognition and participation to talent generally, including poets, ballet masters and novelists.

More to the immediate gestures of mourning, all Washington legit, film, cafe and other entertainment spots closed down more or less from the first shock on Friday to the climaxing emotional finality of the funeral on Monday.

National Repertory Theatre, scheduled to open at the National Theatre Monday night, held the curtain until Tuesday (26). Play was "The Crucibles."

President Kennedy had an orchestra pair reserved at the National since his days as a Congressman and used it frequently during his 17 years here, though the Presidency curtailed that. His last visit to the theatre was for the opening last winter of "School for Scandal."

For several spots, the Monday funeral was fortuitous as that was the usual off day.

The Arena Stage, a theatre-in-the-round, ended its performance of "The Devils" Sunday and its next play "Battle Dream" isn't scheduled to open until Wednesday.

Posh Blue Room of the Shoreham Hotel, where Pat Suzuki is billed, also observes Monday as its regular day off. Two niteries in the chichi Georgetown section, where the Kennedys lived before moving to the White House, cancelled Monday performances. These were the Shadows, folk-nik Mike Settle and jazz pianist Fred Kaz and the Cellar Door, featuring folk singer Carolyn Hester.

Also cancelled and closing was Julie Gibson's act at the Bayou niterie.

Singer-satirist Sally Jane Heit cancelled her "Miss Amurica" show at the Washington Theatre Club.

The National Symphony, its

musicians' strike settled only recently with White House help, cancelled all week-end concerts.

The National and Arena theatres closed Friday but reopened Saturday. Both offered Friday and Monday ticket holders either refunds or options on other shows.

National manager Scott Kirkpatrick said few ticket holders came to the theatre Friday since word had gone out over radio and television of the closing. Those that did appear were offered the option on the spot. Arena and National both reported near full houses for Saturday performances.

On the film front, the Warner and uptown houses cancelled Friday showings of "Cleopatra" and "How the West Was Won." The Stanley Warner management gave reserved seat holders refunds or tickets for other nights.

Washington Variety Club called off its "Personality of the Year" Dinner scheduled Saturday. Sammy Davis was to receive that award.

Also cancelled was a concert by the New York Pro Musica Renaissance Band at the Library of Congress.

Blue Room was closed Friday and Saturday and the Marquee Lounge, also at the Shoreham, cancelled shows of Mark Russell and sent the dance band home.

Saga of Jack Ruby, Owner Of Dallas Strip Joint

Dallas, Nov. 26.

Jack Rubenstein, known locally as Jack Ruby who on Sunday (24) killed Lee Harvey Oswald, accused of assassinating Pres. Kennedy, is a Chicago expatriate who came to Dallas about 15 years ago. He became the operator of the Carousel, a strip spot located across the street from the Adolphus Hotel, and he owned the Vegas Club in the Oaklawn section. He boasted of influence with the police, as indeed he was known to them. One time when he was accused of having beaten one of the performers in his club, he bragged that he had the case quashed for \$100.

Rubenstein was described by intimates as an extreme patriot, loyal to whatever administration was in power, and ready to flare up at any derogatory mention of those whom he admired. In fact his nickname, Sparky, was coined because of the ease with which his temper ignited. He was described as charitable to the extreme, would give friends virtually anything he owned, and gave away a great deal of money to those in need. At the Carousel, should anyone call for a taxi from his spot, he forced the patron to deposit 50c to protect the driver in case he changed his mind.

Currently, the general consensus was that he was so incensed at the slaying of the President, that he decided to settle the affair himself with no thought of what would happen to him. He had prepared for Oswald's slaying by going to the city jail where the prisoner had been held for the three days, distributed cards to newsmen inviting them up to his spots for a drink and to see the show. He was thus known in that vicinity not only to the news and television reporters, but to the police. When Oswald was being transferred to the county prison, Rubenstein made his move. Oswald died two hours later in the same hospital in which the President expired two days ago at virtually the same hour.

Ruby closed both his niteries Friday for three nights after hearing of Pres. Kennedy's death. His only local police record is one 1955 State Liquor Board violation. A bachelor who doesn't drink or smoke, Rubenstein reportedly only carried a gun, in a paper sack, when carrying club receipts to his apartment after hours.

Dallas Amus. Standstill, Advance Sales to Charity

Lee Harvey Oswald, 24, self-styled Marxist charged with murder in the tragic assassination of President John F. Kennedy and also for fatally shooting policeman J. D. Tippit, 39, here Friday (22), and in turn gunned down two days later by local niterie proprietor Jack Ruby had sought refuge in the Texas Theatre, in the main business district of suburban Oak Cliff. The 1,500-seat deluxer, built in 1931, is the local flagship house of Rowley United Theatres' chain, headquartered here, and some four miles from downtown Dallas. Don Burroughs, a theatre em-

ployee, had heard of the policeman's death by pistol fire near the theatre and called police when Oswald, described as "wild-looking," entered the house about 2 p.m. Friday. When police arrived and began searching the lower floor, some of the two dozen patrons pointed out the suspect, seated near the back of the house. Oswald struck officer M. N. McDonald, pulled a pistol in an attempt to shoot McDonald, but the gun misfired. Policemen subdued Oswald and as he was put in a patrol car other theatregoers came out and yelled, "Kill the s. o. b!"

Ironically, the theatre's double feature matinee bill was "War Is Hell" and "Cry of Battle." John A. Callahan, Rowley's city manager, finished one showing of the double bill, then closed the three Rowley houses here. Also, Rowley United Theatres, Interstate Circuit, Trans-Texas Theatres and Stanley Warner Texas Inc., all chains, closed their southwestern filmlers Friday, as did local indies, upon learning of the President's death. All resumed operations Saturday and Sunday, but the theatres were again closed Monday (25) until 5 p.m.

Texas Gov. John Connally, also in the President's car and seriously wounded by the sniper's bullets, is recovering at Parkland Hospital here and directing state affairs from his bed. He is being back-stopped in the Austin state capitol by Lt. Gov. Preston Smith, 51, longtime Lubbock, Tex., theatre-owner.

A Stunned City

The amusements scene came to a standstill Friday (22) as this stunned city, sick at heart, mourned the President's tragic death.

All hotel supper clubs, the Statler-Hilton's Empire Room, the Adolphus' Century Room and the Cabana's Bon Vivant Room, were closed Friday through Sunday night. With few exceptions, all other niteries closed over the weekend. The solo stand of Peter, Paul & Mary, a near-sellout in the Southern Methodist U. 6,000-seat coliseum Saturday (23) was cancelled. Dallas Theatre Center, SRO last weekend for the legit "Can-Can," shuttered Friday (22) for four nights. Dallas Civic Opera postponed Friday's opening of "A Masked Ball" until Saturday (23) night at State Fair Music Hall. Annual Crystal Charity Ball at the Sheraton-Dallas Hotel, with emcee Arthur Godfrey and the Paul Neighbors and Joe Reichman bands, was cancelled Friday night, with the advance take of more than \$40,000 donated to the Children's Medical Center here as a memorial to President Kennedy.

Funds for Slain Policeman

The Dallas Times Herald and KRED started a benefit fund for the family of the slain policeman, who had no life insurance, and the Tippit Police Memorial Fund drew over \$300 through Saturday (23).

Former Vice-President Richard M. Nixon, who drew an ovation Thursday (21) in the Empire Room when introduced by singer Robert Clary, had earlier made a prophetic plea in that day's Dallas Times Herald for the President's safety, urging a courteous Dallas reception next day for President Kennedy and Vice-President Lyndon B. Johnson.

Only Niteries' B.O. Hit In That Toddlin' Town

Chicago, Nov. 25.

After a general darkening of show biz on Friday night following the Presidential assassination, hardticket events and first-run pictures surprisingly did "normal" business for the remainder of the weekend here. It was only the front line niteries that felt the expected effects of the national tragedy.

Picture houses in the Loop, most of which did not close on Friday, reported approximately the kind of weekend grosses that might have been expected if nothing had happened. Perhaps not strangely, Chi area drive-ins were the least affected by the tragedy. "Many people wanted a few hours away from the oppressive news but were hesitant about being seen in public," one owner said. "With television their only other source of private entertainment devoted to the happenings, the next most private place was a drive-in," perhaps for the

reason that people didn't want to be seen having a good time.

Night clubs were the hardest hit with the Chez Paree, Palmer House and Mister Kelly's reporting "extremely poor" turnouts for the weekend.

On Saturday two legit shows, "Never Too Late" and "How to Succeed," were at virtual capacity for both the matinee and evening performances. Andy Williams' concert at the 5,000 seat Aria Crown Theatre took \$38,000 in two performances, having cancelled a Friday night show. Williams went SRO Saturday night and about 80% capacity Sunday matinee. A recital by Russian pianist Marina Mdivani Saturday afternoon at Orchestra Hall did moderate business but no less than its promoter expected, and the professional hockey game went clean on Sunday night.

On The Other Hand

One hour after the President's death, the operator of a small circus in the Midwest phoned the Chicago office of VARIETY outraged that a PTA group had cancelled a function for which his unit had been booked. "Can they do that?" he asked.

Station WAIT failed to cancel its commercials on the afternoon of the assassination, and shortly after the initial report of the President's death it ran the Delta Air Lines announcement that goes, "Fly To the South."

A Chi Hustler

Jack Ruby, who fired the shot seen around the world and who, in his bizarre way involved show biz in the tragic weekend, was assessed by certain cabaret operators who knew him in his Chicago days as "one of a thousand hustlers" operating on the fringe of the sports and entertainment worlds mainly as a ticket scalper, gambler and smalltime promoter. He apparently was never taken seriously here by those he tried to impress. His principal play for the big time was in 1957 when he returned to Chi from Texas as manager of a 12-year-old Negro performer who was billed as "Sugar Daddy." It's recalled by some who knew him that he became furious when kidded about the act.

Also contacted were several borderline underworld characters, one of whom stated that Ruby had always wanted to be "one of the boys" but was "too pushy" and never made it. Another, of somewhat higher rank, told VARIETY: "Jack Ruby didn't own a strip joint or a nightclub in Chicago, in fact he didn't own nothing."

It's possible, however, that the show of disdain might be a smokescreen to dissociate Ruby from the mob in view of the FBI's investigation into his possible hoodlum connections here as Jack Rubenstein. He was raised on the Northwest side and was contemporary in time and place, with Mike Todd and Jack E. Leonard there.

Talk New Meader Act In L.A.; Clubs Darken

Los Angeles, Nov. 26.

Here as in most American cities the immediate result of the Kennedy murder was cancellation of performances of theatres and cafes.

Shelly Davis has Vaughn Meader booked as holiday attraction at his Crescendo and, despite comedian's recent announcement of a switch from his Kennedy satire act, Davis is already negotiating a new date.

Slate Bros., due to open with Kay Stevens Friday night, postponed official opening until Wednesday. Cocoonat Grove, Roaring 20's, Troubadour, Ash Grove and other smaller niteries closed for the night. Dino's Lodge, Jerry Lewis' Restaurant and the Beverly Hilton and Statler Hilton hotels, while continuing to serve dinner, cancelled their entertainment, including all music, for Friday night.

Only club, of major spots, polled, to remain open as usual was the Basin Street West, currently spotlighting the Dinah Washington Revue.

In some instances, nitery ops indicated performers went off pay for the closed nights in respect to the late exec. Others, however, were paid as usual.

Pickwick bookstore and Music Hall music shop reacted to assassination of President John F. Kennedy by removing from sale all satirical and critical materials.

This hit the "First Family" album which erupted Vaughn Meader to fame about 12 months ago.

H'wood Prod. Stalled

Unlike Gotham, L.A. film houses here were open and operating Friday but remained closed until 6 p.m. on Monday, day of the funeral in Washington. Local dramatic playhouses shuttered Friday.

Shooting schedules on a number of films were interrupted Friday after the shock but this was not general and activity continued on some lots throughout Friday to avoid the great budget increase of a layoff with everybody on full wages. Even so, four films in production knocked off on Friday. They were Columbia's "Good Neighbor Sam," Metro's "Looking For Love" and "Signpost to Murder," Warners' "Robin and Seven Hoods." The Metro television film series "Mr. Novak" also closed down after the tragedy in Dallas.

On set of WB's "My Fair Lady," a period of silence was observed.

Victor Borge's presentation of Lotte Goslar & Co. skedded to open week's stand at Huntington Hartford on Monday instead preems tonight (Tues.). Running through Sunday instead of closing Saturday as planned. Biltmore was open Monday as usual with "Virginia Woolf," and will play extra show Sunday (1) due to Friday's darkening.

Disneyland and Marineland shuttered Saturday but both reopened Sunday and again were dark yesterday (Mon) due to usual seasonal closing. Offices of theatrical unions and guilds were closed for funeral. IATSE film editors Local 776 cancelled annual membership meeting Monday for sometime in December, date unset.

Number of theatrical events were either cancelled or postponed. Troupers Club called off its regular Thanksgiving show set for Sunday (24) and Makeup and Hair Stylists' annual Debs Star Ball, Saturday at Palladium, was postponed to undetermined date.

Opening of new Lindy Opera House (former Ritz Theatre) with one night "Concert Gala" Saturday was reskedded for Dec. 14. "Stars For Freedom," with Frank Sinatra, Count Basie, Sammy Davis, Jr., skedded last night in Santa Monica civic aud, put back to Dec. 6. San Francisco Opera Co.'s "Queen of Spades" Friday at Philharmonic aud was cancelled. Van Cliburn concert Sunday at Beverly Hilton Hotel postponed as was dinner honoring Ida Mayer Cummings for here 25th year as junior auxiliary chairman of a Jewish home for aged.

JFK Home Town, Boston, Still in State of Shock

Boston, Nov. 26.

Boston, the late President Kennedy's hometown, blacked-out when news of the assassination hit. The motion picture industry immediately closed down exchanges, all film houses in Hub closed their doors. Lights went out Friday night (22) on marquees along Washington and Tremont streets, city's film house area. Legits shuttered and all normal activity ceased in the stunned city.

News that the life of Boston's favorite son had been ended by a sniper's bullet sent thousands of Bostonians to churches and chapels and then to their homes. Hub's tv stations cancelled all skedded shows.

Kennedy was born in Brookline, a suburb of Boston, went to Harvard U., where he graduated with honors in political science, and the whole Boston area was his home. The Kennedy family summers in Hyannis Port, where his father, Joseph Patrick Kennedy, former ambassador to the Court of St. James, and his mother were planning a Thanksgiving gathering of all the Kennedys. The Kennedys were close to the motion picture business, the elder Kennedy having operated a string of film houses in New England and been president of Film Booking organization.

Dore Schary, a personal friend of the late President, was at the Wilbur Theatre directing rehearsals of the new scene for the pre-Broadway tryout, "Love and Kisses," berthed there. He dismissed the rehearsal and instructed manager Max Michaels to cancel the night performance. At the Shubert, manager M. D. Howe cancelled the Friday (22) performance of road company "Stop the World." The Colonial, third of the three legiters now operating in Boston, was dark. The San Carlo

SM's JFK Auditorium

Santa Monica, Cal., Nov. 25.

Santa Monica Civic Auditorium, by resolution of City Council meeting in special session Sunday (24), has been renamed the John F. Kennedy Memorial Auditorium in tribute to the late President, going into effect immediately. Special dedication ceremonies are planned in about two weeks.

With Mrs. Pat Lawford, sister of the martyred Chief Executive, and Peter Lawford, her husband, resident of city, then will be invited to participate. This marks the beach city's second memorial to a Kennedy. The Kennedy Child Care Center, part of St. John's Hospital, named after the late Joseph P. Kennedy Jr., killed in World War II, was dedicated in March 1962.

Aud for past three years has been site of annual Academy Awards, and will be again in April.

Opera Co., which Fortune Gallo is reviving in Hub, cancelled its opening "La Traviata" at Donnelly Memorial Theatre.

In a move unprecedented in the history of the Harvard-Yale football series dating back to 1875, the traditional game at New Haven skedded for Saturday (23) was called off out of respect to the memory of President Kennedy.

Hub's Xmas celebration skedded to start Wednesday (27) was put off. As the city reeled under the shock of the assassination news, all plans for weekend festivities were cancelled.

Bostonians, for the most part, grieved in their homes, watching the tv coverage, and attended church services.

Frisco Conventioneers Clamor Entertainment

San Francisco, Nov. 25.

Nitery action, which dropped off to a near-nothing Friday night after the assassination of President Kennedy, had snapped so far back Saturday that the casual observer might never have guessed one of the world's first citizens had been cut down.

North Beach, the scene of the local action, was jam-packed with pedestrians; traffic was at a near-standstill; and parking was as bad as ever.

Business was down considerably, nitery ops admitted, but that just meant the crush was down from impossible to difficult.

On Friday night, only a few scattered spots — the Moulin Rouge strippey and the Galaxie (under the same ownership), off Broadway (featuring Trini Lopez), one or two others — were open and offering entertainment. Any one else in business was just selling drinks.

Ella Fitzgerald canceled all performances in the Fairmont Hotel's Venetian Room until Tuesday (26) night.

Management of "Pajama Tops," at the Geary, first announced they'd be open, but caved in after theatermogul Louis R. Lurie, who owns the house, said they'd have to do without ushers or stagehands.

"South Pacific," rounding out its engagement at the Sheraton-Palace Hotel's Garden Court Dinner Theatre (with Dorothy Collins and Gene Hollmann starring), closed, as did the tab companies of "Private Lives" at the Little Fox and "Yum-Yum Tree" at On Broadway.

Frenetic funseekers were desperate. Conventioneers on the town packed the Moulin Rouge, and several angry statements were recorded ("Where we gonna go? What we gonna DO?" at the Geary, for instance.)

But Saturday night, the swingers had no cause for complaint. The show must go on—and it did.

Pitt's Cancellations

Pittsburgh, Nov. 26.

President Kennedy's assassination cancelled many show biz events with the touring "Camelet" closing on both Friday and Monday nights at the Nixon. On Friday the house was completely sold out and all the money was refunded. "Cleopatra" was also blacked out on both Monday and Friday night at the Penn. Dick Gregory's concert at Memorial Hall was cancelled Friday.

The Variety Club banquet scheduled for Saturday (23) was postponed until Dec. 22. Most of the film houses also closed on Monday (25).

Pitt postponed its sellout game

Death of a Neighbor

By EVELYN LAWSON

Hyannis, Nov. 26.

On Saturday morning, Nov. 23, Cape Cod was preparing for a big weekend. And Hyannis was the centre of the preparations.

The Barnstable Comedy Club, the Cape's oldest dramatic group, considered to be the bush-league for Cape Cod summer stock theatre, was to present "Death Of A Salesman." The cast had been in rehearsal for a month and recently \$2,000 worth of lighting equipment and other properties had been added to the club's equipment.

The Falmouth Theatre Guild had also planned to open its production of "Advise and Consent" Saturday night.

The Cape Cod Harvard-Yale Club had scheduled a meeting in the Merald Room of the Hyannis Inn Motel as a kickoff for the big game.

The Kennedy Memorial Skating Rink, named for the late President's brother killed in World War II, had arranged a series of figureskating contests for the weekend and numerous bowling leagues were scheduled for contests up and down the Cape.

The younger Cape set were looking forward to a weekend of interlope highschool football and the followup fall dances.

At shortly after midday when the bus and plane from New York hit Hyannis it was crowded with merrymakers, some from Broadway, who had come up to view the club shows.

As the passengers were unloaded at the Hyannis bus terminal and airport they realized immediately that they had hit a ghost town. Few Cape Codders were on hand to greet their guests. The visitors were left to get to their destinations as best they could.

The usual Friday afternoon traffic on Hyannis' Main St. had come to a halt. Little knots of people stood in tearful silence along the streets. A larger group clustered outside the radio and tv (electrical appliance) store. They stood paralyzed and fixed. One man in the group, the town confectioner, broke the stillness, "My God, they got our Jack." And so quiet was the town that his voice rang up and down Main St. It seemed to be the signal for the town to give away to its grief.

The restaurants and bars began to fill. But the customers weren't looking for food or drink, most of them didn't even bother to order. They were trying to find others to share their grief at the death of a neighbor.

"When he was a kid he came into my shop every June to trade in his bicycle."

Here he bought candy and icecream. There he bought golf clubs and tennis equipment. This man sold him tools for the Honey Fitz. A sailmaker rigged his first boat.

As the flags were lowered to half-staff over the postoffice the people of Hyannis got themselves together long enough to make the necessary phone calls, calling off all the planned weekend activities. Some made their way to St. Xavier R.C. Church that had been John Fitzgerald Kennedy's summer parish.

with Penn State to Dec. 7. The Steeler-Bears game went on but the scheduled radio broadcast of the game over WSW was cancelled.

Toledo Settles Strike

Toledo, Nov. 25.

First strike in the 123-year history of the Toledo Blade was interrupted by a "truce" so that the public could have a newspaper on Sunday (24) following the assassination of President John F. Kennedy. The strike had been called by the American Newspaper Guild a week earlier, on the issue of wage increases and other contract improvements.

While radio and television stations tried to fill the gap, theatre biz was down throughout the area, and retail business was also reported off. The Kennedy tragedy emphasized the void that lack of newspapers created. Some Detroit newspapers were being distributed in the area, at prices ranging from double to triple normal costs, in most spots. Normally a Detroit newspaper costs 5c more in Toledo than in Detroit, but during the strike they were selling for 25c and up an issue.

Russians Cancel In Mpls.

Minneapolis, Nov. 26.

Two scheduled Moscow State Circus performances here Sunday (24) were cancelled. Also, stars of Bolshoi Ballet, instead of opening here Monday (25) will do so Tuesday (26) and remain through Wednesday (27).

All movie theatres shuttered Monday (25) until 6 p.m.

Minnesota-Wisconsin football game scheduled for Saturday (23) was postponed until Thanksgiving morning, but the Minnesota Vikings-Detroit National league pro game was played here Sunday afternoon (23) drawing 28,763.

Lawford Was Playing Reno

Reno, Nov. 26.

All showrooms in the Reno-Sparks-Lake Tahoe area went dark on the night of the assassination. It was a move unprecedented in the history of this area. Never before—for any reason—have all the clubs and hotels closed their showrooms for a full night at the same time.

Many clubs, where live entertainment is offered during the afternoon hours, immediately suspended shows after the news of the tragedy flashed across the world.

Gambling continued as usual in most casinos, but three of Reno's major clubs closed their doors for about two hours immediately after the assassination.

On the afternoon of the murder,

however, there was little need for the dice and 21 dealers. Most patrons — and employees — were gathered around the television sets in the clubs' lounges and bars. And the picture was the same during the evening hours. Business at the games was light, the demeanor of the gamblers reflecting the mood of the day.

Some Reno clubs immediately announced they would be closed during the hours of Kennedy's last rites on Monday.

Peter Lawford, who was appearing on the Jimmy Durante show at Harrah's, Lake Tahoe, left immediately by chartered plane after he learned of the President's death to be with his wife Patricia, the President's sister, in Santa Monica, Calif. Lawford was scheduled to appear with Durante at Harrah's through Dec. 3.

'Silent' Gamblers in Vegas

Las Vegas, Nov. 25.

A 24-hour blackout of all entertainment in Las Vegas went into effect Friday (22) after news of President Kennedy's death. Casinos shut down for four hours Monday during the funeral—third time in 30 years the casinos closed as a group; first time was on a Good Friday in the early '40s; second was when they closed for four hours following FDR's funeral in '45.

Casino execs reported gambling came almost to a complete halt early in the afternoon on the day of the assassination. All casinos closed Monday (24) from 7 a.m. to midnight.

Isaac Stern's Concert

San Antonio, Nov. 26.

The San Antonio Symphony Orchestra concert, featuring violinist Isaac Stern, a friend of the late President Kennedy, was held as scheduled Saturday (23) at the Municipal Auditorium. A portion of the program was a memorial to the late President.

A jazz concert, scheduled for noon Saturday (23) on the grounds of Cathedral Park, under auspices of the Canterbury Assn. in honor of Trinity U's homecoming here, was postponed indefinitely due to the death of JFK.

In London Too

London, Nov. 26.

Eight American-owned film houses in London closed yesterday (Tues.) in keeping with the day of mourning for the funeral of Pres. Kennedy.

The West End legit houses are also marking the tragedy with the playing of the U.S. national anthem before the show.

Broadway

New Delmonico's has as its cable address "Elegance."

Gerold Frank "profiling" Milton Berle for a spring McCall's issue.

French Govt. Tourist Office introducing new director general Rene Bady to the press at a Regency cocktailery.

George Schaefer discharged from Will Rogers Hospital at Saranac Lake, N. Y., following surgery, and convalescing at home.

Otto E. Koegel Foundation Inc., of Westchester County, has changed its name to Koegel Foundation Inc. Royall, Koegel & Rogers were filing attorneys at Albany.

Erskine Caldwell will visit Vienna in December to lecture on "What Readers Ought to Know About Writers" first at Vienna's America House, then at Vienna University.

Jack Entratter inviting the national press to The Sands, Las Vegas, Dec. 13 on occasion of the 11th anni. Danny Thomas, Sammy Davis Jr. and others will officiate as co-hosts.

Encyclopedia Britannica Press yesterday (Tues.) hosted at "21" for General Sarnoff and John Tebbel on occasion of the latter's book, "Putting Electronics To Work—David Sarnoff."

CPA J. S. Seidman & Seidman, while powwowing with client Jean Paul Getty in London next week, will address a Paris group on his findings in Outer Mongolia which he visited last summer.

Lincoln Center has joined the tourist attractions in Gotham with conducted tours and will be in full swing with the N. Y. World's Fair commencement next April. Carl Cannon, who had organized the UN Guided Tours is in charge.

Overheard at "How To Succeed" by a UN rep. of one of the new African nations: "It's wonderful to laugh at yourself because this is a great spoof on American business. In some other country the only applause would be from a firing squad!"

Songsmith-borscht belt impresario Henry Tobias has written "Borscht In My Blood," anecdotal anthology of experiences by and with Eddie Cantor, George Jessel, Milton Berle, Sam Levenson, Myron Cohen and other borscht circuit alumni.

Queens Borough President Mario Carello proclaimed yesterday (26) Walter Kaner Day in Queens County as a salute to the L. I. Press and L. I. Star-Journal columnist on his 10th anniversary of staging parties for underprivileged children. Kaner that day stages his 10th anni Thanksgiving party for 750 homeless, handicapped and needy kiddies at the Boulevard, Rego Park.

Sir Francis (Frank to you) Scully, the only be-knighted (Vatican) columnist on VARIETY, in from his Palm Springs base New York a Trafalgar Hospital for special medical attention. Alice P. (Mrs. Scully) is under the kindly ministrations of Fanny Holtzmann, the show biz Portia.

George C. Bevel Jr. has resigned as senior veep of Tom Deegan's shop to partner with Morton M. Winthrop as Bevel & Winthrop, new p.r. firm.

Paris

By Gene Moskowitz
(80 Ave. Neuilly; Sab. 0712)

Russo pianist Sviatoslav Richter giving his one French recital in the city of Tours, not in Paris this year.

Noted pre-war pic star Albert Prejean's son, Patrick, now 20, undertaking his first film role in "The Paris Addicts."

Yank literary agent Alain Bern-tein back to his office here after a sojourn in Hollywood. Bern-tein came back bullish about the Hollywood pix upbeat.

Comedian Fernand Raynaud doing his one-man show at the Alhambra Music Hall after the early fold of the musical "A Golden Profession" at this house.

TV newscaster Georges De Caunes back with 13 programs on the U.S. for the coming second vid channel here. De Caunes is also bullish about U.S. tele.

President De Gaulle attended a performance of Paul Claudel's "The Satin Slipper" at the state-

subsidized Theatre De France last week. It was done incognito.

Tours Short Film Fest being held in that Loire Valley town from Nov. 28-Dec. 2. It is underwritten by the governmental film arm, Jounrees Du Cinema. Prizes are given at this fest.

Over 10,000 subscribers already clocked for the state-subsidized local Paris legit company, Theatre De L'Est Parisien. This tips how audiences want the theatre if they can afford it. TEP has a \$1 top.

Producer John Nasht scoring "The Keeler Affair" here with a first release due in Copenhagen sometime next month. Pic was made in the English language in Denmark re the British scandal.

Local star Alain Delon due for a stint in a Yank western for Metro next May, with Arthur Penn to direct. His own company, Del-beau, is then prepping an oater in English to be done in Mexico afterwards with Sam Peckinpah directing. It is called "Man on Horseback."

Madrid

By Hank Werba
(Avda. Habana, 86; Tel. 2590497)

Academician Jose Maria Peman prems his new play "The River Flows Through Sevilla" at the Teatro Goya.

Andy Russell goes across town from his hit appearance at the Hotel Hilton's Rendezvous Room to the Club Imperator.

The Isabel Carces resident company at the Teatro Infanta climbed past its 100th performance of Alfonso Pano's "Some Like 'Em Flabby."

Annie Girardot went south for location filming in Murcia, heading the cast with Richard Johnson and Francisco Rabal in "La Otra Mujer" (The Other Woman).

The Rodney Jazz Ballet making capital of "West Side Story's" extended - run with a 45-minute cabaret replice of the Jerome Robbins' choreography at the Biombo Chino.

Ty Hardin took over Madison Club Cabaret spotlight with a guitar and western song-a-log, after winding up his triple assist on the Spain-made Western "Boudine," as star, director and co-producer.

Albuquerque

By Chuck Mittlestadt
(Diamond 4-1596)

Comic Dick Gregory in concert appearance at U. of New Mexico here.

KOAT-TV here applied to the FCC for a permit to operate an FM radio station.

Paul Bain, former promotion head with KOB radio-tv, named program director on radio side of station.

Frontier Theatres moved Doug Speakman from manager of their Hiland house to the Sunshine for special run of "Cleopatra."

State-owned slick "New Mexico Magazine" had a 100,000 copy press run for Christmas issue. Usual run is about 40,000 copies monthly.

New ozoner (the Silver Dollar Drive-In) opened here by Video Theatres, bringing total number of pix houses in city to 19, nine hard-tops and 10 drive-ins.

Fred Chavez, staff announcer with KABQ here (all-Spanish indie radio station), now teaching a course in conversational Spanish at local YMCA chapter.

KGGM-TV (local CBS affiliate here) expanded its supper-time news to a full hour, with Cronkite and the net coming on at 5 p.m., followed by a half-hour of local news, sports and weather.

Austria

By Emil Maass
(Grosse Schiffgasse 1a; 356156)

Vienna Philharmonics signed up for Feb. 2-March 15 U.S. tour, starting and ending in Carnegie hall.

Two color films on "Preparations for the 1964 Olympic winter games at Innsbruck" finished by Theo Hermann.

Salzburg Seminary in American studies at Leopoldskron announced lectures on "The Arts in America" for 1964.

City of Vienna built a stage on the artificial lake Iris in the new Garden City for the botanic world exhibition next year.

Chamber opera of Vienna prepping "The Two Pedagogues." Music is by Mendelssohn-Bartholdy. Jean Gabor will direct.

London

(Hyde Park 4561/2/3)

The Screen Writers' Guild holding its annual general meeting next Saturday (30).

Lita Roza follows her current Society cabaret stint with an engagement in Barcelona.

Innovation for Variety Club was a Cartoonists' Ball, held at the Criterion last night (Tues.).

Gary Marshal took over No. 1 spot in the Pigalle revue, "Tropical Paradise," last Monday (25).

Harry Meadows ran a charity night, in aid of the National Society for the Prevention of Cruelty to Children, at his 21 Club last Wednesday (20).

The National Film Theatre is currently running a Rex Harrison season, which includes "Anna and King of Siam," "Blithe Spirit" and "Major Barbara."

National Screen Service exec producer Esther Harris represented the company at Samuel Bronston's Madrid conference on "Fall of the Roman Empire" last weekend.

Carl Foreman hosted a Sunday dinner for the exil following an afternoon press screening of "The Victors," which was launched with a royal charity preem at the Odeon, Leicester Square.

Lord Archibald, chairman of the Federation of British Film Makers, had to abandon his plan to attend the Acapulco Film Fest because of pressure arising from the current British film crisis.

The Royalty Theatre, which started out as a legit house and was subsequently leased to Metro, turns Cinerama tonight (Wed.) when it opens with "Brothers Grimm," which is transferring from the Coliseum.

Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway; 374-4015)

Longtime VARIETY correspondent Les Rees celebrated his 75th birthday last stanza.

Minneapolis Tribune sent drama critic Dan Sullivan to Seattle last frame to cover opening of Seattle Repertory Theatre.

Bradley G. Morison anklng BBD & O's Minneapolis office Dec. 1 to become public relations head of Tyrone Guthrie Theatre.

Old Log Theatre, only year-round Equity stock company here, prems "Desk Set" Thursday (28). Comedy remains three weeks.

All-star Hootenanny show, shaping as a b.o. bust, cancelled out in Minneapolis last week shortly after another folksinging concert flopped badly.

Guest stars with Minneapolis Symphony last round were Yehudi Menuhin and jazz pianist Peter Nero. Guest batoner Friday (29) will be Istvan Kertesz.

St. Paul Civic Opera exports its production of "Barber of Seville" to Guthrie Theatre in Minneapolis, Saturday (30). Same showhouse has pianist Eva Knardahl with the St. Paul Chamber Orchestra tonight.

Sheraton - Ritz, swanky new Minneapolis hotel, unveiled its outdoor ice skating rink last week. Ted Roman, former "Holiday on Ice" show performer, is rink manager and ex-ice show producer Dorothy Lewis is entertainment director.

Rome

By Robert F. Hawkins

(Via Sardegna, 43; Tel. 479316)

Rosanna Schiaffino voted queen of the Marine Ball here.

Erich Maria Remarque featured on hour RAI-TV show dedicated to his life work.

Ben (and Mrs.) Silverstein of Beverly Hilton here on vacation; later head for Malaga, Spain.

Peppino de Filippo invited to the 1964 Stratford-on-Avon legit festival with his theatre group.

Goffredo Lombardo in America with wife to o.o. Titanus release pattern there, including "The Leopard" (20th).

Giuseppe Rotunno, "Leopard" lenser, to Egypt to shoot a documentary on Italian achievements in that country.

Vittorio DeSica back from Riviera huddles with Samuel Bronston on their upcoming (summer '64) joint project, "Paris Exhibit 1900." Director also may stage play in Paris.

Giorgio Albertazzi and Franco

Zeffirelli poured for the press to launch new production of "Hamlet" by Albertazzi-Proclermer company.

Giuseppe Giannini, CGD International topper, off to Los Angeles and N.Y. on biz talks for his Milan disk company.

In-and-but: Matty Polon, RKO Theatre veep; Stanley Warners' Nat D. Feldman; Mr. and Mrs. Charles Moss to London; Darryl F. Zanuck; Alfred Jorgensen here; Amedeo Nazzari back from Spanish pic stint; Eli Wallach to Greece for "The Moonspinners"; Princess Soraya to Paris after costume and makeup tests for "The Secret" (De-Laurentis); Erskine Caldwell, in for lecture at American Embassy Theatre.

Philadelphia

By Jerry Gaghan

(319 N. 18th St.; Locust 4-4848)

Rosemary Clooney in from Coast to catch "Girl Who Came to Supper" in which husband Jose Ferrer stars.

Bill Haley, who played Germany in June, booked back again in January, four weeks at Hamburg's Star Club.

Joe Layton, who staged entire production of "Girl Who Came to Supper," into New York's Mt. Sinai hospital for hepatitis.

Christine Jorgensen, a record-breaker at Uncle Milt's, in Jersey, brought back for a second weekend, by owner Milton Arbittier.

Eagles backfield star Timmy Brown among the vocalists in Frank X Holiday Hootenanny at Philadelphia Athletic Club (28).

Sonny Troy, former guitar accompanist for Frankie Avalon, joined Freddie Bell and his Bell-boys at the Sahara, Las Vegas.

Hetzel's Post

Continued from page 2

eliminate some of the abuses of recent years."

Described by Hetzel as a second important proposal adopted by the Federation's administrative council was the reorientation of the international body towards current economic problems. "Appropriate action," he says, is planned reimport quotas, taxes, censorship, remittance problems and other restrictions.

Also, early consideration will be given to a U.S. proposal to increase the organization's worldwide effectiveness by electing one regional veep each for Europe, Asia and the Americas. Idea is to provide for "organized representation on a regional level and closer coordination in the international council."

A constitutional amendment providing for the new structure will be voted on at a meeting early next spring.

During his 10-day trip abroad—his first since becoming acting head of the MPAA—Hetzel also met with MPAA reps and major company execs in both Paris and London.

Recorded Cure-All

Continued from page 2

"Therapy" which allegedly promised cure-all from headaches, insomnia, smoking habit, nailbiting, indigestion, overeating, alcoholism, frigidity, impotence, cerebral palsy, bedwetting, asthmatic attacks, blindness, cancer and a score of other body malfunctions.

The '63 edition of pseudo-medical dishing reputedly exploits the same home-hypnototherapy bit (spin the record and you're mesmerized to health) only this time they don't promise to cure everything—only alcoholism and obesity.

Reds Nix Twist

Continued from page 1

Makota, and which is defined as a new version of the boogie.

Just to get away from the Madison, Twist, Hootenanny and other of those devilish western world music and dance modes, the East Germans have "invented" five new dances for their own folks. And it looks as if the Makota is likeliest to make headway in a country where even the rhythms come under scrutiny for "political influences."

Hollywood

Martin Jurov's guest house and garage damaged by fire.

Dave Barry opens his 10th stand at Sahara Hotel, Las Vegas, Feb. 11.

Art Linkletter recuping from abdominal surgery but back at work.

Robert Aldrich in London to bally European preems of "4 for Texas."

Ben Lessy and Patti Moore head bill for Friar's Club Thanksgiving program.

Roger Smith in Tokyo on first leg of p.a. tour for "Sunset Strip" teleseries.

Mary Pickford to be grand marshal of Hollywood's Santa Claus Lane parade.

Herb Tobias home from four weeks in Europe for Goldstone-Tobias agency.

Lionel Ames back at Jerry Lewis' Restaurant for third stint in four months.

Len Kaplan shifted to N. Y. by William Schuller Agency to head firm's legit dept.

Robert Aldrich changed title to his upcoming "Brouhaha" to "Sheik of Araby."

Dan Jenkins, former TV Guide local staffer, joined Rogers & Cowan praisery in tv dept.

Andrew and Virginia Stone back from London filming of Metro's "Never Put It in Writing."

Robert Wise hopped to London and back last week for casting interviews on "Sound of Music."

Cecil Beaton returned to London over weekend after six months of working with WB's "My Fair Lady."

Helen Keister, recently with Donahue & Co. Inc., joined Monroe Greenthal Co. Inc., as media director.

Gerry Mulligan inked three-year record pact with Phillips, division of Mercury, calling for three albums annually.

William Porter, former legit producer, new manager of World Theatre, singer Bob Anthony is new assistant night manager.

Jack Lemmon and Frederick Brissom will attend Jan. 15 Tokyo preem of "Under the Yum Yum Tree," and then go to Hong Kong.

Oscar Ostroff and Joe Roschko opens series of Yiddish plays at Music Box Theatre Dec. 25, with Herman Yablokoff troupe in "My Son and I."

Dorothy Jordan and Merian C. Cooper's daughter, Teresa, makes thespic bow in John Ford-Bernard Smith production, "Cheyenne Autumn," for WB.

Arthur DeTitta, former Fox-Movietone News Coast chief, named production coordinator on Tom Harmon's football short subject, "Quarterback."

Romy Schneider forced to bow out of Blake Edwards' "A Shot in the Dark" for UA due to inability to complete her role in Columbia's "Good Neighbor Sam" in time.

Chicago

(DElaware 7-4984)

Lyric Opera holds its chorus auditions for next year Dec. 2-3 at the Opera House.

Chi thesp Joyce O'Neill signed for a role in "Funny Girl." She was formerly with the "Twist of Lemon" revue here.

Producer-owner William Pullins snared "Tchin-Tchin" for the preem of his new Candlelight Dinner Playhouse in January.

William G. Zane named director of the newly created Visitors Bureau Division of the Chicago Assn. of Commerce and Industry.

Former DAILY VARIETY staffer Muriel Bean, now a freelance scribe in Chi, is initiating an over-the-phone book reading service for shut-ins.

Legit pressagent Herb Carlin vacationing in the Orient for six weeks with spouse and winding up on the Coast to see the new grandchild.

Chi agent Jordan Ross tapped as talent director for new Lucayan Beach Hotel in the Bahama Islands. It opens Dec. 31 as first hotel with gambling in the area.

Universal Pictures regional sales manager Pete Rosian in town for confabs with staff and distribrs. Universal Midwest adpub chief Ben Katz takes off on a six-state swing ahead of "Charade" this week.

Obituaries

Continued from page 58

Library Service in 1922. Four years later, as director of the League for Public Discussion, he produced public debates at Carnegie Hall.

Surviving is a son, Raphael, director of the American Library Service.

RICHARD L'ESTRANGE

Richard (Dick) L'Estrange, 73, film pioneer who started his career as an actor in Cecil B. DeMille's "The Squaw Man," later became a Keystone Kop for Mack Sennett and eventually turned to assistant directing, died Nov. 9 in Hollywood. He was also a director in early silent pix for a brief period.

A founding member of the Assistant Directors branch of the Directors Guild of America, he long was an assistant production manager as well as assistant director. His last credits were on WB's "77 Sunset Strip" and "Hawaiian Eye" teleseries. Prior to that he was with 20th-Fox-TV for five years.

Surviving are his wife and two daughters.

WILLIAM R. TITTERTON

William R. Titterton, 87, critic, editor, poet, author, dramatist and press agent, died Nov. 21 in England.

At various times he contributed vaudeville notes to London Opinion, Pall Mall Gazette and London Evening News. Occasionally he also served as drama critic to New Age, Vanity Fair, Sunday Herald, Lloyd's Sunday News and Time & Tide.

Energetic and versatile, Titterton wrote a column called "Mainly About Actors" for Pall Mall Gazette, critical articles on classical dancing and edited Everyman. He also was assistant editor of G. K.'s Weekly. For a brief period he was a legit press agent.

He wrote three plays, notably "The Cockney Princess," as well as several books and volumes of verse and lyrics.

DAN A. CAMERON

Dan A. Cameron, 83, longtime music and drama critic for The Leader-Post, Regina, Sask., died of a heart attack Nov. 13 in the newspaper office while working on his weekly music column.

He studied music in New York, taught voice at Albert College, Belleville, Ont., and came to Regina in 1923 as head of the voice department at the Conservatory of Music. As a sideline, he started a music and drama column for The Leader-Post in 1923 under the pseudonym Simon the Jester.

Cameron also wrote book reviews, concert news, covered music festivals and did interviews in the music and drama field. He became a fulltime staffer of the paper in 1954, as an editorial writer and music columnist.

There are no immediate survivors.

GLADYS GOODING

Gladys Gooding, 70, organist at Madison Square Garden, N. Y., who also sang for athletic events at Brooklyn's old Ebbets Field, died of a heart attack Nov. 18 in New York. She was a particular favorite in Brooklyn because of her musical commentary on the Dodger games.

Her top musical gags were the playing of "What Can I Say Dear After I Say I'm Sorry" following the home team's loss of the 1952 series, and her rendition of "Three Blind Mice" during an unpopular decision by the umpires. Among her major duties at the Garden included singing national anthems before sports events.

Survived by a son and daughter.

THOMAS M. DE HUFF

Thomas M. De Huff, a partner in the Zakin Co., New York ad agency, died Nov. 12 of a heart attack in his office. Former v.p. and director of television for Cunningham & Walsh agency, he joined Zakin last March.

A resident of Westport, Conn., De Huff is survived by his wife, son, daughter, mother and two sisters.

FRED SEIBERT

Fred Seibert, 68, one time nickelodeon pianist who later played in Newark, N.J., theatres during vaude's heyday, died Nov. 13 in Newark. He joined Joseph Fecher's orchestra at Proctor's Theatre, Newark, in 1918 as

pianist and assistant director and stayed with the band for 45 years. Before disbanding early in the 1950s, the orch also worked at the Adams and Paramount Theatres, also in Newark. More recently Seibert was a musical therapist at a mental hospital in Cedar Grove, N.J.

Surviving are his wife, son, daughter, sister and a brother.

JACK HOUSE

Jack House, 76, veteran film stuntman and actor, died of a heart attack Nov. 20 in Hollywood. He entered films in 1926. Among stars for whom he doubled were Rudolph Valentino and Fred Thomson. In recent years he had operated a riding stable in nearby Glendale.

Surviving are his wife; three sons, Donald, Newton, Jimmy, and three daughters, Lucille, Geraldine and Dorothy, latter Mrs. Andy Devine; children all are actors.

DR. WILLIAM E. BRANDT

Dr. William E. Brandt, former sports writer, commentator and publicity director of the National Baseball League, who was an osteopath, died Nov. 19 in Norristown, Pa. He did a sports commentary for Mutual Broadcasting System called "The Inside of Sports." He also authored a book, "Do You Know Your Baseball?" as well as numerous magazine articles.

Survived by a sister.

THEODORE SPEAKER

Theodore Speaker, 65, veteran magician, died at sea while on a recent vacation trip to Australia in the liner Orcaades. The vessel was in the Pacific on the run from Vancouver to Honolulu.

Speaker was a member of the Brotherhood of Magicians, the British Ring and the London Magic Circle. During the war years he organized concert parties and helped raise over \$90,000 for charities.

FREDERICK J. MOLOHIN

Frederick J. Molohin, 32, chief engineer of WTTV, Indianapolis-Bloomington, and engineering supervisor for the Sarkes Tarzian group, was electrocuted last week while working on the company's WPTA, Ft. Wayne, transmitter.

He had been with the group since 1957, previously working for WTVH, Peoria, Ill.

MICKEY WOOD

Mickey Wood, 65, film stunt man, collapsed and died Nov. 20 at his London studio while coaching an ice-skating actress in certain falls.

Wood either taught the stars or stood in for them. Among his many pupils were Hugh O'Brien, Dawn Addams, Peter Haigh, Stewart Granger, Sophia Loren, Leo Genn and Herbert Lom.

Survived by his wife.

LEONARD WOOKEY

Leonard Wookey, 78, former opera singer and hotelkeeper, died Nov. 13 near Toronto. A native of Jamaica, B.W.I., he came to Toronto when 13 and later studied voice in Chicago and Milan, Italy. He sang in a number of U.S. concerts and also appeared in radio series.

Survived by a brother and sister.

THOMAS PELUSO

Thomas Peluso, 64, former American Broadcasting Co. music director in Hollywood, died there Nov. 16. He headed the network music dept. in 1943-44 and freelanced in recent years as a composer-conductor.

Surviving are his wife, five sons and a daughter.

FRANK A. STADLER

Frank A. Stadler, 87, pioneer in operating dancehalls in the Youngstown, O., area, died Nov. 8 in that city. He built the Yankee Lake Ballroom in 1928, and at one time owned Southern Park. He also operated the Chatterbox Club in Youngstown.

Surviving are a son and daughter.

FRANKLYN D. ROCHE

Franklyn Dix Roche, 59, screen and stage actor who danced with the late Marilyn Miller when she was a star on Broadway in the musical comedy, "Sunny," died Nov. 20 in Burbank, Calif. He went

to Hollywood 35 years ago for films. Surviving are his wife, two daughters, two brothers and three sisters.

FRANK WARD

Frank Ward, 67, assistant amusement department manager in charge of motion picture advertising on Chicago's American for 42 years, died Nov. 19 in Chicago. He was considered the dean of Chi film ad salesmen.

Wife, sister and four brothers survive.

OLGA D'ESTE

Olga D'Este, veteran actress, died Nov. 10 in London. Specializing in music-comedy, she appeared in many Jack Buchanan and Ivor Novello shows.

Her biggest success, however, was an Alicia in Eric Maschwitz's "Waltz Without End," based on the life of Chopin.

SAM PORFIRIO

Sam Porfirio, 42, music arranger and leader of the studio orch at WBBM Radio, Chicago, died Nov. 18 in that city. He had earlier arranged and led units at WBKB-TV and WGN in Chi. His own instruments were accordion and piano.

Wife, two sons and a daughter survive.

ROBERT WALTERS

Robert K. (Bob) Walters, 29, drama editor of The Oregonian newspaper, died Nov. 16 in Portland, Ore., in an auto accident. In 1960, he left the Medford Mail Tribune to join The Oregonian staff.

Survived by his wife and mother.

SYLVIA WESTON

Sylvia Weston, 49, secretary to Metro studio chief Robert M. Weitman, died of a heart attack Nov. 19 in Hollywood. She joined studio in 1943 as a junior writer, left two years later and returned in 1950.

Mother and brother survive.

FAY VAN HESSEN

Fay Van Hessen, 50, formerly in 20th-Fox and Universal editing depts., died of cancer Nov. 9 in Hollywood.

Surviving are her husband, Richard, sound engineer at Desilu, and two daughters.

Carl Testa, 51, accordionist with the Melody Trio, died of a heart ailment Nov. 8 in Youngstown, O. His wife, daughter and two sons survive. One son, Patrick, is a musician with the Red Lane Trio.

Mrs. William H. (Anna) Pine, 75, widow of late film producer, died in Hollywood Nov. 24. Survived by son, Howard, former film producer, now unit production manager at Universal.

James W. Goodwin, 36, photo laboratory supervisor at WFAA-TV, Dallas, died Nov. 7 in Irving, Tex., of a heart attack. Survived by his wife, daughter and son.

Victor Betts, 42, film publicist, died of a heart attack Nov. 15 in Folkestone, Kent, England. As a freelance, he had worked for most of the major British companies.

Dail E. Thomas, 47, an engineer with radio station WHHH, Warren, O., died of leukemia Nov. 8 in that city. His wife, four sons and two daughters survive.

James Watson, theatre costumier, died Nov. 17 in London. He worked at first with Willy Clarkson, and later as departmental manager with the Berman firm.

Alf LeRoy Urseth, 52, former accompanist for John Charles Thomas and more recently organist at the Hollywood Church, died Nov. 5 in Hollywood.

Leon Underwood, 75, theatre manager, died Nov. 12 in England. He specialized in touring such musicals as "The Beggar's Opera" and "Lilac Time."

John E. Bartley, 58, pianist for orchestras in the Greensboro, N.C., area, died recently in that city. Authorities ruled his death a suicide.

Menelaus Diamond, 53, veteran musician who played a half-dozen instruments, died Nov. 10 in Dover, N.H., of an apparent heart attack.

Norman Walker, 55, operatic bass, died Nov. 4 in England. Before World War II he appeared in

many parts at Covent Garden, London.

Wife, 70, of A. B. Jolley, farm editor of KRLD and agricultural editor of the Dallas Times Herald, died Nov. 13 in that city.

Stanley Morelle, Punch and Judy man magician and puppeteer, died recently in Birmingham, Eng. Survived by his wife.

Mother, 69, of syndicated financial columnist Sylvia Porter, died Nov. 18 in San Diego, Calif., after a three-month illness.

Monroe Childs, 72, stage and screen actor (real name, J. Monroe Rothschild), died in Santa Monica, Calif., Nov. 7.

Wife, 41, of bandleader Dick Stabile, died of a cerebral hemorrhage Nov. 10 in Burbank, Calif. A son also survives.

William E. Gladstone-Foulkes, 81, retired vaude performer, died Nov. 12 in Portland, Me. His wife and a sister survive.

George L. Chaffield, 81, violinist who performed with various Vermont orchestras, died Nov. 8 in Montpelier, Vt.

Wencelas Cantin, owner of the Concord (N.H.) Theatre, died Nov. 13 in Manchester, N.H., after a short illness.

Joseph B. Learner, 73, retired former owner of the Argo Theatre in Argo, Ill., died Nov. 14 in Chicago.

Widow of Harry F. Ashton, manager of the King's Theatre, Glasgow, died Nov. 7 in Glasgow.

Son, 30, of Ernie Fast, former midwest director of AGVA, died Oct. 27 in Hartford, Conn.

Thomas F. Ward, retired vaude performer, died recently in Charleston, S.C.

Going to Barber

Continued from page 1

get the whole works — from new look individuality to personal hair combing instruction, shampoos and a tonorial analysis to change a pretty boy face into rough and tough masculinity or pretty up his opposite.

Top dog of the line is Tristan, who caters to big name Hollywood crowd in a plush penthouse suite on the Sunset Strip and charges for it. In this case, the 75c has stretched to \$75, which Tristan's customers all pay for the first two-hour session under his hands. He's not competitive, candidly admits his prices (\$20 per cut after the first) are the "highest in the world" and says he will take only those customers who fit both his personal and financial requirements. The personal requirements are that clients have strong business affiliations that make them regulars. He refuses one-shots. Apparently, he's got them.

Among entertainers regularly bowing to his scissors and comb (he stresses he won't use the increasingly popular razor blade stylings) is Liberace, who has him on set every day he's filming and frequently has paid him \$500 for a full day's home treatment or flown him to Las Vegas and other areas for hair treatments during a show. Similarly, Edd "Kookie" Byrnes once flew Tristan to New York during a personal appearance tour in order to maintain the hair-combing trademark he made famous on "77 Sunset Strip," a style originated by Tristan as his own twist combing. The rest of his high-priced clients? They include agent Dick Clayton, manager Leonard Grant, producer Irwin Allen and actors Tab Hunter, Sal Mineo, Gary Lockwood, Eddie Fisher, Paul Anka, Dick Contino and the late James Dean.

The penthouse itself has four lavishly furnished rooms and two patios, includes a conference room for execs who hold meetings while each is getting his grooming and a grand piano, where Liberace frequently practices between hair courses. And, to add an additional personal touch, the telephone is answered in the name of the businessman in the chair during his session there, allowing most customers to continue their business schedules while being groomed.

MARRIAGES

Dolores Lloyd to Barry Brooks, North Hollywood, Nov. 10. Bride is daughter of agent Al Lloyd and groom is tv producer and script writer. Marriage took place at the Bob Hopes' home; they are the bride's godparents.

Gaby King to Ferdinand Schlammmeri, Greta Green, Scotland, Nov. 19. Bride is German recording singer.

Lori ter Horst to Fred M. Thrower, Greenwich, Conn., Nov. 23. He is exec veepee and general manager of WPIX, N. Y.

Eileen Barber to Cy Jaffe, London, Nov. 16. Bride is with Anglia Television, he's a producer-director with Rhodesia TV.

Sally Zeitz to Edward A. Wolpin, Nov. 24, New York. He's general professional manager of Famous Music Corp., Paramount's music publishing subsid.

Tichi Wilkerson to William Etchison, El Paso, Tex., Nov. 21. Bride is publisher of Hollywood Reporter, widow of its founder-publisher, William R. Wilkerson, who died Sept. 2, 1962; he's a realtor.

Araminta Caldwell to Leslie Dunnage, London, Nov. 21. Bride is the widow of tv producer Henry Caldwell.

Terry Leduc to Jack McPartlin, Ottawa, Nov. 16. He's an organist-comedian.

Wendy McClure to David Knight, London, Nov. 25. Bride is an actress; he's an actor.

Roberta Day to Berj Hagopian, Las Vegas, Nov. 2. Bride's an actress; he's a former film producer now electronics manufacturer.

Dorothy Smith to Bradford Shearer, Nov. 22, Hoboken, N.J. Both are assistants to the editor of the forthcoming book, "Who's Who in the American Theatre."

Eleanor Roth to Tony Grasso, Las Vegas, recently. Bride is the executive secretary to Jack Entratter, president of the Sands Hotel, Las Vegas.

BIRTHS

Mr. and Mrs. Mace Neufeld, daughter, Hollywood, Nov. 10. Father is NRB Associates staffer.

Mr. and Mrs. Paul Kent, daughter, Hollywood, Nov. 20. Father's an actor.

Mr. and Mrs. Dean Miller, son, Columbus, Nov. 15. Father is film and television personality and host of Dean Miller Show on WLW-C.

Mr. and Mrs. Norman Katz, daughter, London, Nov. 18. Father is veepee of Seven Arts International.

Mr. and Mrs. Russ Cantor, daughter, Las Vegas, Nov. 14. Father, a violinist, heads own group in Sahara Hotel lounge.

Mr. and Mrs. Phil Wasserman, daughter, Rockville Centre, N.Y., Nov. 15. Father is an account exec with pub-rel firm of Rogers & Cowan.

Mr. and Mrs. Allan Kurman, daughter, Chicago, Nov. 19. Father is operations manager of WBBM Radio there.

Beatles

Continued from page 1

Beatles—ascended last week from a mere household word to one that is bandied about in top circles. The crowd-pulling foursome, whose popularity is not calculated to make British policemen's lot a happy one, have now stimulated questions in Parliament.

One MP, Sir Charles Taylor, implored the Home Secretary to let the police off the hook by withdrawing their protection of the beat group. In the meantime, Edward Heath, the Lord Privy Seal, has referred to them as the saviors of the corduroy industry, and Field Marshal Lord Montgomery, Britain's best known soldier, indicated in the House of Lords that if ever they were conscripted the Army would make short work of their haircuts.

Millhands Mesmerized

Accrington, Eng., Nov. 26. Some 200 girls, mostly teenagers, stopped work here for 45 minutes at a local cotton mill in protest after the mill's radio system had been switched off. Alleged reason for the switchoff was that some of the girls had joined The Beatles' recording of "From Me To You."

Girls resumed work after a union official had remonstrated with them.

little
man,
you've
had
a
busy
year
and
more
to
come
!



1963

Jan. 1—Feb. 10	Desert Inn, Las Vegas, Nevada
Feb. 15	Perry Como Show, NBC-TV
Feb. 18—Mar. 2	Elmwood Casino, Windsor, Ont.
Mar. 15—Mar. 31	Three Rivers Inn, Syracuse, N. Y.
April 7	Ed Sullivan Show, CBS-TV
April 25—May 1	Gatineau, Hull, Quebec
May 4—May 11	El Morocco, Montreal
May 13—26	St. Maurice, 3 Rivers, Canada
May 27—June 2	Lafayette Club, Quebec City
June 6—June 26	Nugget Casino, Sparks, Nevada
June 28—Oct. 31	Desert Inn, Las Vegas, Nevada
Nov. 2	New York City for Sons of Italy (Bx. Chapter)
Nov. 4—Nov. 9	Chateau, Cleveland, Ohio
Nov. 11—Nov. 23	Savarin, Toronto
Nov. 24	Jack Paar Show, NBC-TV
Nov. 25—Nov. 30	Iroquois, London, Ontario
Dec. 2—Dec. 7	Jacktown Hotel, Irwin, Pa.
Dec. 16—Dec. 21	C'est Si Bon, Birmingham, Ala.
Dec. 31	Duluth for Chun King New Year's Eve Party

1964

Feb. 11—Mar. 9	Carillon, Miami Beach, Fla.
Mar. 12—Mar. 25	Roosevelt Hotel, New Orleans, La.
Mar. 26—April 1	Southern Club, Hot Springs, Ark.
April 12—April 18	Monticello Inn, Framingham, Mass.
April 20—April 26	Faison Bleu, Montreal
May 1—Oct. 22	Desert Inn, Las Vegas, Nevada

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